THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

音乐与音乐家辞典

第二版



主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

Monnet to *Nirvana*

GROVE
GTS | 湖南文艺出版社

THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by

Stanley Sadie

Executive editor

John Tyrrell

VOLUME 17

Monnet to Nirvana

GROVE

An imprint of Oxford University Press

图书在版编目（CIP）数据

新格罗夫音乐与音乐家辞典 = The New Grove Dictionary of Music and Musicians : 2001. 第 2 版 : 全 29 卷 : 英文 /（英）萨迪 (Sadie,S.) 主编 .
—长沙 : 湖南文艺出版社 , 2012.8
ISBN 978-7-5404-5623-8
Ⅰ . ①新… Ⅱ . ①萨… Ⅲ . ①音乐 – 词典 – 英文 ②音乐家 – 世界 – 词典 – 英文 Ⅳ . ① J6-61 ② K815.76-61

中国版本图书馆 CIP 数据核字 (2012) 第 120200 号

新格罗夫音乐与音乐家辞典

（2001，第 2 版）

主　　编：斯坦利・萨迪
执行主编：约翰・泰瑞尔

出 品 人：刘清华
策　　划：孙　佳
责任编辑：孙佳、王雨、张玥、唐敏、刘建辉、熊宇亮
版权经理：唐　敏
美术编辑：李　杰
发 行 人：胥艳阳
印务总监：邓华强

湖南文艺出版社出版、发行
（长沙市雨花区东二环一段 508 号 邮编：410014）网址：www.hnwy.net

湖南省新华书店总经销 湖南新华精品印务有限公司印刷
2012 年 10 月第 1 版第 1 次印刷　开本：787mm × 1092mm 1/16　印张：1742.50　字数：25，000，000
ISBN 978-7-5404-5623-8　定价：6980.00 元（全 29 卷）
音乐发行部邮购电话：0731-85983102　音乐发行部传真：0731-85983016
打击盗版举报专线：0731-85983084、85983019、85983102
若有质量问题，请直接与本社出版科联系调换（电话：0731-85983028）



THE NEW GROVE
DICTIONARY OF MUSIC AND MUSICIANS

Volume Seventeen

CMS | 湖南文艺出版社

牛津大学出版社
牛津　纽约
奥克兰　曼谷　布宜诺斯艾利斯　开普敦　金奈
达累斯萨拉姆　德里　香港　伊斯坦布尔　卡拉奇　加尔各答
吉隆坡　马德里　墨尔本　墨西哥城　孟买　内罗毕
圣保罗　上海　台北　东京　多伦多

《音乐与音乐家辞典》的第一版由乔治·格罗夫爵士策划和主编，四卷，附录由 J.A. 富勒·迈特兰主编，目录由埃德蒙·沃德豪斯夫人主编，1878 年、1880 年、1883 年、1889 年出版
再次印刷：1890 年、1900 年

第二版：J.A. 富勒·迈特兰主编，五卷，1904 年至 1910 年出版

第三版：H.C. 科利斯主编，五卷，1927 年出版

第四版：H.C. 科利斯主编，五卷，外加增补卷，1940 年出版

第五版：埃里克·布卢姆主编，九卷，1954 年出版；增补卷，1961 年出版
再次印刷：1961 年、1973 年、1975 年

美国增补卷，沃尔多·塞尔登·普拉特主编，一卷，1920 年出版
再次印刷：1928 年，此次重印增加了新内容，后又多次重印

《新格罗夫音乐与音乐家辞典》第一版，斯坦利·萨迪主编，二十卷，1980 年出版
再次印刷：1981 年、1984 年、1985 年、1986 年、1987 年、1988 年、1989 年、1990 年、1991 年、1992 年、1993 年、1994 年、1995 年
平装版加印：1995 年、1996 年、1997 年、1998 年

《新格罗夫音乐与音乐家辞典》第二版，斯坦利·萨迪主编 / 约翰·泰瑞尔执行主编，
二十九卷，麦克米兰出版有限公司 2001 年出版

文字输入：英国牛津埃尔顿书籍排版公司
数据库管理：英国布莱顿塞曼蒂科公司
页码编排：英国苏福克郡克罗厄斯集团

General Abbreviations

A	alto, contralto [voice]
a	alto [instrument]
AA	Associate of the Arts
AB	Alberta; Bachelor of Arts
ABC	American Broadcasting Company; Australian Broadcasting Commission
Abt.	Abteilung [section]
ACA	American Composers Alliance
acc.	accompaniment, accompanied by
accdn	accordion
addl	additional
addn(s)	addition(s)
ad lib	ad libitum
aft(s)	afterpiece(s)
Ag	Agnus Dei
AGMA	American Guild of Musical Artists
AIDS	Acquired Immune Deficiency Syndrome
AK	Alaska
AL	Alabama
all(s)	alleluia(s)
AM	Master of Arts
a.m.	ante meridiem [before noon]
AMC	American Music Center
Amer.	American
amp	amplified
AMS	American Musicological Society
Anh.	Anhang [appendix]
anon.	anonymous(ly)
ant(s)	antiphon(s)
appx(s)	appendix(es)
AR	Arkansas
arr(s).	arrangement(s), arranged by/for
a-s	all-sung
ASCAP	American Society of Composers, Authors and Publishers
ASOL	American Symphony Orchestra League
attrib(s).	attribution(s), attributed to; ascription(s), ascribed to
Aug	August
aut.	autumn
AZ	Arizona
aztl	*azione teatrale*
B	bass [voice], bassus
B	Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b	bass [instrument]
b	born
BA	Bachelor of Arts
bal(s)	ballad opera(s)
bap.	baptized
Bar	baritone [voice]
bar	baritone [instrument]
B-Bar	bass-baritone
BBC	British Broadcasting Corporation
BC	British Columbia
BCE	before Common Era [BC]
bc	basso continuo
Bd.	Band [volume]
BEd	Bachelor of Education
Beds.	Bedfordshire
Berks.	Berkshire
Berwicks.	Berwickshire
BFA	Bachelor of Fine Arts
BFE	British Forum for Ethnomusicology
bk(s)	book(s)
BLitt	Bachelor of Letters/Literature
blq(s)	burlesque(s)
blt(s)	burletta(s)
BM	Bachelor of Music
BME, BMEd	Bachelor of Music Education
BMI	Broadcast Music Inc.
BMus	Bachelor of Music
bn	bassoon
BRD	Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros.	Brothers
BRTN	Belgische Radio en Televisie Nederlands
BS, BSc	Bachelor of Science
Bs	Benedictus
BSM	Bachelor of Sacred Music
Bte	Benedicite
Bucks.	Buckinghamshire
Bulg.	Bulgarian
bur.	buried
BVM	Blessed Virgin Mary
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]
C	contralto
c	circa [about]
¢	cent
CA	California
Cambs.	Cambridgeshire
Can.	Canadian
CanD	Cantate Domino
cant(s).	cantata(s)
cap.	capacity
carn.	Carnival
cb	contrabass [instrument]
CBC	Canadian Broadcasting Corporation
CBE	Commander of the Order of the British Empire
CBS	Columbia Broadcasting System
CBSO	City of Birmingham Symphony Orchestra
CD(s)	compact disc(s)
CE	Common Era [AD]
CeBeDeM	Centre Belge de Documentation Musicale
cel	celesta
CEMA	Council for the Encouragement of Music and the Arts
cf	confer [compare]
c.f.	cantus firmus
CFE	Composers Facsimile Edition
CG	Covent Garden, London
CH	Companion of Honour
chap(s).	chapter(s)
chbr	chamber
Chin.	Chinese
chit	chitarrone
choreog(s).	choreography, choreographer(s), choreographed by
Cie	Compagnie
cimb	cimbalom
cl	clarinet
clvd	clavichord
cm	centimetre(s); *comédie en musique*
cmda	*comédie mêlée d'ariettes*

CNRS	Centre National de la Recherche Scientifique
CO	Colorado
Co.	Company; County
Cod.	Codex
col(s).	column(s)
coll.	collected by
collab.	in collaboration with
com	*componimento*
comm(s)	communion(s)
comp(s).	composer(s), composed (by)
conc(s).	concerto(s)
cond(s).	conductor(s), conducted by
cont	continuo
contrib(s).	contribution(s)
Corp.	Corporation
c.p.s.	cycles per second
cptr(s)	computer(s)
Cr	Credo, Creed
CRI	Composers Recordings, Inc.
CSc	Candidate of Historical Sciences
CT	Connecticut
Ct	Contratenor, countertenor
CUNY	City University of New York
CVO	Commander of the Royal Victorian Order
Cz.	Czech
D	Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d.	denarius, denarii [penny, pence]
d	died
DA	Doctor of Arts
Dan.	Danish
db	double bass
DBE	Dame Commander of the Order of the British Empire
dbn	double bassoon
DC	District of Columbia
Dc	Discantus
DD	Doctor of Divinity
DDR	German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE	Delaware
Dec	December
ded(s).	dedication(s), dedicated to
DeM	Deus misereatur
Dept(s)	Department(s)
Derbys.	Derbyshire
DFA	Doctor of Fine Arts
dg	*dramma giocoso*
dir(s).	director(s), directed by
diss.	dissertation
dl	*drame lyrique*
DLitt	Doctor of Letters/Literature
DM	Doctor of Music
dm	*dramma per musica*
DMA	Doctor of Musical Arts
DME, DMEd	Doctor of Musical Education
DMus	Doctor of Music
DMusEd	Doctor of Music Education
DPhil	Doctor of Philosophy
Dr	Doctor
DSc	Doctor of Science/Historical Sciences
DSM	Doctor of Sacred Music
Dut.	Dutch
E.	East, Eastern
EBU	European Broadcasting Union
ed(s).	editor(s), edited (by)
EdD	Doctor of Education
edn(s)	edition(s)
EdS	Education Specialist
EEC	European Economic Community
e.g.	exempli gratia [for example]
el-ac	electro-acoustic
elec	electric, electronic
EMI	Electrical and Musical Industries
Eng.	English
eng hn	english horn
ENO	English National Opera
ens	ensemble
ENSA	Entertainments National Service Association
EP	extended-play (record)
esp.	especially
etc.	et cetera
EU	European Union
ex., exx.	example, examples
f, ff	following page, following pages
f., ff.	folio, folios
f	forte
fa(s)	farsa(s)
facs.	facsimile(s)
fasc(s).	fascicle(s)
Feb	February
ff	fortissimo
fff	fortississimo
fig(s).	figure(s) [illustration(s)]
FL	Florida
fl	flute
fl	floruit [he/she flourished]
Flem.	Flemish
fp	fortepiano [dynamic marking]
Fr.	French
frag(s).	fragment(s)
FRAM	Fellow of the Royal Academy of Music, London
FRCM	Fellow of the Royal College of Music, London
FRCO	Fellow of the Royal College of Organists, London
FRS	Fellow of the Royal Society, London
fs	full score
GA	Georgia
Gael.	Gaelic
GEDOK	Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA	Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger.	German
Gk.	Greek
Gl	Gloria
Glam.	Glamorgan
glock	glockenspiel
Glos.	Gloucestershire
GmbH	Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s)	gradual(s)
GSM	Guildhall School of Music, London (to 1934)
GSMD	Guildhall School of Music and Drama, London (1935–)
gui	guitar
H	Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants.	Hampshire
Heb.	Hebrew
Herts.	Hertfordshire
HI	Hawaii
hmn	harmonium
HMS	His/Her Majesty's Ship
HMV	His Master's Voice
hn	horn
Hon.	Honorary; Honourable
hp	harp
hpd	harpsichord
HRH	His/Her Royal Highness
Hung.	Hungarian
Hunts.	Huntingdonshire
Hz	Hertz [c.p.s.]
IA	Iowa
IAML	International Association of Music Libraries
IAWM	International Alliance for Women in Music
ibid.	ibidem [in the same place]
ICTM	International Council for Traditional Music
ID	Idaho
i.e.	id est [that is]
IFMC	International Folk Music Council
IL	Illinois
ILWC	International League of Women Composers

IMC	International Music Council
IMS	International Musicological Society
IN	Indiana
Inc.	Incorporated
inc.	incomplete
incid	incidental
incl.	includes, including
inst(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IPEM	Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
ISAM	Institute for Studies in American Music
ISCM	International Society for Contemporary Music
ISDN	Integrated Services Digital Network
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
It.	Italian
Jan	January
Jap.	Japanese
Jb	Jahrbuch [yearbook]
JD	Doctor of Jurisprudence
Jg.	Jahrgang [year of publication/volume]
jr	junior
Jub	Jubilate
K	Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd	keyboard
KBE	Knight Commander of the Order of the British Empire
KCVO	Knight Commander of the Royal Victorian Order
kg	kilogram(s)
Kgl	Königlich(e, er, es) [Royal]
kHz	kilohertz [1000 c.p.s.]
km	kilometre(s)
KS	Kansas
KY	Kentucky
Ky	Kyrie
£	libra(e) [pound(s) sterling]
L.	no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L	Longo catalogue [A. Scarlatti]
LA	Louisiana
Lanarks.	Lanarkshire
Lancs.	Lancashire
Lat.	Latin
Leics.	Leicestershire
LH	left hand
lib(s)	libretto(s)
Lincs.	Lincolnshire
lit(s)	litany (litanies)
Lith.	Lithuanian
LittD	Doctor of Letters/Literature
LLB	Bachelor of Laws
LLD	Doctor of Laws
loc. cit.	loco citato [in the place cited]
LP	long-playing record
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
Ltd	Limited
Ltée	Limitée
M, MM.	Monsieur, Messieurs
m	metre(s)
MA	Massachusetts; Master of Arts
Mag	Magnificat
MALS	Master of Arts in Library Sciences
mand	mandolin
mar	marimba
MAT	Master of Arts and Teaching
MB	Bachelor of Music; Manitoba
MBE	Member of the Order of the British Empire
MD	Maryland
ME	Maine
MEd	Master of Education
mel	*melodramma, mélodrame*
mels	*melodramma serio*
melss	*melodramma semiserio*
Met	Metropolitan Opera House, New York
Mez	mezzo-soprano
mf	mezzo-forte
MFA	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
MHz	megahertz [megacycles]
MI	Michigan
mic	microphone
Middx	Middlesex
MIDI	Musical Instrument Digital Interface
MIT	Massachusetts Institute of Technology
MLitt	Master of Letters/Literature
Mlle, Mlles	Mademoiselle, Mesdemoiselles
MM	Master of Music
M.M.	Metronome Maelzel
mm	millimetre(s)
MMA	Master of Musical Arts
MME, MMEd	Master of Music Education
Mme, Mmes	Madame, Mesdames
MMT	Master of Music in Teaching
MMus	Master of Music
MN	Minnesota
MO	Missouri
mod	modulator
Mon.	Monmouthshire
movt(s)	movement(s)
MP(s)	Member(s) of Parliament
mp	mezzo-piano
MPhil	Master of Philosophy
Mr	Mister
Mrs	Mistress; Messieurs
MS	Master of Science(s); Mississippi
MS(S)	manuscript(s)
MSc	Master of Science(s)
MSLS	Master of Science in Library and Information Science
MSM	Master of Sacred Music
MT	Montana
Mt	Mount
mt(s)	music-theatre piece(s)
MTNA	Music Teachers National Association
MusB, MusBac	Bachelor of Music
muscm(s)	musical comedy (comedies)
MusD, MusDoc	Doctor of Music
musl(s)	musical(s)
MusM	Master of Music
N.	North, Northern
n(n).	footnote(s)
nar(s)	narrator(s)
NB	New Brunswick
NBC	National Broadcasting Company
NC	North Carolina
ND	North Dakota
n.d.	no date of publication
NDR	Norddeutscher Rundfunk
NE	Nebraska
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NET	National Educational Television
NF	Newfoundland and Labrador
NH	New Hampshire
NHK	Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ	New Jersey
NM	New Mexico
no(s).	number(s)
Nor.	Norwegian
Northants.	Northamptonshire
Notts.	Nottinghamshire
Nov	November
n.p.	no place of publication
nr	near
NRK	Norsk Rikskringkasting [Norwegian broadcasting system]

NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published
pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
R	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN	Society of Composers, Authors and Music Publishers of Canada
Sp.	Spanish
spkr(s)	speaker(s)
Spl	Singspiel
SPNM	Society for the Promotion of New Music
spr.	spring
sq	square
sr	senior
SS	Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS	steamship
SSR	Soviet Socialist Republic
St(s)	Saint(s)/Holy, Sankt, Sint, Szent
Staffs.	Staffordshire
STB	Bachelor of Sacred Theology
Ste	Sainte
str	string(s)
sum.	summer
SUNY	State University of New York
Sup	superius
suppl(s).	supplement(s), supplementary
Swed.	Swedish
SWF	Südwestfunk
sym(s).	symphony (symphonies), symphonic
synth	synthesizer, synthesized
T	tenor [voice]
t	tenor [instrument]
tc	*tragicommedia*
td(s)	*tonadilla*(s)
TeD	Te Deum
ThM	Master of Theology
timp	timpani
tm	*tragédie en musique*
TN	Tennessee
tpt	trumpet
Tr	treble [voice]
tr(s)	tract(s); treble [instrument]
trad.	traditional
trans.	translation, translated by
transcr(s).	transcription(s), transcribed by/for
trbn	trombone
TV	television
TWV	Menke catalogue [Telemann]
TX	Texas
U.	University
UCLA	University of California at Los Angeles
UHF	ultra-high frequency
UK	United Kingdom of Great Britain and Northern Ireland
Ukr.	Ukrainian
unacc.	unaccompanied
unattrib.	unattributed
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
unorchd	unorchestrated
unperf.	unperformed
unpubd	unpublished
UP	University Press
US	United States [adjective]
USA	United States of America
USSR	Union of Soviet Socialist Republics
UT	Utah
v, vv	voice, voices
v., vv.	verse, verses
v	verso
v.	versus
V	versicle
VA	Virginia
va	viola
vc	cello
vcle(s)	versicle(s)
VEB	Volkseigener Betrieb [people's own industry]
Ven	Venite
VHF	very high frequency
VI	Virgin Islands
vib	vibraphone
viz	videlicet [namely]
vle	violone
vn	violin
vol(s).	volume(s)
vs	vocal score, piano-vocal score
VT	Vermont
W.	West, Western
WA	Washington [State]
Warwicks.	Warwickshire
WDR	Westdeutscher Rundfunk
WI	Wisconsin
Wilts.	Wiltshire
wint.	winter
WNO	Welsh National Opera
WoO	Werke ohne Opuszahl
Worcs.	Worcestershire
WPA	Works Progress Administration
WQ	Wotquenne catalogue [C.P.E. Bach]
WV	West Virginia
ww	woodwind
WY	Wyoming
xyl	xylophone
YMCA	Young Men's Christian Association
Yorks.	Yorkshire
YT	Yukon Territory
YWCA	Young Women's Christian Association
YYS	(Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))
Z	Zimmermann catalogue [Purcell]
zar(s)	zarzuela(s)
zargc	*zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM	*19th Century Music* P
ACAB	*American Composers Alliance Bulletin* P
AcM	*Acta musicologica* P
ADB	*Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM	G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*)
AfM	*African Music* P
AH	Analecta hymnica medii aevi E
AllacciD	L. Allacci: *Drammaturgia* D
AM	*Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM	A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*)
AMe, AMeS	*Algemene muziekencyclopedie* and suppl. D
AMf	*Archiv für Musikforschung* P
AMI	L'arte musicale in Italia E
AMMM	Archivium musices metropolitanum mediolanense E
AMP	Antiquitates musicae in Polonia E
AMw	*Archiv für Musikwissenschaft* P
AMZ	*Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz	*Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2	E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM	*Anuario musical* P
AnMc, AnMc	*Analecta musicologica* P
AnnM	*Annales musicologiques* P
AnthonyFB	J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI	Antiquae musicae italicae E
AÖAW	*Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG	W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR	*Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS	W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*)
AshbeeR	A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM	*Asian Music* P
AudaM	A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB	*Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8]	*Baker's Biographical Dictionary of Musicians* D
BAMS	*Bulletin of the American Musicological Society* P
BDA	*A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM	A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC	A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP	J.H. Beck: *Encyclopedia of Percussion* D
BeJb	*Beethoven-Jahrbuch* P
BenoitMC	M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB	J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM	H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM	A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

BicknellH	S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb	*Bach-Jahrbuch* P
BladesPI	J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK	F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/R, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB	Bibliotheca musica bononiensis (Bologna, 1967–)
BMw	*Beiträge zur Musikwissenschaft* P
BNB	*Biographie nationale [belge]* (Brussels, 1866–1986)
BoalchM	D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL	W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM	*Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH	D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM	*Black Perspective in Music* P
BrenetC	M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/R)
BrenetM	M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/R)
BrookB	B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF	B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI	H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB	J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM	*Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM	E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI	C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN	C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH	C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/R) [p. nos. refer to this edn]
BWQ	*Brass and Woodwind Quarterly* P
CaffiS	F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/R); ed. E. Surian (Florence, 1987)
CaM	Catalogus musicus (Kassel, 1963–)
CampbellGC	M. Campbell: *The Great Cellists* D
CampbellGV	M. Campbell: *The Great Violinists* D
CAO	Corpus antiphonalium officii (Rome, 1963–79)
CBY	*Current Biography Yearbook* (1955–)
CC	B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory	*CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM	Corpus of Early Keyboard Music E
CEMF	Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM	*Collectanea historiae musicae* (1953–66)
Choron-FayolleD	A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP	M.N. Clinkscale: *Makers of the Piano* D
CM	Le choeur des muses E
CMc	*Current Musicology* P
CMI	I classici musicali italiani (Milan, 1941–56)
CMM	Corpus mensurabilis musicae E
ČMm	*Časopis Moravského musea* [*muzea*, 1977–] P
CMR	*Contemporary Music Review* P
CMz	*Cercetări de muzicologie* P
CohenE	A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE	Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ	*Cambridge Opera Journal* P
CooverMA	J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS	C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/R, 2/1908, ed. U. Moser)
CroceN	B. Croce: *I teatri di Napoli* (Naples, 1891/R, 5/1966)
ČSHS	*Československý hudební slovník* D
CSM	Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD	*Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw	Das Chorwerk E
DAB	*Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM	*Dansk aarbog for musikforskning* P
Day-Murrie ESB	C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF	*Dictionnaire de biographie française* (Paris, 1933–)
DBI	*Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3	*Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM	*Darmstädter Beiträge zur neuen Musik* P
DBP	E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP	Dějiny české hudby v příkladech (Prague, 1958)
DDT	Denkmäler deutscher Tonkunst E
DEMF	A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM	*Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN	O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM	Documenta historica musicae E
Dichter-ShapiroSM	H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM	*Deutsches Jahrbuch der Musikwissenschaft* P
DlabacžKL	G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM	Documenta musicologica (Kassel, 1951–)
DMt	*Dansk musiktidsskrift* P
DMV	Drammaturgia musicale veneta (Milan, 1983–)
DNB	*Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI	G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB	Denkmäler der Tonkunst in Bayern E
DTÖ	Denkmäler der Tonkunst in Österreich E
DugganIMI	M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG	*Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)
ECCS	The Eighteenth-Century Continuo Sonata E
ECFC	The Eighteenth-Century French Cantata E
EDM	Das Erbe deutscher Musik E
EECM	Early English Church Music E
EG	*Etudes grégoriennes* P
EI	*The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM	A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/R)
EIT	*Yezhegodnik imperatorskikh teatrov* P
EitnerQ	R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS	R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/R)
EKM	Early Keyboard Music E
EL	The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM	The English Madrigal School, rev. as The English Madrigalists E
EMc	*Early Music* P
EMC1, 2	*Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC	A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
EMH	*Early Music History* P
EMN	Exempla musica neerlandica E
EMS	see EM
EMuz	*Encyklopedia muzyczne* D
ERO	Early Romantic Opera E
ES	English Song 1600–1675 (New York, 1986–9)
ES	*Enciclopedia dello spettacolo* D
ESLS	see EL
EthM	*Ethnomusicology* P
EthM Newsletter	*Ethno[-]musicology Newsletter* P
EwenD	D. Ewen: *American Composers: a Biographical Dictionary* D
FAM	*Fontes artis musicae* P
FasquelleE	*Encyclopédie de la musique* D
FCVR	Florilège du concert vocal de la Renaissance E
FellererG	K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
FellererP	K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
FenlonMM	I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
FétisB, FétisBS	F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
FisherMP	W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
FiskeETM	R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
FlorimoN	F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO	French Opera in the 17th and 18th Centuries (New York, 1983–)
FortuneISS	N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
Friedlaender DL	M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
FrotscherG	G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
FuldWFM	J.J. Fuld: *The Book of World-Famous Music* D
FullerPG	S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
FürstenauG	M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)
GänzlBMT	K. Gänzl: *The British Musical Theatre* (London, 1986)
GänzlEMT	K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
GaspariC	G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
GerberL	E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
GerberNL	E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
GerbertS	M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
GEWM	*The Garland Encyclopedia of World Music* D
GfMKB	*Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
GiacomoC	S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT	Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB	Geschichte der Musik in Beispielen E
GMM	*Gazzetta musicale di Milano* P
GOB	German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
GöhlerV	A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)
GoovaertsH	A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
GR	*Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
Grove1[–5]	G. Grove, ed.: *A Dictionary of Music and Musicians* D
Grove6	*The New Grove Dictionary of Music and Musicians* D
GroveA	*The New Grove Dictionary of American Music* D
GroveI	*The New Grove Dictionary of Musical Instruments* D
GroveJ	*The New Grove Dictionary of Jazz* D
GroveJapan	*The New Grove Dictionary of Music and Musicians*, Jap. trans. D
GroveO	*The New Grove Dictionary of Opera* D
GroveW	*The New Grove Dictionary of Women Composers* D
GS	W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
GSJ	*Galpin Society Journal* P
GSL	K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
GV	R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D
HAM	Historical Anthology of Music E
Harrison MMB	F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
HawkinsH	J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
HBSJ	*Historical Brass Society Journal* P
HDM	W. Apel: *Harvard Dictionary of Music* D
HJb	*Händel-Jahrbuch* P
HJbMw	*Hamburger Jahrbuch für Musikwissenschaft* P
HM	Hortus musicus E
HMC	Historical Manuscripts Commission [Publications]
HMT	*Handwörterbuch der musikalischen Terminologie* D
HMw	Handbuch der Musikwissenschaft (Potsdam, 1927–34)
HMYB	*Hinrichsen's Musical Year Book* P
HoneggerD	M. Honegger: *Dictionnaire de la musique* D
HopkinsonD	C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
Hopkins-RimbaultO	E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM	Harvard Publications in Music E
HR	*Hudební revue* P
HRo	*Hudební rozhledy* P
Humphries-SmithMP	C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
HV	*Hudební věda* P
ICSC	The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM	Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
IIM	*Izvestiya na Instituta za muzika* P
IMa	Instituta et monumenta E
IMi	Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
IMSCR	*International Musicological Society: Congress Report* [1930–]
IMusSCR	*International Musical Society: Congress Report* [II–IV, 1906–11]
IO	The Italian Oratorio 1650–1800 E
IOB	Italian Opera 1640–1770, ed. H.M. Brown E
IOG	Italian Opera 1810–1840, ed. P. Gossett E
IRASM	*International Review of the Aesthetics and Sociology of Music* P
IRMAS	*International Review of Music Aesthetics and Sociology* P
IRMO	S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS	Italian Secular Song 1606–1636 (New York, 1986)
IZ	*Instrumentenbau-Zeitschrift* P
JAMIS	*Journal of the American Musical Instrument Society* P
JAMS	*Journal of the American Musicological Society* P
JASA	*Journal of the Acoustical Society of America* P
JazzM	*Jazz Monthly* P
JBIOS	*Journal of the British Institute of Organ Studies* P

JbLH	*Jahrbuch für Liturgik und Hymnologie* P
JbMP	*Jahrbuch der Musikbibliothek Peters* P
JbO	*Jahrbuch für Opernforschung* P
JbSIM	*Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
JEFDSS	*Journal of the English Folk Dance and Song Society* P
JFSS	*Journal of the Folk-Song Society* P
JIFMC	*Journal of the International Folk Music Council* P
JJ	*Jazz Journal* P
JJI	*Jazz Journal International* P
JJS	*Journal of Jazz Studies* P
JLSA	*Journal of the Lute Society of America* P
JM	*Journal of Musicology* P
JMR	*Journal of Musicological Research* P
JMT	*Journal of Music Theory* P
JoãoIL	[João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
Johansson FMP	C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
JohanssonH	C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
JR	*Jazz Review* P
JRBM	*Journal of Renaissance and Baroque Music* P
JRMA	*Journal of the Royal Musical Association* P
JRME	*Journal of Research in Music Education* P
JT	*Jazz Times* P
JVdGSA	*Journal of the Viola da Gamba Society of America* P
JVNM	see *Bouwsteenen: JVNM*
KdG	*Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
KermanEM	J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
KidsonBMP	F. Kidson: *British Music Publishers, Printers and Engravers* D
KingMP	A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
KJb	*Kirchenmusikalisches Jahrbuch* P
KM	*Kwartalnik muzyczny* P
KöchelKHM	L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/R)
KretzschmarG	H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/R)
KrummelEMP	D.W. Krummel: *English Music Printing* (London, 1975)
LaborD	*Diccionario de la música Labor* D
La BordeE	J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
LabordeMP	L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
LafontaineKM	H.C. de Lafontaine: *The King's Musick* (London, 1909/R)
La Laurencie EF	L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/R)
LAMR	*Latin American Music Review* P
LaMusicaD	*La musica: dizionario* D
LaMusicaE	*La musica: enciclopedia storica* D
LangwillI7	see *Waterhouse-LangwillI*
LedeburTLB	C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/R)
Le HurayMR	P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
LipowskyBL	F.J. Lipowsky: *Baierisches Musik-Lexikon* D
LM	*Lucrări de muzicologie* P
Lockwood MRF	L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
LoewenbergA	A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS	The London Pianoforte School 1766–1860 E
LS	*The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
LSJ	*Lute Society Journal* P
LU	*Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
Lütgendorff GL	W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
LZMÖ	*Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)
MA	*Musical Antiquary* P
MAB	Musica antiqua bohemica E
MAk	*Muzïkal'naya akademiya* P
MAM	Musik alter Meister E
MAMS	Monumenta artis musicae Sloveniae E
MAn	*Music Analysis* P
MAP	Musica antiqua polonica E
MAS	Musical Antiquarian Society [Publications] E
Mattheson GEP	J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/R)
MB	Musica britannica E
MC	Musica da camera E
McCarthyJR	A. McCarthy: *Jazz on Record* (London, 1968)
MCL	H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/R)
MD	*Musica disciplina* P
ME	*Muzïkal'naya entsiklopediya* D
MEM	Mestres de l'Escolanía de Montserrat E
MersenneHU	M. Mersenne: *Harmonie universelle* D
MeyerECM	E.H. Meyer: *English Chamber Music* (London, 1946/R, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
MeyerMS	E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF	Music in Facsimile (New York, 1983–91)
Mf	*Die Musikforschung* P
MG	*Musik und Gesellschaft* P
MGG1, 2	*Die Musik in Geschichte und Gegenwart* D
MGH	Monumenta Germaniae historica
MH	Música hispana E
MischiatiI	O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
MISM	*Mitteilungen der Internationalen Stiftung Mozarteum* P
MJb	*Mozart-Jahrbuch* [Salzburg, 1950–] P
ML	*Music & Letters* P
MLE	Music for London Entertainment 1660–1800 E
MLMI	Monumenta lyrica medii aevi italica E
MM	*Modern Music* P
MMA	*Miscellanea musicologica* [Australia] P
MMB	Monumenta musicae byzantinae E
MMBel	Monumenta musicae belgicae E
MMC	*Miscellanea musicologica* [Czechoslovakia] P
MME	Monumentos de la música española E
MMFTR	Monuments de la musique française au temps de la Renaissance E
MMg	*Monatshefte für Musikgeschichte* P
MMI	Monumenti di musica italiana E
MMMA	Monumenta monodica medii aevi E
MMN	Monumenta musica neerlandica E
MMP	Monumenta musicae in Polonia E
MMR	*Monthly Musical Record* P
MMRF	Les maîtres musiciens de la Renaissance française E
MMS	Monumenta musicae svecicae E
MNAN	Music of the New American Nation E
MO	*Musical Opinion* P
MooserA	R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
MoserGV	A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
MQ	*Musical Quarterly* P
MR	*Music Review* P
MRM	Monuments of Renaissance Music E
MRS	Musiche rinascimentali siciliane E
MS	*Muzïkal'nïy sovremennik* P
MSD	Musicological Studies and Documents E
MT	*Musical Times* P
MusAm	*Musical America* P
MVH	Musica viva historica E
MVSSP	Musiche vocali e strumentali sacre e profane E
Mw	Das Musikwerk E
MZ	*Muzikološki zbornik* P
NA	*Note d'archivio per la storia musicale* P
NBeJb	*Neues Beethoven-Jahrbuch* P
NBL	*Norsk biografisk leksikon* (Oslo, 1923–83)
NDB	*Neue deutsche Biographie* (Berlin, 1953–)

Neighbour-TysonPN	O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS	L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/*R*)
NewcombMF	A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE	W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE	W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB	W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH	A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM	Nagels Musik-Archiv E
NMÅ	*Norsk musikkgranskning årbok* P
NNBW	*Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB	*Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM	*The New Oxford History of Music* (Oxford, 1954–90)
NRMI	*Nuova rivista musicale italiana* P
NZM	*Neue Zeitschrift für Musik* P
OHM, OHM	*The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM	*Opus musicum* P
ÖMz	*Österreichische Musikzeitschrift* P
ON	*Opera News* P
OQ	*Opera Quarterly* P
OW	*Opernwelt* P
PalMus	Paléographie musicale E
PAMS	*Papers of the American Musicological Society* P
PÄMw	Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH	B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC	Publicaciones del departamento de música E
PEM	C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG	*Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM	see PÄMw
PierreH	C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM	Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM	A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO	N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN	G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL	*Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM	Portugaliae musica E
PMA	*Proceedings of the Musical Association* P
PMFC	Polyphonic Music of the Fourteenth Century E
PMM	*Plainsong and Medieval Music* P
PNM	*Perspectives of New Music* P
PraetoriusSM	M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/*R*); ii (Wolfenbüttel, 1618, 2/1619/*R*; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/*R*)
PraetoriusTI	M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM	*Polski rocznik muzykologiczny* P
PRMA	*Proceedings of the Royal Musical Association* P
Przywecka-SameckaDM	M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB	*Polskich słownik biograficzny* (Kraków, 1935)
PSFM	Publications [Société française de musicologie] E
Quaderni della RaM	*Quaderni della Rassegna musicale* P
Rad JAZU	*Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM	*Rassegna musicale* P
RBM	*Revue belge de musicologie* P
RdM	*Revue de musicologie* P
RdMc	*Revista de musicología* P
ReeseMMA	G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR	G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM	E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM	*Revue musicale* P
RFS	Romantic French Song 1830–1870 E
RGMP	*Revue et gazette musicale de Paris* P
RHCM	*Revue d'histoire et de critique musicales* P
RicciTB	C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/*R*)
RicordiE	C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG	H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/*R*; Eng. trans. of pts i–ii, 1962/*R*, and pt iii, 1977)
RiemannL11, 12	*Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM	*Rivista italiana di musicologia* P
RIMS	*Rivista internazionale di musica sacra* P
RM	*Ruch muzyczny* P
RMARC	*R.M.A. [Royal Musical Association] Research Chronicle* P
RMC	*Revista musical chilena* P
RMF	Renaissance Music in Facsimile (New York, 1986–8)
RMFC	*Recherches sur la musique française classique* P
RMG	*Russkaya muzïkal'naya gazeta* P
RMI	*Rivista musicale italiana* P
RMS	Renaissance Manuscript Studies (Stuttgart, 1975–)
RN	*Renaissance News* P
RosaM	C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM	Recent Researches in American Music E
RRMBE	Recent Researches in the Music of the Baroque Era E
RRMCE	Recent Researches in the Music of the Classical Era E
RRMMA	Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC	Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR	Recent Researches in the Music of the Renaissance E
SachsH	C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD	J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB	C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD	C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL	C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL	*Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC	The Sixteenth-Century Chanson E
ScheringGIK	A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/*R*)
ScheringGO	A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/*R*)
SchillingE	G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK	*Slovník české hudební kultury* (Prague, 1997)
SchmidlD, SchmidlDS	C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG	E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ	G. Schuller: *Early Jazz* (New York, 1968/*R*)
SchullerSE	G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM	B. Schwarz: *Great Masters of the Violin* D
SCISM	Seventeenth-Century Italian Sacred Music E
SCKM	Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA	Smith College Music Archives E
SCMad	Sixteenth-Century Madrigal E

SCMot	Sixteenth-Century Motet E
SeegerL	H. Seeger: *Musiklexikon* D
SEM	Series of Early Music [University of California] E
SennMT	W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH	*Slovenská hudba* P
SIMG	*Sammelbände der Internationalen Musik-Gesellschaft* P
SKM	*Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM	see *SMH*
SMA	*Studies in Music* [Australia] P
SMC	*Studies in Music from the University of Western Ontario* [Canada] P
SMd	Schweizerische Musikdenkmäler E
SMH	*Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO	H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML	*Schweizer Musikerlexikon* D
SMM	Summa musicae medii aevi E
SMN	*Studia musicologica norvegica* P
SMP	*Słownik muzyków polskich* D
SMSC	Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw	*Studien zur Musikwissenschaft* P
SMz	*Schweizerische Musikzeitung/Revue musicale suisse* P
SOB	Süddeutsche Orgelmeister des Barock E
SOI	L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD	A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
SouthernB	E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM	*Sovetskaya muzïka* P
SpataroC	B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU	*Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
SpinkES	I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB	R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
Stevenson SCM	R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
StevensonSM	R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
StiegerO	F. Stieger: *Opernlexikon* D
STMf	*Svensk tidskrift för musikforskning* P
StrohmM	R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR	R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2	O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
SubiráHME	J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)
TCM	Tudor Church Music E
TCMS	Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11]	O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM	Thesauri musici E
TSM	*Tesoro sacro musical* P
TVNM	*Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P
UVNM	Uitgave van oudere Noord-Nederlandsche Meesterwerken E
Vander Straeten MPB	E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD	R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE	R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD	J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG	S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
VMw	*Vierteljahrsschrift für Musikwissenschaft* P
VogelB	E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)
WalterG	F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
WaltherML	J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-LangwillI	W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP	Wydawnictwo dawnej muzyki polskiej E
WE	The Wellesley Edition E
WECIS	Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
Weinmann WM	A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH	P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK	C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
WolfeMEP	R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH	J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
WurzbachL	C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)
YIAMR	*Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC	*Yearbook of the International Folk Music Council* P
YoungHI	P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM	*Yearbook for Traditional Music* P
ZahnM	J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
ZDADL	*Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM	*Zeitschrift für Musik* P
ŹHMP	Źródła do historii muzyki polskiej E
ZI	*Zeitschrift für Instrumentenbau* P
ZIMG	*Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL	*Zenei lexikon* D
ZMw	*Zeitschrift für Musikwissenschaft* P
ZT	*Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

A	Admont, Benediktinerstift, Archiv und Bibliothek
DO	Dorfbeuren, Pfarramt
Ed	Eisenstadt, Domarchiv, Musikarchiv
Ee	——, Esterházy-Archiv
Eh	——, Haydn-Museum
Ek	——, Stadtpfarrkirche
El	——, Burgenländisches Landesmuseum
ETgoëss	Ebenthal (nr Klagenfurt), Goëss private collection
F	Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB	Fischbach (Oststeiermark), Pfarrkirche
FK	Feldkirch, Domarchiv
Gd	Graz, Diözesanarchiv
Gk	——, Universität für Musik und Darstellende Kunst
Gl	——, Steiermärkische Landesbibliothek am Joanneum
Gmi	——, Institut für Musikwissenschaft
Gu	——, Universitätsbibliothek
GÖ	Göttweig, Benediktinerstift, Musikarchiv
GÜ	Güssing, Franziskaner Kloster
H	Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE	Heiligenkreuz, Zisterzienserkloster
Ik	Innsbruck, Tiroler Landeskonservatorium
Imf	——, Tiroler Landesmuseum Ferdinandeum
Imi	——, Musikwissenschaftliches Institut der Universität
Iu	——, Universitätsbibliothek
Kk	Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla	——, Landesarchiv
Kse	——, Schlossbibliothek Ebental
KN	Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR	Kremsmünster, Benediktinerstift, Musikarchiv
L	Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA	Lambach, Benediktinerstift
LIm	Linz, Oberösterreichisches Landesmuseum
LIs	——, Bundesstaatliche Studienbibliothek
M	Melk, Benediktiner-Superiorat Mariazell
MB	Michaelbeuern, Benediktinerabtei
MS	Mattsee, Stiftsarchiv
MT	Maria Taferl (Niederösterreich), Pfarre
MZ	Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N	Neuburg, Pfarrarchiv
R	Rein, Zisterzienserstift
RB	Reichersberg, Stift
Sca	Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd	——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk	——, Kapitelbibliothek
Sl	——, Landesarchiv
Sm	——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi	——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn	——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp	——, Bibliothek des Priesterseminars
Ssp	——, Erzabtei St Peter, Musikarchiv
Sst	——, Bundesstaatliche Studienbibliothek [in *Su*]
Su	——, Universitätsbibliothek
SB	Schlierbach, Stift
SCH	Schlägl, Prämonstratenser-Stift, Bibliothek
SE	Seckau, Benediktinerabtei
SEI	Seitenstetten, Benediktinerstift, Musikarchiv
SF	St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL	St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL	St Paul, Benediktinerstift St Paul im Lavanttal
ST	Stams, Zisterzienserstift, Musikarchiv
STEp	Steyr, Stadtpfarre
TU	Tulln, Pfarrkirche St Stephan
VOR	Vorau, Stift
Wa	Vienna, St Augustin, Musikarchiv
Waf	——, Pfarrarchiv Altlerchenfeld
Wdo	——, Zentralarchiv des Deutschen Orden
Wdtö	——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm	——, Gesellschaft der Musikfreunde
Wh	——, Pfarrarchiv Hernals
Whh	——, Haus-, Hof- und Staatsarchiv
Whk	——, Hofburgkapelle [in *Wn*]
Wk	——, St Karl Borromäus
Wkm	——, Kunsthistorisches Museum
Wlic	——, Pfarrkirche Wien-Lichtental
Wm	——, Minoritenkonvent
Wmi	——, Institut für Musikwissenschaft der Universität
Wn	——, Österreichische Nationalbibliothek, Musiksammlung
Wp	——, Musikarchiv, Piaristenkirche Maria Treu
Ws	——, Schottenabtei, Musikarchiv
Wsa	——, Stadtarchiv
Wsfl	——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp	——, St Peter, Musikarchiv
Wst	——, Stadt- und Landesbibliothek, Musiksammlung
Wu	——, Universitätsbibliothek
Wwessely	——, Othmar Wessely, private collection
WAIp	Waidhofen (Ybbs), Stadtpfarre
WIL	Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z	Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl	Canberra, National Library of Australia
Msl	Melbourne, State Library of Victoria
Pml	Perth, Central Music Library
PVgm	Parkville, Grainger Museum, University of Melbourne
Sb	Sydney, Symphony Australia National Music Library
Scm	——, New South Wales State Conservatorium of Music
Sfl	——, University of Sydney, Fisher Library
Smc	——, Australia Music Centre Ltd, Library
Sml	——, Music Branch Library, University of Sydney
Sp	——, Public Library
Ssl	——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa	Antwerp, Stadsarchief
Aac	——, Archief en Museum voor het Vlaamse Culturleven
Ac	——, Koninklijk Vlaams Muziekconservatorium
Ak	——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp	——, Museum Plantin-Moretus
As	——, Stadsbibliotheek
Asj	——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba	Brussels, Archives de la Ville
Bc	——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm	——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg	——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte	——, Michotte private collection [in *Bc*]
Br	——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb	——, Radiodiffusion-Télévision Belge
Bsp	——, Société Philharmonique
BRc	Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs	——, Stadsbibliotheek
D	Diest, St Sulpitiuskerk
Gc	Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd	——, Culturele Dienst Province Oost-Vlaanderen
Geb	——, St Baafsarchief
Gu	——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La	Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc	——, Conservatoire Royal de Musique, Bibliothèque
Lg	——, Musée Grétry
Lu	——, Université de Liège, Bibliothèque
LVu	Leuven, Katholieke Universiteit van Leuven
MA	Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa	Mechelen, Archief en Stadsbibliotheek
Tc	Tournai, Chapitre de la Cathédrale, Archives
Tv	——, Bibliothèque de la Ville

BR: BRAZIL

Rem	Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn	——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI	Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn	Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu	Calgary, University of Calgary, Library
E	Edmonton (AB), University of Alberta
HNu	Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu	London (ON), University of Western Ontario, Music Library
Mc	Montreal, Conservatoire de Musique, Centre de Documentation
Mcm	——, Centre de Musique Canadienne
Mm	——, McGill University, Faculty and Conservatorium of Music Library
Mn	——, Bibliothèque Nationale
On	Ottawa, National Library of Canada, Music Division
Qmu	Quebec, Monastère des Ursulines, Archives
Qsl	——, Musée de l'Amérique Françcaise
Qul	——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm	Toronto, Canadian Music Centre
Tu	——, University of Toronto, Faculty of Music Library
Vcm	Vancouver, Canadian Music Centre
VIu	Victoria, University of Victoria

CH: SWITZERLAND

A	Aarau, Aargauische Kantonsbibliothek
Bab	Basle, Archiv der Evangelischen Brüdersozietät
Bps	——, Paul Sacher Stiftung, Bibliothek
Bu	——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb	Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl	——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu	——, Stadt- und Universitätsbibliothek
BM	Beromünster, Musikbibliothek des Stifts
BU	Burgdorf, Stadtbibliothek
CObodmer	Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D	Disentis, Stift, Musikbibliothek
E	Einsiedeln, Benedikterkloster, Musikbibliothek
EN	Engelberg, Kloster, Musikbibliothek
Fcu	Fribourg, Bibliothèque Cantonale et Universitaire
FF	Frauenfeld, Thurgauische Kantonsbibliothek
Gc	Geneva, Conservatoire de Musique, Bibliothèque
Gpu	——, Bibliothèque Publique et Universitaire
Lmg	Lucerne, Allgemeine Musikalische Gesellschaft
Lz	——, Zentralbibliothek
LAac	Lausanne, Archives Cantonales Vaudoises
LAcu	——, Bibliothèque Cantonale et Universitaire
LU	Lugano, Biblioteca Cantonale
MSbk	Mariastein, Benediktinerkloster
MÜ	Müstair, Frauenkloster St Johann
N	Neuchâtel, Bibliothèque Publique et Universitaire
OB	Oberbüren, Kloster Glattburg
P	Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R	Rheinfelden, Christkatholisches Pfarramt
S	Sion, Bibliothèque Cantonale du Valais
SAf	Sarnen, Benediktinerinnen-Abtei St Andreas
SAM	Samedan, Biblioteca Fundaziun Planta
SGd	St Gallen, Domchorarchiv
SGs	——, Stiftsbibliothek, Handschriftenabteilung
SGv	——, Kantonsbibliothek (Vadiana)
SH	Schaffhausen, Stadtbibliothek
SO	Solothurn, Zentralbibliothek, Musiksammlung
SObo	——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W	Winterthur, Stadtbibliothek
Zi	Zürich, Israelitische Kultusgemeinde
Zma	——, Schweizerisches Musik-Archiv [in *Nf*]
Zz	——, Zentralbibliothek
ZGm	Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B	Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam	Brno, Archiv města Brna
Bb	——, Klášter Milosrdnych Bratří [in *Bm*]
Bm	——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa	——, Státní Oblastní Archiv
Bu	——, Moravská Zemeská Knihovna, Hudební Oddělení
BER	Beroun, Statní Okresní Archiv
BROb	Broumov, Knihovna Benediktinů [in *HK*]
CH	Cheb, Okresní Archiv
CHRm	Chrudim, Okresní Muzeum
D	Dačice, Knihovna Františkánů [in *Bu*]
H	Hronov, Muzeum
HK	Hradec Králové, Státní Vědecká Knihovna
HKm	——, Muzeum Východních Čech
HR	Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa	Jindřichův Hradec, Státní Oblastní Archív Třeboři
K	Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA	Kadaň, Děkansky Kostel
KL	Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR	Kroměříž, Knihovna Arcibiskupského Zámku
KRa	——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA	Králíky, Kostel Sv. Michala [in *UO*]
KU	Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa	Česká Lípa, Okresní Archív
LIT	Litoměřice, Státní Oblastní Archiv
LO	Loukov, Farní Kostel
LUa	Louny, Okresní Archív
ME	Mělník, Okresní Muzeum [on loan to *Pnm*]
MH	Mnichovo Hradiště, Vlastivědné Muzeum
MHa	——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
MT	Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR	Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa	Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP	Opava, Slezské Muzeum
OS	Ostrava, Česky Rozhlas, Hudební Archiv
OSE	Osek, Knihovna Cisterciáků [in *Pnm*]
Pa	Prague, Státní Ústřední Archiv
Pak	——, Pražská Metropolitní Kapitula
Pdobrovského	——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk	——, Konservatoř, Archiv a Knihovna
Pn	——, Knihovna Národního Muzea
Pnd	——, Národní Divadlo, Hudební Archiv
Pnm	——, Národní Muzeum
Pr	——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps	——, Památník Národního Písemnictví, Knihovna
Psj	——, Kostel Sv. Jakuba, Farní Rad
Pst	——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu	——, Národní Knihovna, Hudenbí Oddělení
Puk	——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa	Plzeň, Městský Archiv
PLm	——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa	Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm	——, Muzeum
R	Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO	Rokycany, Okresní Muzeum
ROk	——, Děkansky Úřad, Kostel
SE	Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO	Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC	Třebíč, Městsky Archiv
TU	Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB	Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z	Žatec, Muzeum
ZI	Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL	Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa	Augsburg, Kantoreiarchiv St Annen
Aab	——, Archiv des Bistums Augsburg
Af	——, Fuggersche Domänenkanzlei, Bibliothek
Ahk	——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As	——, Staats- und Stadtbibliothek
Asa	——, Stadtarchiv
Au	——, Universität Augsburg, Universitätsbibliothek
AAm	Aachen, Domarchiv (Stiftsarchiv)
AAst	——, Öffentliche Bibliothek, Musikbibliothek
AB	Amorbach, Fürstlich Leiningische Bibliothek
ABG	Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa	——, Kantoreiarchiv St Annen
AG	Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC	Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa	Altenburg, Thüringisches Hauptstaatsarchiv Weimar, Aussenstelle Altenburg
AM	Amberg, Staatliche Bibliothek
AN	Ansbach, Staatliche Bibliothek
ANsv	——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk	Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk	Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk	——, Stadt- und Kreisbibliothek
ASh	Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb	——, Schloss Johannisburg, Stiftsbibliothek
Ba	Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda	——, Akademie der Künste, Stiftung Archiv
Bdhm	——, Hochschule für Musik Hanns Eisler
Bga	——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk	——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk	——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm	——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim	——, Staatliches Institut für Musikforschung, Bibliothek
Bk	——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk	——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br	——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs	——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb	——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer	——, Sommer private collection
Bsp	——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst	——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa	Bamberg, Staatsarchiv
BAs	——, Staatsbibliothek
BAL	Ballenstedt, Stadtbibliothek
BAR	Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd	Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk	Bautzen, Stadtbibliothek
BAUm	——, Stadtmuseum
BB	Benediktbeuern, Pfarrkirche, Bibliothek
BDk	Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH	Bad Homburg vor der Höhe, Stadtbibliothek
BDS	Bad Schwalbach, Evangelisches Pfarrarchiv
BE	Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU Beuron, Bibliothek der Benediktiner-Erzabtei
BFb Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG Beuerberg, Stiftskirche
BGD Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH Bayreuth, Stadtbücherei
BIB Bibra, Pfarrarchiv
BIT Bitterfeld, Kreis-Museum
BKÖs Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs Bremen, Staats- und Universitätsbibliothek
BNba Bonn, Beethoven-Haus, Beethoven-Archiv
BNms ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu ——, Universitäts- und Landesbibliothek
BO Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS Brunswick, Stadtarchiv und Stadtbibliothek
BUCH Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl Coburg, Landesbibliothek, Musiksammlung
Cs ——, Staatsarchiv
Cv ——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu ——, Technische Universität, Universitätsbibliothek
Dhm Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla ——, Sächsisches Hauptstaatsarchiv
Dmb ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB Dettelbach, Franziskanerkloster, Bibliothek
DEl Dessau, Anhaltische Landesbücherei
DEsa ——, Stadtarchiv
DGs Duisburg, Stadtbibliothek, Musikbibliothek
DI Dillingen an der Donau, Kreis- und Studienbibliothek
DL Delitzsch, Museum, Bibliothek
DM Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa Darmstadt, Hessisches Staatsarchiv
DT Detmold, Lippische Landesbibliothek, Musikabteilung
DTF Dietfurt, Franziskanerkloster [in *Ma*]
DÜha ——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk Düsseldorf, Goethe-Museum, Bibliothek
DÜl ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc Donauwörth, Cassianeum
Ed Eichstätt, Dom [in *Eu*]
Es ——, Staats- und Seminarbibliothek [in *Eu*]
Eu ——, Katholische Universität, Universitätsbibliothek
Ew ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB Ebrach, Katholisches Pfarramt, Bibliothek
EC Eckartsberga, Pfarrarchiv
EF Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa Eisenach, Stadtarchiv, Bibliothek
EIb ——, Bachmuseum
EN Engelberg, Franziskanerkloster, Bibliothek
ERu Erlangen, Universitätsbibliothek
ERP Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW Ellwangen (Jagst), Stiftskirche
F Frankfurt, Stadt- und Universitätsbibliothek
Ff ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl ——, Musikverlag Robert Lienau
Fsa ——, Stadtarchiv
FBa Freiberg (Lower Saxony), Stadtarchiv
FBo ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa Flensburg, Stadtarchiv
FLs Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva ——, Deutsches Volksliedarchiv
FRIts Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS Freising, Erzbistum München und Freising, Dombibliothek
FUl Fulda, Hessische Landesbibliothek
FÜS Füssen, Katholisches Stadtpfarramt St Mang
FW Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga Göttingen, Staatliches Archivlager
Gb ——, Johann-Sebastian-Bach-Institut
Gms ——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs ——, Niedersächsische Staats- und Universitätsbibliothek
GBR Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD Goch-Gaesdonck, Collegium Augustinianum
GI Giessen, Justus-Liebig-Universität, Bibliothek
GLAU Glauchau, St Georgen, Musikarchiv
GM Grimma, Göschenhaus-Seume-Gedenkstätte
GMl ——, Landesschule [in *Dl*]
GOa Gotha, Augustinerkirche, Notenbibliothek
GOl ——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL Goldbach (nr Gotha), Pfarrbibliothek
GRu Greifswald, Universitätsbibliothek
GRH Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ Güstrow, Museum der Stadt
GZsa Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha Hamburg, Staatsarchiv
Hkm ——, Kunstgewerbemuseum, Bibliothek
Hmb ——, Öffentlichen Bücherhallen, Musikbücherei
Hs ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh ——, Händel-Haus
HAmi ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR Hartha (Kurort), Kantoreiarchiv
HB Heilbronn, Stadtarchiv
HEms Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER Herrnhut, Evangelische Brüder-Unität, Archiv
HGm Havelberg, Prignitz-Museum, Bibliothek
HL Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemburg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj Helmstedt, Ehemalige Universitätsbibliothek
HSk ——, Kantorat St Stephani [in *W*]
HVkm Hanover, Bibliothek des Kestner-Museums
HVl ——, Niedersächsische Landesbibliothek
HVs ——, Stadtbibliothek, Musikbibliothek
HVsa ——, Staatsarchiv
IN Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE Jever, Marien-Gymnasium, Bibliothek
Kdma Kassel, Deutsches Musikgeschichtliches Archiv
Kl ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km ——, Musikakademie, Bibliothek
Ksp ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA Karlsruhe, Badische Landesbibliothek
KAsp ——, Pfarramt St Peter
KAu ——, Universitätsbibliothek
KBs Koblenz, Stadtbibliothek
KFp Kaufbeuren, Protestantisches Kirchenarchiv
KIl Kiel, Schleswig-Holsteinische Landesbibliothek
KIu ——, Universitätsbibliothek
KMs Kamenz, Stadtarchiv
KNa Cologne, Historisches Archiv der Stadt
KNd ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh ——, Staatliche Hochschule für Musik, Bibliothek
KNmi ——, Musikwissenschaftliches Institut der Universität
KNu ——, Universitäts- und Stadtbibliothek
KPs Kempten, Stadtbücherei
KPsl ——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa Konstanz, Stadtarchiv
Lm Lüneburg, Michaelisschule
Lr ——, Ratsbücherei, Musikabteilung
LA Landshut, Historischer Verein für Niederbayern, Bibliothek
LB Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb Leipzig, Bach-Archiv
LEbh ——, Breitkopf & Härtel, Verlagsarchiv
LEdb ——, Deutsche Bücherei, Musikaliensammlung
LEm ——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst ——, Stadtbibliothek [in *LEu* and *LEm*]
LEt ——, Thomanerchor, Bibliothek [in *LEb*]
LEu ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN Laufen, Stiftsarchiv
LI Lindau, Stadtbibliothek
LIM Limbach am Main, Pfarrkirche Maria Limbach
LST Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC Luckau, Stadtkirche St Nikolai, Kantoreiarchiv
Ma Munich, Franziskanerkloster St Anna, Bibliothek
Mb ——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm ——, Bibliothek des Metropolitankapitels
Mbn ——, Bayerisches Nationalmuseum, Bibliothek
Mbs ——, Bayerische Staatsbibliothek
Mf ——, Frauenkirche [on loan to *FS*]
Mh ——, Staatliche Hochschule für Musik, Bibliothek
Mhsa ——, Bayerisches Hauptstaatsarchiv
Mk ——, Theatinerkirche St Kajetan
Mm ——, Bibliothek St Michael
Mo ——, Opernarchiv
Msa ——, Staatsarchiv
Mth ——, Theatermuseum der Clara-Ziegler-Stiftung
Mu ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME Meissen, Stadt- und Kreisbibliothek
MEIk Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl ——, Thüringisches Staatsarchiv
MEIr ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa Merseburg, Domstift, Stiftsarchiv
MG Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs ——, Staatsarchiv und Archivschule
MGu ——, Philipps-Universität, Universitätsbibliothek
MGB Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH Mannheim, Wissenschaftliche Stadtbibliothek
MHrm ——, Städtisches Reiss-Museum
MHst ——, Stadtbücherei, Musikbücherei
MLHb Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm ——, Marienkirche
MLHr ——, Stadtarchiv
MMm Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR Marienberg, Kirchenbibliothek
MT Metten, Abtei, Bibliothek
MÜd Münster, Bischöfliches Diözesanarchiv
MÜp ——, Bischöflishes Priesterseminar, Bibliothek
MÜs ——, Santini-Bibliothek [in *MÜp*]
MÜu ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY Mylau, Kirchenbibliothek
MZmi Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp ——, Bischöfliches Priesterseminar, Bibliothek
MZs ——, Stadtbibliothek
MZsch ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm Nuremberg, Germanisches National-Museum, Bibliothek
Nla ——, Bibliothek beim Landeskirchlichen Archiv
Nst ——, Bibliothek Egidienplatz
NA Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs Naumburg, Stadtarchiv
NAUw ——, St Wenzel, Bibliothek
NEhz Neuenstein, Hohenlohe-Zentralarchiv
NH Neresheim, Bibliothek der Benediktinerabtei
NL Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT Neumarkt-St Veit, Pfarrkirche
NTRE Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB Ottobeuren, Benediktinerabtei
OBS Gessertshausen-Oberschönenfeld, Abtei
OF Offenbach am Main, Verlagsarchiv André
OLH Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB Oranienbaum, Landesarchiv
Pg Passau, Gymnasialbibliothek
Po ——, Bistum, Archiv
PA Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE Perleberg, Pfarrbibliothek
PI Pirna, Stadtarchiv
PL Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL Polling, Katholisches Pfarramt
POTh Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs ——, Staatliche Bibliothek
Rtt ——, Fürst Thurn und Taxis Hofbibliothek
Ru ——, Universität Regensburg, Universitätsbibliothek
RAd Ratzeburg, Domarchiv
RB Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs ——, Stadtbibliothek, Musikabteilung
ROu ——, Universität, Universitätsbibliothek
RT Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl ——, Thüringisches Staatsarchiv
Sl Stuttgart, Württembergische Landesbibliothek
SBj Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT Schotten, Liebfrauenkirche
SHk Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm ——, Schlossmuseum
SHs ——, Schlossmuseum, Bibliothek [in *SHm*]
SI Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN Sünching, Schloss
SWl Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs ——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth ——, Mecklenburgisches Staatstheater, Bibliothek
Tl Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi ——, Bibliothek des Musikwissenschaftlichen Institut
Tu ——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG Tegernsee, Pfarrkirche
TEGha ——, Herzogliches Archiv
TEI Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT Tittmoning, Pfarrkirche [in *Fs*]
TO Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb Trier, Bistumarchiv
TRs ——, Stadtbibliothek
TZ Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us Ulm, Stadtbibliothek
Usch ——, Von Schermar'sche Familienstiftung, Bibliothek
UDa Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa ——, Niedersächsisches Staatsarchiv
WA Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB Waldenburg, St Bartholomäus, Kantoreiarchiv
WD Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb Wernigerode, Harzmuseum, Harzbücherei
WEY Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe ——, Ephoralbibliothek
WFmk ——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH Bad Windsheim, Stadtbibliothek
WIl Wiesbaden, Hessische Landesbibliothek
WINtj Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm ——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh ——, Hochschule für Musik Franz Liszt
WRiv ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl ——, Thüringisches Hauptstaatsarchiv Weimar
WRtl ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd Würzburg, Diözesanarchiv
WÜst ——, Staatsarchiv
WÜu ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa ——, Stadtarchiv
Zsch ——, Robert-Schumann-Haus
ZE Zerbst, Stadtarchiv
ZEo ——, Gymnasium Francisceum, Bibliothek
ZGh Zörbig, Heimatmuseum
ZI Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs Zeitz, Stiftsbibliothek

DK: DENMARK

A Århus, Statsbiblioteket
Ch Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar Copenhagen, Det Arnamagnaeanske Institut
Kc ——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk ——, Kongelige Bibliotek
Kmk ——, Kongelige Danske Musikkonservatorium
Ku ——, Det Kongelige Bibliotek Fiolstraede
Kv ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol Odense, Landsarkivet for Fyen

Ou	——, Universitetsbibliotek, Musikafdelingen
Sa	Sorø, Sorø Akademi, Biblioteket
Tv	Tåsinge, Valdemars Slot

E: SPAIN

Ac	Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa	——, Monasterio de S Ana
AL	Alquézar, Colegiata
ALB	Albarracín, Catedral, Archivo
AR	Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS	Astorga, Catedral
Bac	Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc	——, Biblioteca de Catalunya, Seccíon de Música
Bc	——, S.E. Catedra Basiclica, Arixiu
Bcd	——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih	——, Arixiu Históric de la Ciutat
Bim	——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit	——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc	——, Orfeó Catalá, Biblioteca
Bu	——, Universitat Autónoma
BA	Badajoz, Catedral, Archivo Capitular
BUa	Burgos, Catedral, Archivo
BUlh	——, Cistercian Monasterio de Las Huelgas
C	Córdoba, S Iglesia Catedral, Archivo de Música
CA	Calahorra, Catedral
CAL	Calatayud, Colegiata de S María
CU	Cuenca, Catedral, Archivo Capitular
CUi	——, Instituto de Música Religiosa
CZ	Cádiz, Archivo Capitular
E	San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G	Gerona, Catedral, Archivo/Arxiu Capitular
Gp	——, Biblioteca Pública
GRc	Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr	——, Capilla Real, Archivo de Música
GRmf	——, Archivo Manuel de Falla
GU	Guadalupe, Real Monasterio de S María, Archivo de Música
H	Huesca, Catedral
J	Jaca, Catedral, Archivo Musical
JA	Jaén, Catedral, Archivo Capitular
JEc	Jerez de la Frontera, Colegiata
L	León, Catedral, Archivo Histórico
Lc	——, Real Basilica de S Isidoro
LEc	Lérida, Catedral
LPA	Las Palmas de Gran Canaria, Catedral de Canarias
Mah	Madrid, Archivo Histórico Nacional
Mba	——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc	——, Real Conservatorio Superior de Música, Biblioteca
Mca	——, Casa de Alba
Mcns	——, Congregación de Nuestra Señora
Md	——, Centro de Documentación Musical del Ministerio de Cultura
Mdr	——, Convento de las Descalzas Reales
Mm	——, Biblioteca Histórica Municipal
Mmc	——, Casa Ducal de Medinaceli, Biblioteca
Mn	——, Biblioteca Nacional
Mp	——, Patrimonio Nacional
Msa	——, Sociedad General de Autores y Editores
MA	Málaga, Catedral, Archivo Capitular
MO	Montserrat, Abadía
MON	Mondoñedo, Catedral, Archivo
OL	Olot, Biblioteca Popular
ORI	Orihuela, Catedral, Archivo
OV	Oviedo, Catedral Metropolitana, Archivo
P	Plasencia, Catedral, Archivo de Música
PAc	Palma de Mallorca, Catedral, Archivo
PAp	——, Biblioteca Provincial
PAL	Palencia, Catedral de S Antolín, Archivo de Música
PAMc	Pamplona, Catedral, Archivo
PAS	Pastrana, Museo Parroquial
RO	Roncesvalles, Monasterio S María, Biblioteca
Sc	Seville, Institución Colombina
SA	Salamanca, Catedral, Archivo Catedralicio
SAc	——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu	——, Biblioteca Universitaria
SAN	Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC	Santiago de Compostela, Catedral Metropolitana
SCu	——, Biblioteca de la Universidad
SD	Santo Domingo de la Calzada, Catedral Archivo
SE	Segovia, Catedral, Archivo Capitular
SEG	Segorbe, Archivo de la Catedral
SI	Silos, Abadía de S Domingo, Archivo
SU	Seo de Urgel, Catedral
Tc	Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp	——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc	Tarragona, Catedral
TE	Teruel, Catedral, Archivo Capitular
TO	Tortosa, Catedral
TUY	Tuy, Catedral
TZ	Tarazona, Catedral, Archivo Capitular
V	Valladolid, Catedral Metropolitana, Archivo de Música
Vp	——, Parroquia de Santiago
VAa	Valencia, Archivo Municipal
VAc	——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp	——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu	——, Biblioteca Universitaria
VI	Vich, Museu Episcopal
Zac	Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc	——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs	——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp	——, Iglesia Metropolitana [in *Zac*]
ZAc	Zamora, Catedral

ET: EGYPT

Cn	Cairo, National Library (Dar al-Kutub)
MSsc	Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg	Tallinn, National Library of Estonia

F: FRANCE

A	Avignon, Médiathèque Ceccano
Ac	——, Bibliothèque du Conservatoire
AB	Abbeville, Bibliothèque Nationale
AG	Agen, Archives Départementales de Lot-et-Garonne
AI	Albi, Bibliothèque Municipale
AIXc	Aix-en-Provence, Bibliothèque du Conservatoire
AIXm	——, Bibliothèque Méjanes
AIXmc	——, Bibliothèque de la Maîtrise de la Cathédrale
AL	Alençon, Bibliothèque Municipale
AM	Amiens, Bibliothèque Municipale
AN	Angers, Bibliothèque Municipale
APT	Apt, Basilique Ste Anne
AS	Arras, Médiathèque Municipale
ASOlang	Asnières-sur-Oise, Collection François Lang
AUT	Autun, Bibliothèque Municipale
AVR	Avranches, Bibliothèque Nationale
B	Besançon, Bibliothèque Municipale
Ba	——, Bibliothèque de l'Archevêché
BE	Beauvais, Bibliothèque Municipale
BG	Bourg-en-Bresse, Bibliothèque Municipale
BO	Bordeaux, Bibliothèque Municipale
BS	Bourges, Bibliothèque Municipale
C	Carpentras, Bibliothèque Municipale (Inguimbertine)

CA Cambrai, Médiathèque Municipale
CAc ——, Cathédrale
CC Carcassonne, Bibliothèque Municipale
CF Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH Chantilly, Musée Condé
CHd ——, Musée Dobrie
CHRm Chartres, Bibliothèque Municipale
CLO Clermont-de-l'Oise, Bibliothèque
CO Colmar, Bibliothèque de la Ville
COM Compiègne, Bibliothèque Municipale
CSM Châlons-en-Champagne, Bibliothèque Municipale
Dc Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm ——, Bibliothèque Municipale
DI Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO Dôle, Bibliothèque Municipale
DOU Douai, Bibliothèque Nationale
E Epinal, Bibliothèque Nationale
EMc Embrun, Trésor de la Cathédrale
EV Evreux, Bibliothèque Municipale
F Foix, Bibliothèque Municipale
G Grenoble, Bibliothèque Municipale
Lad Lille, Archives Départementales du Nord
Lc ——, Bibliothèque du Conservatoire
Lm ——, Bibliothèque Municipale Jean Levy
LA Laon, Bibliothèque Municipale
LG Limoges, Bibliothèque Francophone Municipale
LH Le Havre, Bibliothèque Municipale
LM Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc Lyons, Conservatoire National de Musique
LYm ——, Bibliothèque Municipale
Mc Marseilles, Conservatoire de Musique et de Déclamation
MD Montbéliard, Bibliothèque Municipale
ME Metz, Médiathèque
MH Mulhouse, Bibliothèque Municipale
ML Moulins, Bibliothèque Municipale
MO Montpellier, Bibliothèque de l'Université
MOf ——, Bibliothèque Inter-Universitaire, Section Médecine
MON Montauban, Bibliothèque Municipale Antonin Perbosc
Nm Nantes, Bibliothèque Municipale, Médiathèque
NAc Nancy, Bibliothèque du Conservatoire
O Orléans, Médiathèque
Pa Paris, Bibliothèque de l'Arsenal
Pan ——, Archives Nationales
Pc ——, Conservatoire [in *Pn*]
Pcf ——, Bibliothèque de la Comédie Française
Pcnrs ——, Centre National de la Recherche Scientifique, Bibliothèque
Pd ——, Centre de Documentation de la Musique Contemporaire
Pe ——, Schola Cantorum
Peb ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm ——, Gustav Mahler, Bibliothèque Musicale
Phanson ——, Collection Hanson
Pi ——, Bibliothèque de l'Institut de France
Pim ——, Bibliothèque Pierre Aubry
Pm ——, Bibliothèque Mazarine
Pmeyer ——, André Meyer, private collection
Pn ——, Bibliothèque Nationale de France
Po ——, Bibliothèque-Musée de l'Opéra
Ppincherle ——, Marc Pincherle, private collection
Ppo ——, Bibliothèque Polonaise de Paris
Prothschild ——, Germaine, Baronne Edouard de Rothschild, private collection
Prt ——, Radio France, Documentation Musicale
Ps ——, Bibliothèque de la Sorbonne
Psal ——, Editions Salabert
Pse ——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg ——, Bibliothèque Ste-Geneviève
Pshp ——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault ——, Geneviève Thibault, private collection [in *Pn*]
R Rouen, Bibliothèque Municipale
Rc ——, Bibliothèque du Conservatoire
RS Reims, Bibliothèque Municipale
RSc ——, Maîtrise de la Cathédrale
Sc Strasbourg, Bibliothèque du Conservatoire
Sgs ——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim ——, Université des Sciences Humaines, Institut de Musicologie
Sm ——, Bibliothèque Municipale
Sn ——, Bibliothèque Nationale et Universitaire
Ssp ——, Bibliothèque du Séminaire Protestant
SDI St Dié, Bibliothèque Municipale
SEm Sens, Bibliothèque Municipale
SERc Serrant, Château
SO Solesmes, Abbaye de St-Pierre
SOM St Omer, Bibliothèque Municipale
SQ St Quentin, Bibliothèque Municipale
T Troyes, Bibliothèque Municipale
TLm Toulouse, Bibliothèque Municipale
TOm Tours, Bibliothèque Municipale
V Versailles, Bibliothèque
VA Vannes, Bibliothèque Municipale
VAL Valenciennes, Bibliothèque Municipale
VN Verdun, Bibliothèque Municipale

FIN: FINLAND

A Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A Aberdeen, University, Queen Mother Library
AB Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu ——, University College of Wales
ALb Aldeburgh, Britten-Pears Library
AM Ampleforth, Abbey and College Library, St Lawrence Abbey
AR Arundel Castle, Archive
Bp Birmingham, Public Libraries
Bu ——, Birmingham University
BA Bath, Municipal Library
BEcr Bedford, Bedfordshire County Record Office
BEL Belton (Lincs.), Belton House
BENcoke Bentley (Hants.), Gerald Coke, private collection
BEV Beverley, East Yorkshire County Record Office
BO Bournemouth, Central Library
BRp Bristol, Central Library
BRu ——, University of Bristol Library
Ccc Cambridge, Corpus Christi College, Parker Library
Ccl ——, Central Library
Cclc ——, Clare College Archives
Ce ——, Emmanuel College
Cfm ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc ——, Gonville and Caius College
Cjc ——, St John's College
Ckc ——, King's College, Rowe Music Library
Cmc ——, Magdalene College, Pepys Library
Cp ——, Peterhouse College Library
Cpc ——, Pembroke College Library
Cpl ——, Pendlebury Library of Music
Cssc ——, Sidney Sussex College
Ctc ——, Trinity College, Library
Cu ——, University Library
CA Canterbury, Cathedral Library
CDp Cardiff, Public Libraries, Central Library
CDu ——, University of Wales/Prifysgol Cymru
CF Chelmsford, Essex County Record Office
CH Chichester, Diocesan Record Office
CHc ——, Cathedral
CL Carlisle, Cathedral Library
DRc Durham, Cathedral Church, Dean and Chapter Library

DRu ——, University Library
DU Dundee, Central Library
En Edinburgh, National Library of Scotland, Music Dept
Ep ——, City Libraries, Music Library
Er ——, Reid Music Library of the University of Edinburgh
Es ——, Signet Library
Eu ——, University Library, Main Library
EL Ely, Cathedral Library [in *Cu*]
EXcl Exeter, Cathedral Library
Ge Glasgow, Euing Music Library
Gm ——, Mitchell Library, Arts Dept
Gsma ——, Scottish Music Archive
Gu ——, University Library
GL Gloucester, Cathedral Library
GLr ——, Record Office
H Hereford, Cathedral Library
HAdolmetsch Haslemere, Carl Dolmetsch, private collection
HFr Hertford, Hertfordshire Record Office
Ir Ipswich, Suffolk Record Office
KNt Knutsford, Tatton Park (National Trust)
Lam London, Royal Academy of Music, Library
Lbbc ——, British Broadcasting Corporation, Music Library
Lbc ——, British Council Music Library
Lbl ——, British Library
Lcm ——, Royal College of Music, Library
Lcml ——, Central Music Library
Lco ——, Royal College of Organists
Lcs ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc ——, Dulwich College Library
Lfm ——, Faber Music
Lgc ——, Guildhall Library
Lk ——, King's Music Library [in *Lbl*]
Lkc ——, King's College Library
Llp ——, Lambeth Palace Library
Lmic ——, British Music Information Centre
Lmt ——, Minet Library
Lpro ——, Public Record Office
Lrcp ——, Royal College of Physicians
Lsp ——, St Paul's Cathedral Library
Lspencer ——, Woodford Green: Robert Spencer, private collection
Lst ——, Savoy Theatre Collection
Lu ——, University of London Library, Music Collection
Lue ——, Universal Edition
Lv ——, Victoria and Albert Museum, Theatre Museum
Lwa ——, Westminster Abbey Library
Lwcm ——, Westminster Central Music Library
LA Lancaster, District Central Library
LEbc Leeds, University of Leeds, Brotherton Library
LEc ——, Leeds Central Library, Music and Audio Dept
LF Lichfield, Cathedral Library
LI Lincoln, Cathedral Library
LVp Liverpool, Libraries and Information Services, Humanities Reference Library
LVu ——, University, Music Department
Mch Manchester, Chetham's Library
Mp ——, Central Library, Henry Watson Music Library
Mr ——, John Rylands Library, Deansgate
MA Maidstone, Kent County Record Office
NH Northampton, Record Office
NO Nottingham, University of Nottingham, Department of Music
NTp Newcastle upon Tyne, Public Libraries
NW Norwich, Central Library
NWhamond ——, Anthony Hamond, private collection
NWr ——, Record Office
Oas Oxford, All Souls College Library
Ob ——, Bodleian Library
Oc ——, Coke Collection
Occc ——, Corpus Christi College Library
Och ——, Christ Church Library
Ojc ——, St John's College Library
Olc ——, Lincoln College Library
Omc ——, Magdalen College Library
Onc ——, New College Library
Ouf ——, Faculty of Music Library
Owc ——, Worcester College
P Perth, Sandeman Public Library
PB Peterborough, Cathedral Library
PM Parkminster, St Hugh's Charterhouse
R Reading, University, Music Library
SA St Andrews, University of St Andrews Library
SB Salisbury, Cathedral Library
SC Sutton Coldfield, Oscott College, Old Library
SH Sherborne, Sherborne School Library
SHR Shrewsbury, Salop Record Office
SHRs ——, Library of Shrewsbury School
SOp Southampton, Public Library
SRfa Studley Royal, Fountains Abbey [in *LEc*]
STb Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm ——, Shakespeare Memorial Library
T Tenbury Wells, St Michael's College Library [in *Ob*]
W Wells, Cathedral Library
WA Whalley, Stonyhurst College Library
WB Wimborne, Minster Chain Library
WC Winchester, Chapter Library
WCc ——, Winchester College, Warden and Fellows' Library
WCr ——, Hampshire Record Office
WMl Warminster, Longleat House Old Library
WO Worcester, Cathedral Library
WOr ——, Record Office
WRch Windsor, St George's Chapel Library
WRec ——, Eton College, College Library
Y York, Minster Library
Ybi ——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels Athens, Ethniki Lyriki Skini
Akounadis ——, Panayis Kounadis, private collection
Aleotsakos ——, George Leotsakos, private collection
Am ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An ——, Ethnikē Bibliotēkē tēs Hellados
AOd Mt Athos, Mone Dionysiou
AOdo ——, Mone Dohiariou
AOh ——, Mone Hilandariou
AOi ——, Mone ton Iveron
AOk ——, Mone Koutloumousi
AOml ——, Mone Megistis Lávras
AOpk ——, Mone Pantokrátoros
AOva ——, Vatopedi Monastery
P Patmos
THpi Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba Budapest, Magyar Tudományos Akadémia Könytára
Bami ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn ——, Országos Széchényi Könyvtár
Bo ——, Állami Operaház
Br ——, Ráday Gyűjtemény
Bs ——, Központi Szemináriumi Könyvtár
Bu ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA Bártfá, St Aegidius [in *Bn*]
Efko Esztergom, Főszékesegyházi Kottatár
Efkö ——, Főszékesegyházi Könyvtár
Gc Győr, Püspöki Papnevelő Intézet Könyvtára
Gk ——, Káptalan Magánlevéltár Kottatára
GYm Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivo Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

FEM Finale Emilia, Biblioteca Comunale
FERaa Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas ——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc ——, Biblioteca Comunale
FERd ——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali ——, Gualberto Vitali-Rosati, private collection
FOc Forlì, Biblioteca Comunale Aurelio Saffi
FOLc Foligno, Biblioteca Comunale
FOLd ——, Duomo, Archivio
FRa Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac Faenza, Basilica Cattedrale, Archivio Capitolare
FZc ——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc Genoa, Biblioteca Civica Berio
Gim ——, Civico Istituto Mazziniano, Biblioteca
Gl ——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini ——, P.C. Remondini, private collection
Gsl ——, S Lorenzo (Duomo), Archivio Capitolare
Gu ——, Biblioteca Universitaria
GO Gorizia, Seminario Teologico Centrale, Biblioteca
GR Grottaferrata, Biblioteca del Monumento Nazionale
GUBd Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I Imola, Biblioteca Comunale
IBborromeo Isola Bella, Borromeo private collection
IE Iesi, Biblioteca Comunale
IV Ivrea, Cattedrale, Biblioteca Capitolare
La Lucca, Archivio di Stato
Las ——, Biblioteca-Archivio Storico Comunale
Lc ——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg ——, Biblioteca Statale
Li ——, Istituto Musicale L. Boccherini, Biblioteca
Ls ——, Seminario Arcivescovile, Biblioteca
LA L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT Loreto, Santuario della S Casa, Archivio Storico
LU Lugo, Biblioteca Comunale Fabrizio Trisi
LUi ——, Istituto Musicale Pareggiato G.L. Malerbi
Ma Milan, Biblioteca Ambrosiana
Malfieri ——, Familglia Trecani degli Alfieri, private collection
Mas ——, Archivio di Stato
Mb ——, Biblioteca Nazionale Braidense
Mc ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap ——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom ——, Biblioteca Comunale Sormani
Md ——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini ——, Natale Gallini, private collection
Mr ——, Biblioteca della Casa Ricordi
Ms ——, Biblioteca Teatrale Livia Simoni
Msartori ——, Claudio Sartori, private collection [in *Mc*]
Msc ——, Chiesa di S Maria presso S Celso, Archivio
Mt ——, Biblioteca Trivulziana e Archivio Storico Civico
Mu ——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc ——, Università Cattolica del Sacro Cuore, Biblioteca
MAa Mantua, Archivio di Stato
MAad ——, Archivio Storico Diocesano
MAav ——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc ——, Biblioteca Comunale
MAC Macerata, Biblioteca Comunale Mozzi-Borgetti
MC Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi Montefiore dell'Aso, Francesco Egidi, private collection
ME Messina, Biblioteca Regionale Universitaria
MEs ——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
MOd Modena, Duomo, Biblioteca e Archivio Capitolare
MOe ——, Biblioteca Estense e Universitaria
MOs ——, Archivio di Stato [in *MOe*]
MTc Montecatini Terme, Biblioteca Comunale
MTventuri ——, Antonio Venturi, private collection [in *MTc*]
MZ Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na Naples, Archivio di Stato
Nc ——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf ——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng ——, Monastero di S Gregorio Armeno, Archivio
Nlp ——, Biblioteca Lucchesi Palli [in *Nn*]
Nn ——, Biblioteca Nazionale Vittorio Emanuele III
NON Nonantola, Seminario Abbaziale, Biblioteca
NOVd Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg ——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi ——, Istituto Civico Musicale Brera, Biblioteca
NT Noto, Biblioteca Comunale Principe di Villadorata
Od Orvieto, Opera del Duomo, Biblioteca
OFma Offida, Parrocchia di Maria Ss Assunta, Archivio
OS Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas Padua, Archivio di Stato
Pc ——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca ——, Basilica del Santo, Biblioteca Antoniana
Pci ——, Biblioteca Civica
Pl ——, Conservatorio Cesare Pollini
Ps ——, Seminario Vescovile, Biblioteca
Pu ——, Biblioteca Universitaria
PAac Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas ——, Archivio di Stato
PAc ——, Biblioteca Palatina, sezione Musicale
PAcom ——, Biblioteca Comunale
PAp ——, Biblioteca Nazionale Palatina
PAt ——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs ——, Seminario Vescovile, Biblioteca
PAVu ——, Biblioteca Universitaria
PCc Piacenza, Biblioteca Comunale Passerini Landi
PCcon ——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd ——, Duomo, Biblioteca e Archivio Capitolare
PCsa ——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas Perugia, Archivio di Stato
PEc ——, Biblioteca Comunale Augusta
PEd ——, Biblioteca Domincini
PEl ——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf ——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl ——, Duomo (S Lorenzo), Archivio
PEsp ——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA Pescia, Biblioteca Comunale Carlo Magnani
PESc Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd ——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi ——, Biblioteca Diocesana
PESo ——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr ——, Fondazione G. Rossini, Biblioteca
PIa Pisa, Archivio di Stato
PIp ——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli ——, Raffaelli private collection
PIst ——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt ——, Teatro Verdi
PIu ——, Biblioteca Universitaria
PLa Palermo, Archivio di Stato
PLcom ——, Biblioteca Comunale
PLcon ——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano ——, Roberto Pagano, private collection
PO Potenza, Biblioteca Provinciale
PR Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc ——, Biblioteca Comunale Forteguerriana
PSrospigliosi ——, Rospigliosi private collection
Ra Rome, Biblioteca Angelica
Raf ——, Accademia Filarmonica Romana
Ras ——, Archivio di Stato, Biblioteca
Rbompiani ——, Bompiani private collection
Rc ——, Biblioteca Casanatense, sezione Musica
Rcg ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg ——, Chiesa del Gesù, Archivio
Rcsg ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp ——, Archivio Doria Pamphili
Rf ——, Congregazione dell'Oratorio S Filippo Neri
Ria ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims ——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib ——, Basilica Liberiana, Archivio
Rmalvezzi ——, Lionello Malvezzi, private collection
Rmassimo ——, Massimo princes, private collection
Rn ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp ——, Biblioteca Pasqualini [in *Rsc*]
Rps ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai ——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc ——, Conservatorio di Musica S Cecilia
Rscg ——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg ——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf ——, Chiesa di S Luigi dei Francesi, Archivio
Rsm ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm ——, S Maria di Monserrato, Archivio
Rsmt ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp ——, Chiesa di S Spirito in Sassia, Archivio
Rss ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru ——, Biblioteca Universitaria Alessandrina
Rv ——, Biblioteca Vallicelliana
Rvat ——, Biblioteca Apostolica Vaticana
Rvic ——, Vicariato, Archivio
RA Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc ——, Biblioteca Comunale Classense
RAs ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm Reggio nell'Emilia, Biblioteca Panizzi
REsp ——, Basilica di S Prospero, Archivio Capitolare
RI Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM Rimini, Biblioteca Civica Gambalunga
RPTd Ripatransone, Duomo, Archivio
RVE Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI Rovigo, Accademia dei Concordi, Biblioteca
Sac Siena, Accademia Musicale Chigiana, Biblioteca
Sas ——, Archivio di Stato
Sc ——, Biblioteca Comunale degli Intronati
Sco ——, Convento dell'Osservanza, Biblioteca
Sd ——, Opera del Duomo, Archivio Musicale
Smo Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA Savona, Biblioteca Civica Anton Giulio Barrili
SAa ——, Seminario Vescovile, Biblioteca
SE Senigallia, Biblioteca Comunale Antonelliana
SO Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc Spoleto, Biblioteca Comunale Giosuè Carducci
SPd ——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc ——, Biblioteca Comunale Giacomo Prampolini
ST Stresa, Biblioteca Rosminiana
STE Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta Turin, Archivio di Stato
Tci ——, Civica Biblioteca Musicale Andrea della Corte
Tco ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf ——, Accademia Filarmonica, Archivio
Tfanan ——, Giorgio Fanan, private collection
Tn ——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr ——, Biblioteca Reale
Trt ——, RAI – Radiotelevisione Italiana, Biblioteca
TAc Taranto, Biblioteca Civica Pietro Acclavio
TE Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd ——, Duomo, Archivio Capitolare
TLp Torre del Lago Puccini, Museo di Casa Puccini
TOL Tolentino, Biblioteca Comunale Filelfica
TRa Trent, Archivio di Stato
TRbc ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc ——, Biblioteca Comunale
TRcap ——, Biblioteca Capitolare con Annesso Archivio
TRfeininger ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd ——, Museo Diocesano, Biblioteca
TRmp ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP Trapani, Biblioteca Fardelliana
TSci Trieste, Biblioteca Comunale Attilio Hortis
TScon ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco Treviso, Biblioteca Comunale
TVd ——, Biblioteca Capitolare della Cattedrale
Us Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa ——, Archivio di Stato
UDc ——, Biblioteca Comunale Vincenzo Joppi
UDs ——, Seminario Arcivescovile, Biblioteca
URBcap Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi ——, Biblioteca Diocesana
Vas Venice, Archivio di Stato
Vc ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg ——, Casa di Goldoni, Biblioteca
Vgc ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi ——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello ——, Andrighetti Marcello, private collection
Vmc ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm ——, Biblioteca Nazionale Marciana
Vqs ——, Fondazione Querini-Stampalia, Biblioteca
Vs ——, Seminario Patriarcale, Archivio
Vsf ——, Biblioteca S Francesco della Vigna

Vsm ——, Procuratoria di S Marco [in *Vlevi*]
Vsmc ——, S Maria della Consolazione detta Della Fava
Vt ——, Teatro La Fenice, Archivio Storico-Musicale
VCd Vercelli, Biblioteca Capitolare
VEaf Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas ——, Archivio di Stato
VEc ——, Biblioteca Civica
VEcap ——, Biblioteca Capitolare
VEss ——, Chiesa di S Stefano, Archivio
VIb Vicenza, Biblioteca Civica Bertoliana
VId ——, Biblioteca Capitolare
VIs ——, Seminario Vescovile, Biblioteca
VIGsa Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J Jerusalem, Jewish National and University Library, Music Dept
Jgp ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp ——, Patriarchal Library
Ta Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi ——, Israel Music Institute

IRL: IRELAND

C Cork, Boole Library, University College
Da Dublin, Royal Irish Academy Library
Dam ——, Royal Irish Academy of Music, Monteagle Library
Dc ——, Contemporary Music Centre
Dcb ——, Chester Beatty Library
Dcc ——, Christ Church Cathedral, Library
Dm ——, Archbishop Marsh's Library
Dmh ——, Mercer's Hospital [in *Dtc*]
Dn ——, National Library of Ireland
Dpc ——, St Patrick's Cathedral
Dtc ——, Trinity College Library, University of Dublin

J: JAPAN

Tma Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn ——, Nanki Ongaku Bunko

LT: LITHUANIA

V Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va ——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J Jelgava, Muzei
R Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl Valletta, National Library

MD: MOLDOVA

KI Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc Mexico City, Catedral Metropolitana, Archivo Musical
Pc Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo Bergen, Offentlige Bibliotek, Griegsamlingen
Ou Oslo, Universitetsbiblioteket
Oum ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At Amsterdam, Toonkunst-Bibliotheek
Au ——, Universiteitsbibliotheek
DEta Delden, Huisarchief Twickel
DHa The Hague, Koninklijk Huisarchief
DHgm ——, Haags Gemeentemuseum, Muziekafdeling
DHk ——, Koninklijke Bibliotheek
E Enkhuizen, Archief Collegium Musicum
L Leiden, Gemeentearchief
Lml ——, Museum Lakenhal
Lt ——, Bibliotheca Thysiana [in *Lu*]
Lu ——, Rijksuniversiteit, Bibliotheek
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim Utrecht, Letterenbibliotheek, Universiteit
Uu ——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt Wellington, Alexander Turnbull Library

P: PORTUGAL

AR Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp Braga, Arquivo Distrital
BRs ——, Arquivo da Sé
Cmn Coimbra, Museu Nacional de Machado de Castro
Cs ——, Arquivo da Sé Nova
Cug ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul ——, Faculdade de Letras da Universidade
Em Elvas, Biblioteca Municipal
EVc Évora, Arquivo da Sé, Museu Regional
EVp ——, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Biblioteca da Ajuda
Lac ——, Academia das Ciências, Biblioteca
Lant ——, Arquivo Nacional da Torre do Tombo
Lc ——, Biblioteca do Conservatório Nacional
Lcg ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf ——, Fabrica da Sé Patriarcal
Ln ——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt ——, Teatro Nacional de S Carlos
LA Lamego, Arquivo da Sé
Mp Mafra, Palácio Nacional, Biblioteca
Pm Porto, Biblioteca Pública Municipal
Va Viseu, Arquivo Distrital
Vs ——, Arquivo da Sé
VV Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
BA Barczewo, Kościoła Parafialny, Archiwum
CZ Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp ——, Wojewódzka Biblioteka Publiczna
GNd Gniezno, Archiwum Archidiecezjalne
GR Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz ——, Muzeum Narodowe, Biblioteka Czapskich
Kd ——, Biblioteka Studium OO. Dominikanów
Kj ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn ——, Muzeum Narodowe
Kp ——, Biblioteka Polskiej Akademii Nauk
Kpa ——, Archiwum Państwowe
Kz ——, Biblioteka Czartoryskich
KA Katowice, Biblioteka Śląska

KO Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk ——, Klasztor Ss Benedyktynek
Lw Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
LA Łańcut, Biblioteka-Muzeum Zamku
LEtpn Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu Łódź, Biblioteka Uniwersytecka
MO Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB Obra, Klasztor OO. Cystersów
Pa Poznań, Archiwum Archidiecezjalna
Pm ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R Raków, Kościół Parafialny, Archiwum
SA Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ Szalowa, Archiwum Parafialne
Tm Toruń, Ksiąznica Miejska im. M. Kopernika
Tu ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm Warsaw, Muzeum Narodowe, Biblioteka
Wn ——, Biblioteka Narodowa
Wtm ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk Wrocław, Biblioteka Kapitulna
WRu ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno ——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba Bucharest, Academiei Române, Biblioteca
BRm Braşov, Biblioteca Judeteana
Cu Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb ——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
KAg ——, Gosudarstvennaya Biblioteka
KAu ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl Moscow, Rossiyskiy Gosudarstvenniy Arkhiv Literaturï i Iskusstva (RGALI)
Mcm ——, Gosudarstvenniy Tsentral'niy Muzey Musïkal'noy Kul'turï imeni M.I. Glinki
Mim ——, Gosudarstvenniy Istoricheskiy Muzey
Mk ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva
Mm ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg ——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt ——, Gosudarstvenniy Tsentral'niy Teatral'niy Musey im. A. Bakhrushina
SPan St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia ——, Gosudarstvenniy Tsentral'niy Istoricheskiy Arkhiv
SPil ——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit ——, Rossiyskiy Institut Istorii Iskusstv
SPk ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc ——, Rossiyskaya Natsional'naya Biblioteka
SPtob ——, Gosudarstvenniy Akademichesky Mariinsky Teatr, Tsentral'naya Muzïkal'naya Biblioteka

S: SWEDEN

A Arvika, Ingesunds Musikhögskola
B Bålsta, Skoklosters Slott
Gu Göteborg, Universitetsbiblioteket
Hfryklund Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ Härnösand, Länsmuseet-Murberget
HÖ Höör, Biblioteket
J Jönköping, Per Brahegymnasiet
K Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm ——, Länsmuseet
L Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB Leufsta Bruk, De Geer private collection [in *Uu*]
LI Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N Norrköping, Stadsbiblioteket
Sdt Stockholm, Drottningholms Teatermuseum
Sfo ——, Frimurare Orden, Biblioteket
Sic ——, Svensk Musik
Sk ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma ——, Statens Musikbibliothek
Sm ——, Musikmuseet, Arkiv
Smf ——, Stiftelsen Musikkulturens Främjande
Sn ——, Nordiska Museet, Arkivet
Ssr ——, Sveriges Radio Förvaltning, Musikbiblioteket
St ——, Kung. Teatern [in *Skma*]
Sva ——, Svenskt Visarkiv
STr Strängnäs, Roggebiblioteket
Uu Uppsala, Universitetsbiblioteket
V Västerås, Stadsbibliotek, Stiftsavdelningen
VIl Visby, Landsarkivet
VX Växjö, Landsbiblioteket

SI: SLOVENIA

Lf Ljubljana, Frančiškanski Samostan, Knjižnica
Ln ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna ——, Nadškofijski Arhiv
Lng ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls ——, Katedral, Glazbeni Arhiv
Nf Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk ——, Kolegiatni Kapitelj, Knjižnica
Pk Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa Bratislava, Štátny Oblastny Archív
BRhs ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm ——, Archív Mesta Bratislavy
BRmp ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm ——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa ——, Slovenský Národný Archív
BRsav ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobñy Kabinet
BSk Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms Martin, Matica Slovenská
Mnm ——, Slovenské Národné Múzeum, Archív

MO Modra, Štátny Okresny Archív Pezinok
NM Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN Trenčín, Štátny Okresny Archív
TR Trnava, Štátny Okresny Archív

TR: TURKEY

Ino Istanbul, Nuruosmania Kütüphanesi
Itks ——, Topkapi Sarayi Müzesi
Iü ——, Üniversite Kütüphanesi

UA: UKRAINE

Kan Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km ——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu Ann Arbor, University of Michigan, Music Library
AB Albany (NY), New York State Library
AKu Akron (OH), University of Akron, Bierce Library
ATet Atlanta (GA), Emory University, Pitts Theology Library
ATu ——, Emory University Library
ATS Athens (GA), University of Georgia Libraries
AU Aurora (NY), Wells College Library
AUS Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm ——, University of Texas at Austin, Fine Arts Library
Ba Boston, Athenaeum Library
Bc ——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa ——, Museum of Fine Arts
Bgm ——, Isabella Stewart Gardner Museum, Library
Bh ——, Harvard Musical Association, Library
Bhs ——, Massachusetts Historical Society Library
Bp ——, Public Library, Music Department
Bu ——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep Baltimore, Enoch Pratt Free Library
BAhs ——, Maryland Historical Society Library
BApi ——, Arthur Friedheim Library, Johns Hopkins University
BAu ——, Johns Hopkins University Libraries
BAue ——, Milton S. Eisenhower Library, Johns Hopkins University
BAw ——, Walters Art Gallery Library
BAR Baraboo (WI), Circus World Museum Library
BEm Berkeley, University of California at Berkeley, Music Library
BER Berea (OH), Riemenschneider Bach Institute Library
BETm Bethlehem (PA), Moravian Archives
BL Bloomington (IN), Indiana University Library
BLl ——, Indiana University, Lilly Library
BLu ——, Indiana University, Cook Music Library
BO Boulder (CO), University of Colorado at Boulder, Music Library
BU Buffalo (NY), Buffalo and Erie County Public Library
Cn Chicago, Newberry Library
Cp ——, Chicago Public Library, Music Information Center
Cu ——, University, Joseph Regenstein Library, Music Collection
Cum ——, University of Chicago, Music Collection
CA Cambridge (MA), Harvard University, Harvard College Library
CAe ——, Harvard University, Eda Kuhn Loeb Music Library
CAh ——, Harvard University, Houghton Library
CAt ——, Harvard University Library, Theatre Collection
CAward ——, John Milton Ward, private collection [on loan to *CA*]
CF Cedar Falls (IA), University of Northern Iowa, Library
CHua Charlottesville (VA), University of Virginia, Alderman Library
CHum ——, University of Virginia, Music Library
CHAhs Charleston (SC), The South Carolina Historical Society
CHH Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp ——, Public Library
CIu ——, University of Cincinnati College – Conservatory of Music, Music Library
CLp Cleveland, Public Library, Fine Arts Department
CLwr ——, Western Reserve University, Freiberger Library and Music House Library
CLAc Claremont (CA), Claremont College Libraries
COhs Columbus (OH), Ohio Historical Society Library
COu ——, Ohio State University, Music Library
CP College Park (MD), University of Maryland, McKeldin Library
CR Cedar Rapids (IA), Iowa Masonic Library
Dp Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu Dallas, Southern Methodist University, Music Library
DAVu Davis (CA), University of California at Davis, Peter J. Shields Library
DMu Durham (NC), Duke University Libraries
DN Denton (TX), University of North Texas, Music Library
DO Dover (NH), Public Library
E Evanston (IL), Garrett Biblical Institute
Eu ——, Northwestern University
EDu Edwardsville (IL), Southern Illinois University
EU Eugene (OR), University of Oregon
FAy Farmington (CT), Yale University, Lewis Walpole Library
FW Fort Worth (TX), Southwestern Baptist Theological Seminary
G Gainesville (FL), University of Florida Library, Music Library
GB Gettysburg (PA), Lutheran Theological Seminary
GR Granville (OH), Denison University Library
GRB Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm ——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs ——, Connecticut State Library
Hw ——, Trinity College, Watkinson Library
HA Hanover (NH), Dartmouth College, Baker Library
HG Harrisburg (PA), Pennsylvania State Library
HO Hopkinton (NH), New Hampshire Antiquarian Society
I Ithaca (NY), Cornell University
IDt Independence (MO), Harry S. Truman Library
IO Iowa City (IA), University of Iowa, Rita Benton Music Library
K Kent (OH), Kent State University, Music Library
KC Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm ——, Kansas City Museum, Library and Archives
KN Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu Lawrence (KS), University of Kansas Libraries
LAcs Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky ——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs ——, The Arnold Schoenberg Institute Archives
LAuc ——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum ——, University of California at Los Angeles, Music Library

LAur ——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc ——, University of Southern California, School of Music Library
LBH Long Beach (CA), California State University
LEX Lexington (KY), University of Kentucky, Margaret I. King Library
LOu Louisville, University of Louisville, Dwight Anderson Music Library
LT Latrobe (PA), St Vincent College Library
M Milwaukee, Public Library, Art and Music Department
Mc ——, Wisconsin Conservatory of Music Library
MAhs Madison (WI), Wisconsin Historical Society
MAu ——, University of Wisconsin
MB Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED Medford (MA), Tufts University Library
MG Montgomery (AL), Alabama State Department of Archives and History Library
MT Morristown (NJ), National Historical Park Museum
Nf Northampton (MA), Forbes Library
Nsc ——, Smith College, Werner Josten Library
NA Nashville (TN), Fisk University Library
NAu ——, Vanderbilt University Library
NBu New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHob ——, Yale University, Oral History Archive
NHub ——, Yale University, Beinecke Rare Book and Manuscript Library
NO Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm New Orleans, Louisiana State Museum Library
NORtu ——, Tulane University, Howard Tilton Memorial Library
NYamc New York, American Music Center Library
NYbroude ——, Broude private collection
NYcc ——, City College Library, Music Library
NYcu ——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo ——, University, Gould Memorial Library [in *NYu*]
NYgr ——, The Grolier Club Library
NYgs ——, G. Schirmer, Inc.
NYhs ——, New York Historical Society Library
NYhsa ——, Hispanic Society of America, Library
NYj ——, The Juilliard School, Lila Acheson Wallace Library
NYkallir ——, Rudolf F. Kallir, private collection
NYlehman ——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin ——, Laurence Libin, private collection
NYma ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp ——, Public Library at Lincoln Center, Music Division
NYpl ——, Public Library, Center for the Humanities
NYpm ——, Pierpont Morgan Library
NYpsc ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq ——, Queens College of the City University, Paul Klapper Library, Music Library
NYu ——, University Bobst Library
NYw ——, Wildenstein Collection
NYyellin ——, Victor Yellin, private collection
OAm Oakland (CA), Mills College, Margaret Prall Music Library
OB Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX Oxford (OH), Miami University, Amos Music Library
Pc Pittsburgh, Carnegie Library, Music and Art Dept
Ps ——, Theological Seminary, Clifford E. Barbour Library
Pu ——, University of Pittsburgh
Puf ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci Philadelphia, Curtis Institute of Music, Library
PHf ——, Free Library of Philadelphia, Music Dept
PHff ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc ——, Gratz College
PHhs ——, Historical Society of Pennsylvania Library
PHlc ——, Library Company of Philadelphia
PHmf ——, Musical Fund Society [on loan to *PHf*]
PHphs ——, The Presbyterian Historical Society Library [in *PHlc*]
PHps ——, American Philosophical Society Library
PHu ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs Princeton (NJ), Theological Seminary, Speer Library
PRu ——, Princeton University, Firestone Memorial Library
PRw ——, Westminster Choir College
PROhs Providence (RI), Rhode Island Historical Society Library
PROu ——, Brown University
PRV Provo (UT), Brigham Young University
R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su Seattle, University of Washington, Music Library
SA Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm Santa Barbara (CA), Mission Santa Barbara
SFp San Francisco, Public Library, Fine Arts Department, Music Division
SFs ——, Sutro Library
SFsc ——, San Francisco State University, Frank V. de Bellis Collection
SJb San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL St Louis, St Louis University, Pius XII Memorial Library
SLug ——, Washington University, Gaylord Music Library
SLC Salt Lake City, University of Utah Library
SM San Marino (CA), Huntington Library
SPma Spokane (WA), Moldenhauer Archives
SR San Rafael (CA), American Music Research Center, Dominican College
STu Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY Syracuse (NY), University Music Library
SYkrasner ——, Louis Krasner, private collection [in *CAh* and *SY*]
TA Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U Urbana (IL), University of Illinois, Music Library
Uplamenac ——, Dragan Plamenac, private collection [in *NH*]
V Villanova (PA), Villanova University, Falvey Memorial Library
Wc Washington, DC, Library of Congress, Music Division
Wca ——, Cathedral Library
Wcf ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg ——, General Collections, Library of Congress
Wcm ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu ——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

S. Pugliatti: 'Le "Musicae traditiones" di Francesco Maurolico', *Atti della Accademia Peloritana dei Pericolanti: Classe di lettere, filosofia e belle arti*, xlviii (1951–67), 313–98
R. Moscheo: *Francesco Maurolico tra rinascimento e scienza galileana: materiali e ricerche* (Messina, 1988)
R. Moscheo: *Mecenatismo e scienza in Sicilia nel '500: Ventimiglia di Geraci ed il matematico Francesco Maurolico* (Messina, 1990)

MARIO RUFFINI

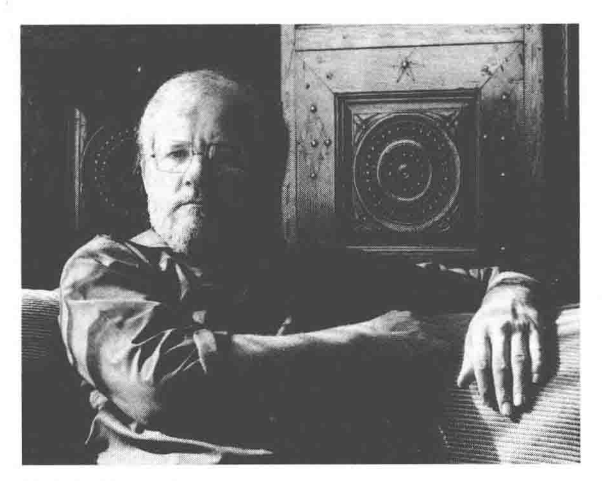
Mauro Matti, Fra. *See* MATTI, MAURO.

Maurus Panhormita. *See* CIAULA, MAURO.

Maw, (John) Nicholas (*b* Grantham, 5 Nov 1935). English composer. He studied composition with Berkeley and theory with Steinitz at the RAM (1955–8), and then in Paris (1958–9) with Boulanger (composition) and Deutsch (analysis). He was Fellow Commoner in creative arts at Trinity College, Cambridge (1966–70); tutor in composition at the University of Exeter (1972–4); visiting professor of composition at Yale School of Music (1984–5, 1989); visiting professor of composition at Boston University School of the Arts (1986); and, from 1990, professor of music at Milton Avery Graduate School of the Arts, Bard College, New York.

Maw's student compositions demonstrate his stylistic struggles while finding his voice. The Flute Sonatina (1957) and *Six Chinese Songs* (1959), for example, embrace post-Webern serialism, though, significantly, the segments of the row in the latter suggest keys. The *Nocturne* (1957–8) is quasi-tonal, yet its motivic development uses serial procedures. A compositional block followed, broken by the *Essay* for organ (1961, rev. 1963), in which a personal style began to emerge. Its primary force is melody combined with a harmony that exploits serial and tonal tensions in a distinctive manner. Maw later commented that his roots belong to the period 1860 to 1914, and his music may be heard as an attempt to reconnect with the Romantic tradition that was broken with the onset of Modernism.

He now felt confident to follow the instinct of his inner ear in the major work that followed, *Scenes and Arias* (1962, rev. 1966), a post-Expressionist canvas in which Berg, Britten and Strauss jostle in a heady creative mix. Its broad span is expertly organized with the chromatically saturated harmony entirely derived from two germinal chords whose properties lead to the harmonic ambivalence at the heart of the work. Maw's natural melodic gifts give



Nicholas Maw, 1981

rise to arching lines for the three female soloists featuring favourite intervals of the 7th and the 9th. The work's vocal and orchestral writing is lush and dramatic, and its predominantly contrapuntal texture culminates in a compositional tour-de-force: a passacaglia which is itself a three-part canon on a ten-note melody journeying through its 11 possible transpositions.

Maw described *Scenes and Arias* as a study for opera, and two followed in its wake. *One Man Show* (1964, rev. 1966, 1970), a two-act comedy, is mainly through-composed in accompanied arioso, out of which arias, duets and ensembles emerge allowing Maw's lyrical gifts sway. The musical material is closely developed around a number of leitmotifs, and the comedy wittily evoked in musical terms. The three-act romantic comedy *The Rising of the Moon* (1967–70) marked a significant advance in its more finely rounded central characters and the varieties of music to suit the dramatic moment. Again the action is taken forward in a fluid arioso influenced by Strauss and Britten, but more opportunities are made for set pieces to be interpolated. The British militia and Irish patriots are effectively contrasted, the former full of bluff and bluster, the latter in scherzo-like music synonymous with their furtive stratagems. As in *Scenes and Arias*, the opera's harmony is bound together by a particular complex chord. Alongside the operas Maw composed two chamber orchestra works: Sinfonia (1966) and Sonata for two horns and strings (1967). Their neo-classical titles mask formal structures that show his characteristic allegiance to Romantic experimentation: the Sonata is cast in one movement, within which material is stated, developed and restated, while the first section of the Sinfonia combines first movement with scherzo. These works form a precursor to the orchestral music of the 1970s; after that the orchestra became Maw's principal vehicle of expression, beginning with a piece of intense lyricism, *Life Studies* (1973–6). Its eight 'studies' exemplify one of the the composer's preferred formal models wherein a composition comprises a series of separate character pieces, which may be likened to the albums of studies in the Romantic tradition. Movements may exist by themselves, and in a complete performance the player is given choice over order; such controlled freedom appeared first in *Chamber Music* (1962) and also occurs in the six *Personae* for piano (1973, 1985–6). *Life Studies* is a fine example of Maw's mature language in which the melodic ideas, through their linear and harmonic components, are equally the driving force on the surface and the underlying means of structural organization. Harmonically fixed pitch formations within complex chords are used to signal the key of a phrase or section, or to pinpoint, both vertically and horizontally, formally significant groups of notes or intervals.

If *Scenes and Arias* had marked the first watershed in Maw's career, then *Odyssey* (1972–87) was the second. The choice of title is significant, synonymous both with Maw's own journey as a creative artist, and the vast scale of the work itself. Cast in a single massive Brucknerian span lasting over 90 minutes, the work again demonstrates Maw's predilection for extended melodies, and his method of self-generating melodic ideas, which are then structured into long-limbed paragraphs, at its most sophisticated. Its five sections constitute a gigantic upbeat, an exposition and development of a 44-bar *Ur* melody, a contrasting intermezzo, an adagio, a further development of earlier

M

[continued]

Monnet [Monet], **Jean** (*b* Condrieu, 7 Sept 1703; *d* Paris, 1785). French impresario and writer. Son of a baker, he was orphaned at an early age but benefited from the patronage of the Duchess of Berry until her death in 1719. According to his memoirs (*Supplément au roman comique*, 1772) he led a colourful but dissolute life for some years, was imprisoned briefly in 1741 for publishing scurrilous literature (*Les annales amusantes*), and thereafter embarked on a series of theatrical enterprises. In 1743 he paid 12,000 livres for the *privilège* of the Opéra-Comique and assembled a talented troupe which included the comedian Pierre-Louis Dubos, *dit* Préville, Charles-Simon Favart as *régisseur*, François Boucher as stage designer, and Dupré as *maître de ballet*, with his pupil, Noverre. (Rameau may also have directed the orchestra: see Sadler.) The troupe enjoyed such success that, in 1745, it was forced by the Opéra (from whom the *privilège* had been acquired) to close.

Later that year Monnet left Paris for Lyons, where he served briefly as director of the Opéra. Productions mounted in Dijon (1746) and London (1749) proved unsuccessful. In December 1751, however, he again secured the *privilège* of the Opéra-Comique and remained its director until 1758. This was an outstanding period in the development of the *opéra comique* and must be attributed in part to Monnet's extraordinary talent for surrounding himself with influential artists. Favart and Noverre continued to work for him, as did Boucher, who designed a new, impressive theatre for the Foire St Laurent in 1752; his friend Vadé wrote the libretto to the historically important work, *Les troqueurs*, set to music by Dauvergne and staged at the fair in July 1753; Michel-Jean Sedaine was encouraged to write his first opera libretto, *Le diable à quatre*, for the fair of 1756; and Egidio Duni composed *Le peintre amoureux de son modèle*, another highly influential work, for the fair of 1757.

Monnet's influence extended even to England, through his 30-year friendship and correspondence with David Garrick (whom he had first met on a visit to London in 1748). He offered much practical advice to Garrick on stage decoration and design, engaged French personnel for his friend's London troupe, and entertained Garrick and his wife on their visits to France. About 1766 he published his *Projet pour l'établissement d'un opéra italien dans la ville de Londres*.

Monnet has been credited with a number of librettos but only *L'inconséquente, ou Le fat dupé* (1787) can be attributed to him with certainty. His edition of the *Anthologie françoise* (1765) is of historical value to the study of French folklore. His life formed the subject of a vaudeville by Pierre-Yon Barré, Jean-Baptiste Radet and François-Georges Fougues, *dit* Desfontaines (1799).

BIBLIOGRAPHY

A. Heulhard: *Jean Monnet: vie et aventures d'un entrepreneur de spectacles au XVIIIe siècle* (Paris, 1884)

H. d'Alméras: *Mémoires de Jean Monnet* (Paris, 1909)

L. Vallas: *Un siècle de musique et de théâtre à Lyon, 1688–1789* (Lyons, 1932/R), 238–44

G. Sadler: 'Rameau, Piron and the Parisian Fair Theatres', *Soundings*, iv (1974), 13–29

R. Isherwood: *Farce and Fantasy: Popular Entertainment in 18th-Century Paris* (New York, 1986)

P. Vendrix, ed.: *L'opéra-comique en France au XVIIIe siècle* (Liège, 1992)

ELISABETH COOK

Monnet, Marc (*b* Paris, 11 March 1957). French composer. Monnet studied at the Paris Conservatoire, then with Kagel at the Cologne Musikhochschule. He attended courses by Ligeti, Stockhausen and Xenakis at Darmstadt, winning the Kranichstein prize in 1974, and held a residency at the Villa Medici in Rome (1976–8). Among his collaborators have been Jean-Louis Barrault, Stanislas Nordey, Dominique Bagouet and Karine Sporta.

Many of Monnet's works are composed for unusual chamber-size ensembles. His music has a solemn ruggedness, sometimes described as expressionist, which conveys a predilection for gloomy and austere regions, where the uncanny sometimes rubs shoulders with reminiscences of Bartók's nocturnal pieces (*Les ténèbres de Marc Monnet*, 1984). Violent, if not frenetic, disintegration of form, and the rejection of any notion of development, leads to a sense of arbitrariness produced by abrupt stops and silences (*Fragments*, realized at IRCAM, 1990–93). Since 1986, the year in which he founded the theatre company Caput mortuum, the interpreters of his music are as likely to be 'vocalisateurs-acteurs-gesticulateurs' as musicians.

WORKS

(*selective list*)

Stage: Prologue, 2 actors, dancer, mime artist, trapeze artist, 8-track tape, 1987; A corps et à cris, 3 'vocalisateurs-acteurs' + MIDI, 1988; Probe, 3 'vocalisateurs-acteurs' + MIDI, 1989; Fragments, 5 'vocalisateurs-acteurs-gesticulateurs', 2 S, 4 cl + MIDI, 4 bn, 4 hn, synth, 12 str, 1990–91

Large ens: La scène, 17 insts, 1982; L'autre scène, 13 insts, 1983; Patatras!, 8 insts, 1984; Chants ténus, 23 insts, cptr, 1988–92 [orig. 18 Renaissance insts, 1988]

Chbr: Eros machina, 2 gui, tape, 1978; Magari!, str trio, 1983; Les ténèbres de Marc Monnet, str qt, 1984; Close, str qt, 1993–4; Open, 4 trbn + effects, 1994
Vocal: Musique(s) en boîte(s) à la retour à . . . (H. Heine), haute-contre, 2 pf, 2 perc, 1977; Du soleil et de la lune (M. Blanchot), S, spkr, 17 insts, 1980; Chansons imprévues (Monnet, V. Novarina), S, cl, db, 1992
Solo inst: Succédané spéculatif de boîte, hpd, 1978; Fantasia semplice, vc, 1980; Chant, vc, 1984; Le cirque, cb cl/cb sax, 1986; Fantasia oscura, db, 1989; Imaginary Travel, pf + elecs, 1996

Principal publishers: Salabert, Ricordi, Attenat Diffusion

WRITINGS

'Cette obscure composition de désir', *Silences*, no.1 (1985), 137–41
'Je refuse la sécurité', *Le Monde de la musique*, no.109 (1988), 44–8
'Opera in trompe l'oeil', *CMR*, viii/1 (1993), 115–21
'Quand le compositeur prend l'image', *Musica Festival* (Strasbourg, 1995), 67 [programme book]

BIBLIOGRAPHY

J.-E. Fousnaquer: 'Marc Monnet', *Musiciens de notre temps depuis 1945* (Paris, 1992), 359–62
'Marc Monnet: un entretien avec Jacques-Emmanuel Fousnaquer', 'Marc Monnet: biographie', *Chansons imprévues, Le cirque, Eros machina, Fantasia oscura, Mélodie, Strange*, Montaigne-Auvidis 782008 (1992) [disc notes]

LAURENT FENEYROU

Monnikendam, Marius (*b* Haarlem, 28 May 1896; *d* Heerlen, 22 May 1997). Dutch composer, organist, critic and teacher. He studied organ with Verheyen in Amsterdam and Louis Robert in Haarlem. He continued his studies with de Pauw (piano and organ) and Dresden (composition) at the Amsterdam Conservatory. He received a state grant for study in Paris with d'Indy. He then taught composition and analysis at the Rotterdam Conservatory and the Amsterdam Conservatory (1927–32). Prolifically active as a critic, he was appointed music editor (in 1933) for the *De tijd-Maasbode* group and was a regular contributor to the journal *Mens en melodie*.

Characteristic of Monnikendam's working method is his constancy towards a basic idea. This could be a melodic principle such as the Gregorian chant melody in the *Sinfonia sacra* (1947), a folksong, as in the Symphonic Variations on the Dutch folksong *Merck toch hoe sterck* (1954), or an ostinato pattern such as the rhythmic cell in *Heart-Rhythm* (1975). A piece which is typical of his rhythmic and dynamic style is the symphonic movement *Arbeid* (1931), which was dedicated to the conductor of the Concertgebouw Orchestra Willem Mengelberg. His numerous church works include the *Te Deum* (1946), *Klaagzangen van Jeremias* (1956) and *Via sacra* (1969). He composed oratorios, secular choral pieces and concertos; his many organ works include concertos, the Toccata no.2 (1970) and *Postludium super FeikE (A) Asma* (1974). He wrote books on Stravinsky (Haarlem, 1951), Franck (Haarlem, 1966) and composers of the Netherlands (Amsterdam, 1968).

WORKS
(*selective list*)

Op: Reinaert de vos (M. Brochon), 1966
Choral: Mag, male chorus, org, 1923; Boetpsalmen, chorus, orch, 1934; TeD, 1946; Sinfonia sacra, male chorus, orch, 1947; Ballades des pendus (F. Villon), male chorus, orch, 1952; Van Riebeeck-taferelen (W. Smit), solo vv, boys' chorus, chorus, orch, 1952; Sinfonia sacra II, male chorus, boys' chorus, orch, 1952; Noé (La destruction du premier monde) (orat, R. Morel), solo vv, chorus, children's chorus, orch, 1955; Klaagzangen van Jeremias, A solo, spkr, chorus, orch, 1956; Mag, S, male chorus, wind orch, 1956
Missa festiva, chorus, orch/org, 1956; Hymne, A solo, male chorus, wind orch, 1957; 6 Noëls, chorus, org, 1957; Veni Creator (male chorus, orch)/(male chorus, children's chorus ad lib, org, tpt ad lib, trbn ad lib), 1957, arr. chorus, org, 2 tpt ad lib, 2 trbn ad lib, 1959; Conc., org, str, 1958; Veni, Sancte Spiritus, chorus, org, 1958; TeD, male chorus, orch, 1961, arr. male chorus, org, 1962, arr. chorus, orch, 1965
Madrigalesca, chorus, wind ens, 1967, arr. female chorus, pf, 1974; Via sacra, spkr, boys' chorus, chorus, perc, org, 1969; Missa concertata, chorus, orch, 1970; Heart-Rhythm, spkr, male chorus, perc, db, org, 1975
Solo vocal: 3 cantici, S, org, 1970; 3 cantici, S, vc, pf, 1971
Orch: Arbeid, 1931; Mouvement symphonique, 1950; Conc., tpt, hn, orch, 1952; Variations symphoniques super 'Merck toch hoe sterck', orch, 1954; Conc., org, 2 tpt, 2 trbn, 1956; Ov., org, orch, 1960
Chbr: Conc., org, ens, 1968
Kbd: Toccata no.1, org, 1935; Choral, org, 1942; Sonata da chiesa, org, 1961; Sonatine, pf, 1968; Toccata no.2, org, 1970; 2 Themes with Variations, org, 1971; Prelude 'The Bells', org, 1972; Fugue, org, 1974; Postludium Super FeikE (A) Asma, org, 1974; Choral, org, 1975; Thema met variaties op de hartslag, carillon, 1976
MSS in *NL-DHgm*

Principal publisher: Donemus

BIBLIOGRAPHY

B. Huijbers, S J: 'De kerkmuziek van Marius Monnikendam', *Gregoriusblad*, lxxxi (1960), 266–70
J. Bank: 'Marius Monnikendam 65 jaar', *Gregoriusblad*, lxxxii (1961), 164–5, 171
W. Paap: 'Marius Monnikendam 70 jaar', *Mens en melodie*, xxi (1966), 134–9
J. Schouten: 'Marius Monnikendam "Via sacra"', *Sonorum speculum*, no.55 (1974), 29–36
W. Paap: *Marius Monnikendam componist* (Haarlem, 1976)
J. Schouten: 'Marius Monnikendam 1896–1977', *Gregoriusblad*, ci (1977), 126–9 [obituary]

ROGIER STARREVELD/KATJA BROOIJMANS

Monochord. An ancient single-string instrument first mentioned in Greece in the 5th century BCE, and said to have been an invention of Pythagoras. The monochord remained a viable musical device, used mainly for teaching, tuning and experimentation, until the advent of more accurate instruments in the late 19th century.

In its earliest form the monochord's single string was stretched across two fixed bridges which were erected on a plank or table. A movable bridge was then placed underneath the string, dividing it into two sections. The marks indicating the position of the fixed bridge were inscribed on the table beneath the string. The resonating box, seen in drawings after the 12th century, was a late medieval addition which increased the portability in addition to enhancing the tone of the monochord. After 1500 one of the end bridges was replaced with a nut, the attendant lowering of the string enabling the user to press it directly on the belly of the instrument. Although simple to use, this modified monochord was considerably less accurate. The name monochord was usually retained for multi-string instruments when the strings were tuned in unison or when the instrument was used for the same purposes as a monochord. The medieval instrument varied from about 90 to 122 cm in length. During the Middle Ages the selection of a monochord's basic pitch was influenced by its size and by the voice range of the user rather than by any existing standards.

1. Acoustical systems. The divisions of the monochord are usually presented in terms of proportions, string lengths or cents. A fourth method, that of expressing string lengths by means of logarithms, was often used in the 18th century, but this system, like the cents system

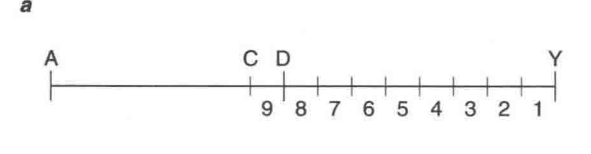
derived from it, is not proportional and cannot be used on the instrument without further calculation. The first two can be directly applied and are the only kinds of division to have attained any practical significance before the 20th century; this kind of division is designated a manual division.

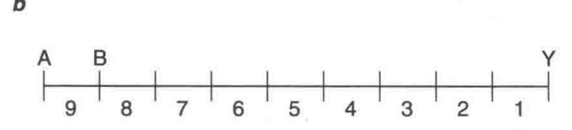
Aristotle and Euclid followed Pythagoras's lead when discussing intervals; Aristoxenus, however, used a six-interval scale and a non-proportional arithmetic, or fractional, division of the string. Pythagorean techniques of dividing the monochord were introduced to the Middle Ages by the late antique writers Theon of Smyrna, Aristides Quintilianus, Nicomachus of Gerasa, Cleonides, Gaudentius, Ptolemy, Porphyry, Bacchius and the author of the treatise known as Bellermann's Anonymous.

The Pythagorean concept of division by proportions is based on the relationship of the harmonic and arithmetic means as they are represented by the numbers 6, 8, 9 and 12. The ratio 12:6 produces the octave; 9:6 and 12:8, the 5th; 8:6 and 12:9, the 4th; and 9:8, the major 2nd. Reduced to their lowest terms these ratios are dupla (2:1), sesquialtera (3:2), sesquitertia (4:3) and sesquioctava (9:8). They can be applied to a string in two ways. For example, in fig.1*a*, one whole tone (D down to C) can be produced by dividing half the string length (AY) into eight parts (DY) and then adding an equal ninth portion (sesquioctava) to form the second pitch (CY). Conversely (fig. 1*b*) a subsesquioctava proportion (8:9) can be used if the string length AY is divided into nine parts and the second is sounded with only eight of them (BY).

In fig.1*a* the monochord is divided in a descending manner, from the higher pitches to the lower. The second division (1*b*), moving from the lower to the higher pitches, is an ascending division. It is of course possible to use both techniques alternately in one division. The more complex ratio, like that of the Pythagorean semitone (256:243), can be determined by calculation with simple intervals, for example, the sum of two whole tones (9/8 x 9/8 = 81/64) is subtracted from the fourth (4/3 – 81/64 = 256/243) – an extremely simple manoeuvre when done on the instrument.

The completion of either of the above divisions in the manner of the Middle Ages would give a two-octave scale in the Pythagorean tuning whose lowest note would be given by the entire length of the string. In general it may be said that the Greek writers up to 500 CE used the descending division. Medieval scholars began with the descending division and subsequently adopted the ascending division. The technique of the latter, originally attempted by Boethius, was first successfully described by Odo of St Maur (Cluny) in about 1000. Writers of the





1. Diagrams showing divisions of the monochord



2. Monochord from 'De musica' by Boethius, Canterbury, 1150 (GB-Cu Ii.3.12, f.61v) (for a further illustration of the monochord see GUIDO OF AREZZO, *fig.1)*

Renaissance and the post-Renaissance eras preferred the ascending division.

The selection of the technique to be used in working out a specific division was often dependent on its intended usage. Although all medieval divisions achieve the same end and utilize the same four proportions, the method of division selected depended on whether it was for a speculative (descending division) or a practical (ascending) treatise. The popularity of the ascending division parallels the rise of the practical treatise in the late Middle Ages.

2. SYSTEM OF STRING LENGTHS. The cumbersome nature of the proportional system together with the difficulty of using a compass to divide the string caused some investigators to adopt the system of string lengths, an accurate and simple method of proportional pitch representation. The only problem with the string lengths lies in the number of units encountered. For example Johann Neidhardt in 1706 specified a string length of 1781·82 units for the second step of his scale which he based on a division into 2000 units. Other advocates, like Marpurg, suggested the use of only three digits to represent the total length of the string; however, this was a compromise rarely admitted by the users of the technique.

3. DIVISION OF THE CHROMATIC SCALE. Semitones can be determined on the monochord by three methods: by extending the superparticular divisions, arithmetically dividing the tone, or by mean-proportional division. In superparticular divisions two complete and different (different even for notes which are enharmonically equivalent) sets of chromatic notes are available. These

may be obtained by the successive application of the sesquialtera proportion (beginning with the note F) or of the subsesquialtera proportion (beginning with B). The former will produce a series of perfect 5ths in descending order (called 'flat semitones'), and the latter a set of ascending perfect 5ths ('sharp semitones'). Arithmetical semitones are determined by an equal division of the difference between the string lengths of two pitches a step apart. This method was frequently used in post-medieval times even though the semitones are of unequal size. The mean proportional string lengths necessary for single equal semitones are usually determined by means of the Euclidean construction (a perpendicular erected at the juncture of two string lengths which are used as the diameter of a semicircle will equal the proportional length). To determine two or more mean-proportionals, a mechanical device like the mesolabium (a series of overlapping square frames) can be used to substitute for the mathematical function of the cube root; multiple mean-proportionals can also be formed by means of the sort of geometrical figures used by Lemme Rossi in the 17th century.

4. USES. In addition to its value as an experimental device, the monochord served throughout the Middle Ages as a teaching instrument. Monochord-based diagrams and sets of directions for determining the consonances abound in both speculative and practical treatises of this era. Until the adoption of sight-singing methods based upon the hexachord system, the monochord was used to produce pitches for rote singing; from then until the 13th century it was used mainly to check correct reproduction of intervals. The decline of its pedagogical use after this time is probably due to the introduction of keyboard instruments. The use of the monochord by teachers in the Renaissance was restricted to those few who rigidly maintained the Pythagorean scale as the basis of their musical instruction.

Because so much of the early use of the monochord was didactic, its users attempted to make the division as efficient and accurate as possible. The efficiency of a monochord division depends on the relation between the number of separate measurements and the number of notes produced. The results of these efforts are particularly noticeable after 1450 because after this date each new division often produced a new variation of a given tuning. Often the musician wished to change the tuning but not infrequently he was only seeking a simpler method of division. It would seem that the appearance of an altered tuning bothered the Renaissance musician little, for because of the monochord's inaccuracy, a variation of a few cents (in some cases as much as 22 cents) was a small sacrifice to make for a more efficient division. A case in point is the division of Ramos de Pareia whose monochord tuning varied widely from the accepted Pythagorean standard. Ramos, however, was apparently not bothered by the pitch deviation as long as he was able to simplify the division. To this end he stated: 'So therefore we have made all of our division very easy, because the fractions are common and not difficult'. In many cases this desire is not stated expressly, as it was by Ramos, but it may be suspected that it served as an underlying cause of many tuning variations in the Renaissance and later eras.

The other areas in which the influence of the monochord is evident are in its instrumental applications and its use as a symbolic device. In the former instance the use of the monochord in ensembles is cited in both Greek and medieval writings. In later times, however, the descendants of the monochord, the clavichord (sometimes called *monochordia* by 15th- and 16th-century writers), hurdy-gurdy and trumpet marine, were more frequently used. Throughout the late Middle Ages and the Renaissance the monochord is often mentioned as a basic tool in the design or measurement of bells and organ pipes. Finally, until about 1700 the monochord was commonly used to show the unity existing between man and the universe. It is represented as a divided string whose pitches may represent the solar system (*musica mundana*), the muses, the zodiac, or even bodily functions; often this is being tuned by the hand of God.

For Jacques de Liège's division of the monochord, *see* THEORY, THEORISTS, fig.4.

BIBLIOGRAPHY

S. Wantzloeben: *Das Monochord als Instrument und als System entwicklungsgeschichtlich dargestellt* (Halle, 1911)
J.M. Barbour: *Tuning and Temperament: a Historical Survey* (East Lansing, MI, 1951/*R*, 2/1953)
K.W. Gümpel: 'Das Tastenmonochord Conrads von Zabern', *AMw*, xii (1955), 143–66
C.D. Adkins: *The Theory and Practice of the Monochord* (diss., U. of Iowa, 1963)
J. Chailley: 'La monocorde et la théorie musicale', *Organicae voces: Festschrift Joseph Smits van Waesberghe angeboten anlässlich seines 60. Geburtstag*, ed. P. Fischer (Amsterdam, 1963), 11–20
C. Adkins: 'The Technique of the Monochord', *AcM*, xxxix (1967), 34–43
M.-E. Duchez: 'Des neumes à la porteé', *Musicologie médiévale: Paris 1982*, 57–60
J. Smith: 'The Medieval Monochord', *JMR*, v (1984), 1–34
C. Meyer, ed.: *Mensura monochordi: la division du monocorde (IXe–XVe siècle)* (Paris, 1996)

CECIL ADKINS

Monocordo (It.; Fr. *monocorde*). An instruction to a string player to execute a passage or piece on one string. The effect was first used by Paganini in his *Sonata Napoleone* (1807).

Monod, Jacques-Louis (*b* Asnières-sur-Seine, 25 Feb 1927). French conductor, composer and pianist. He entered the Paris Conservatoire below the official age of nine, taking courses in various disciplines. In 1944 he attended Messiaen's seminars, then went on to study theory, composition and analysis with René Leibowitz (1944–50). He went to the USA with Leibowitz in 1951, and studied at the Juilliard School of Music (composition with Wagenaar) and Columbia University (conducting with Rudolf Thomas). At Juilliard he was also a teaching assistant to Richard Franko Goldman, in whose class he prepared and directed the first all-Webern concert ever given, on 8 May 1951. Later he studied with Boris Blacher and Josef Rufer in Berlin. Monod made his piano début in a concert conducted by Leibowitz in Paris in 1949 to celebrate Schoenberg's 75th birthday. He was subsequently active as a pianist, in many song recitals with the American soprano Bethany Beardslee (then his wife), and as a conductor. He played or conducted the premières of Schoenberg's Songs op.48, Webern's Songs opp.17 and 25, the two versions of Berg's *Schliesse mir die Augen beide*, and Babbitt's *Widow's Lament* and *Du* (written for him and Beardslee). Between 1960 and 1966 he gave the first European performances of several American works, and he also made the first recordings of much 20th-century music.

music for television (notably the series 'Naked City'), advertisements, films (such as *Nightmare*, 1956, in which he also acted), and recordings (including several albums for Frank Sinatra and Ella Fitzgerald). Manuscript scores of his works are in the holdings of the BMI Archives in New York.

May is probably best known for his arrangements for Charlie Barnet, which were characterized by wailing, 'scooping' saxophones voiced in thirds. His version of Ray Noble's *Cherokee* became a standard of the swing era and also Barnet's signature tune. While with Miller, however, he was more prominent as a trumpeter; good examples of his playing may be heard on *I dreamt I dwelt in Harlem* (1941, Bb) and *American Patrol* (1942, Vic).

BIBLIOGRAPHY

A. McCarthy: *Big Band Jazz* (New York and London, 1974)
G.T. Simon: *Glenn Miller and his Orchestra* (New York, 1974)
S. Dance: 'Big Band Memories', *Jazz Journal International*, xxxv/5 (1982), 6
L. Tomkins: 'Billy May', *Crescendo International*, xx (1985), no.11, p.20; no.12, p.6; xxi/1 (1985), 23

WAYNE J. SCHNEIDER

May, Derrick (*b* Detroit, 1963). American DJ. He has been influential in establishing techno and house music; he also records as Rythim Is Rythim and Mayday. He gained international prominence with X-Ray's *Let's Go* (1986) and Rythim Is Rythim's *Nude Photo* (1987), both released on his own Transmat label. Along with work by school friends Juan Atkins and Inner City's Kevin Saunderson, these became early defining singles of the Detroit techno sound, whose roots included soul, funk and 'emotion'. At this time, May and Saunderson earned an influential spot on local radio (WJLB) and the Transmat label released recordings by Carl Craig, Joey Beltram and Bang the Party. Rythim Is Rythim's *Strings Of Life* (1987) became May's most well know track, an influential and uplifting anthem written in memory of Martin Luther King. It was followed by *The Beginning* (1990), after which he took a break of several years to reassess techno and the scene he had helped create. *Relics* (1993) pieced together unreleased early material. Staunchly independent from major label excesses and an inspiration to such figures as Carl Craig and Todd Terry, May has remained an authority on the roots of techno but has apparently been unnerved by the directions it has taken since.

IAN PEEL

May, Edward Collett (*b* Greenwich, 29 Oct 1806; *d* London, 2 Jan 1887). English music teacher. He was organist of the Royal Naval Hospital, Greenwich (1837–69); visiting teacher of sight-singing at the Central School, Westminster, and at six London teacher-training colleges between 1841 and 1883; and professor of vocal music at Queen's College, London from 1879 to 1883. May was chiefly celebrated in his day as John Hullah's principal assistant in the government-sanctioned Singing Schools established in 1841. Upon Hullah's appointment as government inspector of music in 1872, May took over his main appointments.

BERNARR RAINBOW

May, Florence (*b* London, 6 Feb 1845; *d* London, 29 June 1923). English pianist and biographer. First trained by her father, Edward Collett May, in 1871 she went to Lichtental, near Baden-Baden, to study with Clara Schumann, who introduced her to Brahms. Becoming his pupil, she was thereafter noted for her authoritative performances of his music. Her *Life of Johannes Brahms* (2 vols., London, 1905, 2/1948) is a well-researched and fully documented study, agreeably written, that remains useful.

BERNARR RAINBOW

May, Frederick (*b* Dublin, 9 June 1911; *d* Dublin, 8 Sept 1985). Irish composer. One of the most imaginative of the first generation of composers to emerge in the newly independent Ireland. He studied at the Royal Irish Academy of Music and Trinity College, Dublin, taking the undergraduate degree in 1931. He pursued further studies at the RCM with Gordon Jacob and Vaughan Williams, among others. *Scherzo for Orchestra*, May's first major work, was given its première performance at the college and earned him a travelling scholarship to study with Wellesz in Vienna. The String Quartet in C minor, an impressive, introspective essay, followed after three years. The quartet, his only composition in this genre, ranks as one of the most individual statements from an Irish composer in the first half of the 20th century. Together these early compositions established May as the least insular and most original Irish composer of his time. Two subsequent orchestral compositions, *Symphonic Ballad* (1937) and the impressionistic *Spring Nocturne* (1938), employ modernist techniques. *Songs from Prison* (1941), based on a text by Ernst Toller, speaks eloquently of the composer's political convictions and his regard for human dignity.

May embraced the European aesthetic, strongly resisting the nationalistic approach advocated by some of his Irish contemporaries. He defended his compositional breadth and expounded on other practical musical matters in a series of cogent articles appearing, most notably, in the influential periodical *The Bell*. These writings betray May's increasing frustration with the course of music in Ireland. Dissatisfaction combined with ill health led him to compose little other than arrangements in the last three decades of his life. Although he served as music director at the Abbey Theatre for about 15 years and held other occasional posts, he was troubled by persistent financial difficulties.

WORKS
(*selective list*)

Scherzo, orch, 1933; Str Qt, c, 1936; Sym. Ballad, orch, 1937; Spring Nocturne, orch, 1938; Songs from Prison (E. Toller, E. Stadlen, after N. Heseltine), Bar, orch, 1941; Lyric Movt, str orch, 1943; Sunlight and Shadow, orch, 1955; songs; choral works

MSS in *IRL-Dtc*

JOSEPH J. RYAN

Mayall, John (*b* Macclesfield, 29 Nov 1933). English guitarist, keyboard and harmonica player, singer and composer. He formed his own bands in Manchester in the late 1950s and early 60s and, influenced by ALEXIS KORNER, formed Blues Syndicate and moved to London. In 1963 he formed the Bluesbreakers with John McVie and others. The personnel of this band was fluid, and many aspiring blues musicians served their apprenticeship in it. Certain important line-ups were briefly established, the first including McVie (bass), Hughie Flint (drums) and ERIC CLAPTON (guitar; formerly of the Yardbirds). They recorded the important and commercially successful *Bluesbreakers – John Mayall with Eric Clapton* (Decca, 1966), a mixture of original material by Mayall and covers of blues standards, and which is the first blues/rock album to be so completely dominated by the guitar.

Clapton left the group shortly afterwards and Peter Green replaced him; Aynsley Dunbar replaced Hughie Flint. The new line-up recorded the album *A Hard Road* (Decca, 1966; released 1967), on which Green demonstrated that he was a worthy successor to Clapton on tracks such as 'The Supernatural'. Mick Taylor (later of the Rolling Stones) joined the group, recording *Crusade* (Decca, 1967), *Bare Wires* (Decca, 1968) and *Blues from Laurel Canyon* (Decca, 1968). His extended guitar solo on 'Fly tomorrow', from the last of these demonstrated the style he would later develop with the Rolling Stones. Mick Fleetwood and Jack Bruce (later of Cream) also played with Mayall for short periods of time, but Fleetwood, Green and McVie left to form Fleetwood Mac (1967).

In 1969 Mayall changed to more acoustically-based music with a version of the Bluesbreakers that was indebted to jazz. Without drums, the ensemble centered around the fingerstyle acoustic guitar playing of Jon Mark, the virtuosic tenor saxophone and flute playing of Johnnny Almond and Mayall's keyboards, as on the live album *The Turning Point* (Pol., 1969; released 1970), which also included the harmonica tour de force 'Room to Move'. Mayall changed direction to explore a more intense fusion of styles on the album *Jazz-Blues Fusion* (Pol., 1971), but eventually returned to his earlier electric blues style. Throughout the 1960s and early 70s his albums included increasingly more of his original pieces, many modelled on traditional blues, and fewer covers.

BIBLIOGRAPHY

F. Kofsky: 'John Mayall', *Jazz and Pop* (1968), Oct, 14–17 [interview]
G. Link: 'John Mayall: Into the Blues', *Down Beat*, xxxv/11 (1968), 23, 41 only
J. McDermott: disc notes, *John Mayall: London Blues, 1964–1969*, Polygram 844 302–2 (1992)
J. McDermott: disc notes, *John Mayall: Room to Move, 1969–1974*, Polygram 314 517 291–2 (1992)
R. Newman: *John Mayall: Blues Breaker* (Chessington, 1995)

SUSAN FAST

Maya music. The term 'Maya' applies in a broad sense to a large group (about two million in the 1960s) of Amerindians speaking Maya languages; in this context it refers principally to the music of the pre-Columbian civilization.

1. To 1600. 2. Modern developments.

1. To 1600. The pre-Columbian Mayas inhabited the Yucatán peninsula of Mexico, as well as the Guatemalan highlands, present-day Belize and the eastern parts of the Mexican states of Chiapas and Tabasco. Maya culture reached its peak in such ceremonial centres as Copán, Tikal and Uxmal as early as 300–900 CE, during which centuries the Mayas developed systems for astronomy, mathematics and writing matched by no other pre-Columbian peoples. By 1517–18, however, when Spanish explorers first began skirting the coasts of the lowland Yucatán peninsula, they had long since fallen victim to conquering invaders from central Mexico.

Jaina island has yielded decorated clay flutes that reveal a flourishing music culture from about 500 CE: vertical flutes with six unequally spaced finger-holes (fig.1*a*); flutes producing an oboe-like sound by means of a goitre chamber deflecting the air near the animal-effigy neck (fig.1*b* and *c*); and multiple-tube flutes capable of sounding three-note chords. A clay trumpet in two joined sections with the proximal of almost cylindrical bore, the distal of conical bore, was found in Tabasco. (For descriptions of these instruments see Martí, p.123ff.)

Important archaeological evidence of pre-Columbian Maya aerophones has been found in: Jaina; Jonuta, Tabasco; Tuxtepec, Oaxaca; Campeche; San Andrés; Tuxtla, Veracruz; Cozamaloapa, Veracruz and Catemaco, Veracruz, including whistles made of clay from burials of the same period in Jaina. These whistles have mouthpieces in quadrangular, rectangular, ellipsoidal and conical shapes. Several whistles are in the form of human faces and also in the shape of animal figures representing Mayan deities.

Mayan wooden trumpets in two joined sections exceeding a man's arm in length were favoured about 775 CE when the walls of the Bonampak temple in dense jungles of Chiapas were painted (fig.2). Twin trumpeters standing side by side in a 12-man orchestra appear on one Bonampak mural; elsewhere trumpeters mix singly with the fighters. The lips of the players tightly pursed over the black-ring mouthpiece of each trumpet held aloft suggest the blowing of numerous higher partials. Unlike six-hole goitre and multiple flutes that died out long before 1500, 'long thin trumpets of hollow wood with long twisted gourds at the ends' were still a principal Mayan instrument when Diego de Landa wrote his *Relación* in 1566 and when Bartolomé Resinos Cabrera described the *loj-tum* dance in 1624 (Chinchilla Águilar, p.19):

> The [*loj-tum*] dance enacts the sacrifice of a prisoner taken in battle. Tied to a stake, he is attacked by four dancers disguised as a jaguar, a puma, an eagle, and another animal – these four representing his spirits. They try to kill him to a terrible din caused by yells and the calls of long twisted trumpets that look like sackbuts and whose frighteningly dismal sounds are enough to scare the wits out of anyone.

Not only the Bonampak murals but also two of the three surviving pre-Columbian Mayan manuscripts in European libraries testify to the popularity of the *kayum*, an upright single-headed cylindrical or kettle-shaped drum, played barehanded. The top and bottom panels in side 63 [34] of the Dresden Manuscript (*c*1200) show deities playing drums whose clay frames resemble two arms of a candelabrum. The top of the arm nearer each seated deity is covered with tied hide, the top of the other arm is open. The base joining the two arms is filled with water, enabling the player to adjust the pitch. The top panel shows in addition a deity shaking a large perforated rattle and another playing an end-blown flute. Glyphs for musical sound emanate from both the drum and flute. The drummers in sides 21–2 of the Tro-Cortesianus Manuscript in Madrid sit before kettledrums on tripods (fig.3*a*); the central panel of side 87 shows two seated players of flaring-bell trumpets, evidently made of wood (fig.3*b*).

Except for pellet-bell rattles (Sp. *cascabeles*; Maya *tzitzmoc*) metal instruments had no place in Maya organology. The hundred golden pellet-bell rattles found in 1926 at the Sacred Well at Chichén-Itzá, an archaeological site occupied from about 889 CE, were brought from afar. In Mayan manuscripts pellet-bell rattles are associated with Ah-Puch, the death god. Both the Dresden and Madrid manuscripts show gods decked with jingles, the Madrid at side 34 showing 24 jingles shooting out like sting rays, the seated Ah-Puch at 12b3 in Dresden surrounded by three different types of jingle.

The conquest of the Maya area, first by eagle and jaguar warriors from Tula, the Toltec capital, about 1000,

piano K485, which is in fact a sonata-form movement deriving nearly all its themes from the main subject; the resulting frequent occurrence of this idea, together with its tuneful character, doubtless accounts for Mozart's choice of title.

With the more extended structures of the period of Beethoven and Schubert, monothematic sonata-form movements are comparatively rare (though the influence of Haydn in this respect is evident in Clementi's work, e.g. Waltz op.39 no.2). 19th- and 20th-century composers seeking to achieve thematic unity in extended works have often resorted to THEMATIC TRANSFORMATION similar to the kind used in the 17th-century variation canzona. Music adhering rigorously to the principles of 12-note composition is monothematic if theme and note row can be equated, but in many instances rhythm and other factors create thematic contrasts which are more apparent to the ear than the basis provided by the note row.

MICHAEL TILMOUTH

Monotonality. The theory that any tonal piece or movement has only one key – that in which it begins and ends – and hence that MODULATION (i) in the sense of a true change of tonic is illusory.

Monotone (from Gk. *monos*: 'single', and *tonos*: 'note'). A single unvaried tone, or a succession of sounds at the same pitch. Prayers, psalms, lessons and other portions of the Divine Office, when declaimed on a single note, are said to be monotoned or recited in monotone. The device is often used as a special effect in opera (for example the Notary's utterances in the Act 2 finale of Mozart's *Così fan tutte* or the taking of the oath in the opening scene of Britten's *Peter Grimes*).

Monpou, (François Louis) Hippolyte (*b* Paris, 12 Jan 1804; *d* Orléans, 10 Aug 1841). French composer. At the age of five he became a choirboy at St Germain-l'Auxerrois; when he was nine he went to Notre Dame, where his precociously able music reading and organ playing attracted attention. At 13 he was one of the first students in Choron's Institution Royale de Musique Classique et Religieuse. Choron sent the boy to study the organ at Tours Cathedral, where in 1819 for a brief time he became organist. In 1822 he began to take harmony lessons from Fétis. In 1825 he taught singing and was *maître de chapelle* at the Collège St-Louis. He also accompanied Choron's public concerts.

In the late 1820s Monpou began to make a name for himself as a composer of songs and was among the first to set the new works of poets such as Victor Hugo and Alfred de Musset. In September 1830 he set Musset's *L'Andalouse* to music; it was an instant success, as was his *Le lever*. Then followed such settings as *Sara la baigneuse*, *Madrid*, *Les deux archers* and *Lénore*. Fétis now described the music of Monpou as both 'bizarre' and 'extravagant'.

In the hope of gaining entry to the Opéra, in 1834 Monpou began writing comic operas. The *Gazette musicale* praised the Opéra-Comique for staging his *Les deux reines* (6 August 1835), but his four succeeding comic operas were not the resounding success he had expected. To establish his reputation he decided he now needed a libretto from Scribe, and he succeeded in acquiring his three-act play *Lambert Simnel* (already rejected by Halévy and Donizetti). However, the Opéra-Comique imposed a penalty of 20,000 francs if Monpou could not produce the score by 31 August 1841. He became ill; his doctors ordered rest and a change of climate. Exhausted and suffering from gastralgia, he left for Orléans, where he died.

Monpou, in the judgment both of his contemporaries and of subsequent critics, was an innovator, not an imitator; his songs show true originality and sympathy for the Romantic poets – he was associated with the Petit Cénacle, which included Gautier, Hugo and Nerval. His use of cross-rhythms was new for its time, and unorthodox practices, including the use of bizarre harmonies in such works as *Lénore*, laid him open to charges of eccentricity. Monpou's earnest temperament was little suited to comic opera; nevertheless his most substantial achievement is the historical opera *La chaste Suzanne* (1839).

WORKS

printed works published in Paris

STAGE

opéras comiques, first performed in Paris, Opéra-Comique, unless otherwise stated

Les deux reines (1, F. Soulié and Arnould [J. Mussot]), 6 Aug 1835, vs (?1840)

Le luthier de Vienne (1, J.H. Vernoy de Saint-Georges and A. de Leuven), 30 June 1836 (1836)

Piquillo (3, A. Dumas *père* and G. de Nerval), 31 Oct 1837

Un conte d'autrefois (1, Brunswick [L. Lhérie] and de Leuven), 20 March 1838

La Perugina (incid. music, 1, Mélesville [A.-H.J. Duveyrier]), Renaissance, 20 Dec 1838

Le planteur (2, Saint-Georges), 1 March 1839 (*c*1839)

La chaste Suzanne (opéra, 4, P.F.H. Carmouche and F. de Courcy), Renaissance, 29 Dec 1839 (*c*1840)

La reine Jeanne (Brunswick and Leuven), 12 Oct 1840, collab. L. Bordèse [also perf. as Jeanne de Naples]

Lambert Simnel (3, E. Scribe and Mélesville), 14 Sept 1843; completed by A. Adam, vs (1843)

L'orfèvre, 1836, unperf.

SONGS

Si j'étais petit oiseau (P.J. de Béranger), 3vv (1828); several other pubd duets and trios

76 singly pubd songs, 1v, pf acc:

(1822): Si j'étais ange (A. de Kermainguy)

(1830): Chauvin et Jeanneton; Fauvette; Il était trois chasseurs; Joli coeur; La milice; L'Andalouse (A. de Musset); Marie (Naudet); Le soleil et la liberté (G. Drouineau); Vous vous trompez, grand-mère

(1831): Venise (Musset)

(1832): Le lever (Musset)

(1833): Lénore (G.A. Bürger, trans. G. de Nerval)

(1834): Enfant, dis-moi ta romance (Schoeppers); Il ne faut pas rire des sorciers; La juive (V. Hugo); Le beau moine (B. Lopez); Le noir (R. de Beauvoir); Les colombes de Saint-Marc (Beauvoir); Les deux archers (Hugo); Le soulier dans la cheminée (E. Thierry); Les résurrectionnistes (F. Soulié); Le voeu sur mer (Beauvoir); Mignon (J.W. von Goethe); Sara la baigneuse (Hugo); Un clair de lune; Vite, aimez-moi (M. Aumassip)

(1835–8): Addio Teresa (Dumas); A genoux (Hugo); Hélène (Danglemont); La chanson de la nourrice; La chanson du fou (Hugo); La gitana (Soulié); Lamento (T. Gautier); L'espagnole; Les trois marteaux; L'étoile disparue (E. Plouvier); Madrid (Musset); Paroles d'un croyant (H.F.R. de Lamennais); Si je mourais! (A. Vanauld); Simple amour (Mme H. Lesguillon); Une sérénade (M. de Forges); Vieux sergent, jeune soldat (E. Barateau)

(1840–44): Dans ma gondole de Venise (Barateau); Exil et retour (Plouvier); Gastibelza, le fou de Tolède (Hugo); La captive (Hugo); La chanson de triboulet (Plouvier); L'âme du bandit (A. Richomme); La Psyché (Plouvier); Le mal d'amour (Plouvier); L'enfant perdu (Plouvier); Les deux étoiles (Plouvier); Les larmes du départ (Plouvier); Le voile blanc (Abbé de Lécluse); Mon fils charmant (Plouvier); Pauvre Hélène (A. Gourdin); Pour un sourire (Plouvier)

(undated): C'est tout mon bien (H.L. Guerin); Je ne réponds de rien (Robillard); La femme changée en pierre (M. Waldor); La fille de Gentilly; La glaneuse; La madonna col bambino (A. Vannault); La tour de Nesle; Le capitaine négrier (R. de Fobriant); Les clocheteurs des trépassés; Les jolis tambours; Le soulier de la liberté; Les yeux noirs (C. Dovalle); L'oiseau de Cèdre; L'onde et les beaux jours (Romagnési); Pastourelle (M. de Manchange); Prière pendant l'orage; Rosa (Waldor); Une marine; Une nuit sur l'eau

Cantiques à la vierge, 3vv, org
2 motets: O Domine, miseremini; Pie Jesu

BIBLIOGRAPHY

FétisB
G. Grand: 'Hippolyte Monpou', *Revue de Paris*, ix (1868), 297–309
H. Bachelin: 'Hippolyte Monpou', *Le ménestrel*, xc (1928), 205–6, 217–19
E.F. Jensen: 'Hippolyte Monpou and French Romanticism', *MR*, xlv (1984), 122–34
E.F. Jensen: 'Théophile Gautier et Hippolyte Monpou', *Bulletin de la société Théophile Gautier*, viii (1986), 117–24
R. Legrand: '"Le luthier de Vienne" de F.L.H. Monpou, première oeuvre lyrique française sur un thème d'Hoffmann', *Jacques Offenbachs Hoffmanns Erzählungen: Konzeption, Rezeption, Dokumentation*, ed. G. Brandstetter (Laaber, 1988), 115–30
E.F. Jensen: *Walls of Circumstance: Studies in Nineteenth-Century Music* (Metuchen, NJ, 1992)

DELBERT R. SIMON/FIONA CLAMPIN/ERIC FREDERICK JENSEN

Mons, Philippe de [Filippo di, Philippus de]. *See* MONTE, PHILIPPE DE.

Monsardus, Hieronymus. *See* MONTESARDO, GIROLAMO.

Monserrate [Montserrat], **Andrés de** (*b* Codalet, Catalonia; *fl* 1614). Spanish theorist. He served as precentor (*capiscol*) of the church of S Martín, Valencia. His brief plainchant treatise, *Arte breve, y compendiosa de las dificultades que se ofrecen en la música practica del canto llano* (Valencia, 1614), is among the very few works on music theory published in Spain in the first half of the 17th century. Although intended as a practical guide, its approach is learned, and it is solidly based on past authorities, ancient and modern, who are listed at the beginning and cited throughout. In his second prologue Monserrate described the place of music among the arts and echoed Bermudo in his scorn of the practical musician ignorant of the foundations of the art. His work is divided into two parts, the first concisely summarizing the fundamentals, the second expanding them with quotations and musical examples. He included the customary topics: notation, solmization, mutation, accidentals, cadences and the modes. He dwelt on certain controversial topics at some length – for example the use of sharps and flats in plainsong and the reasons in favour of the use of B♭ in the 5th and 6th modes. His work was often cited by later Spanish theorists. A tiento and several villancicos by one 'Montserrat' are known; the tiento may be attributable to José Montserrat, an organist in Valencia and Murcia, or to Roque Montserrat, *maestro de capilla* at Cartagena.

BIBLIOGRAPHY

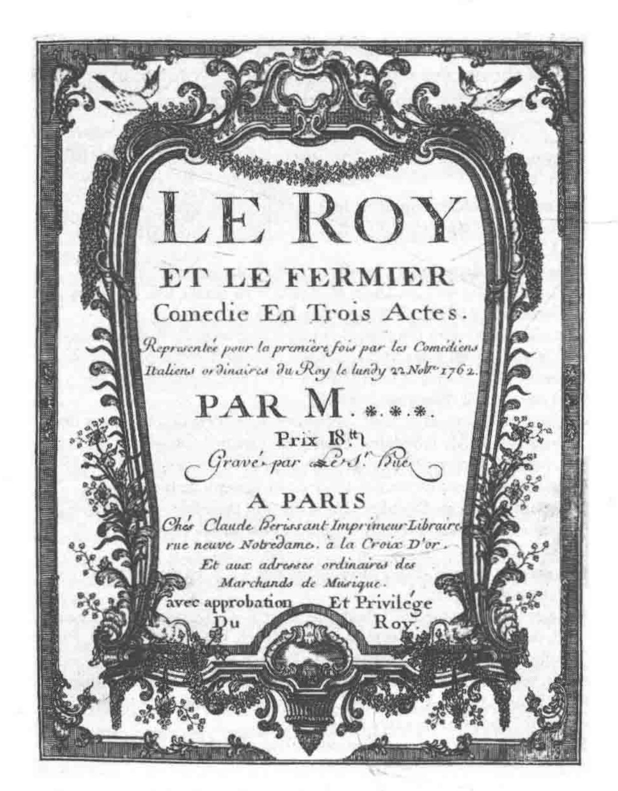
F. Pedrell: 'Andreu de Montserrat', *Revista musical catalana*, iv (1907), 45–7
H. Collet: *Le mysticisme musical espagnol au XVIe siècle* (Paris, 1913)
H. Anglés and J. Subirá: *Catálogo musical de la Biblioteca nacional de Madrid*, ii (Barcelona, 1949)
J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)
F.J. León Tello: *La teoría española de la música en los siglos XVII y XVIII* (Madrid, 1974)

ALMONTE HOWELL/LOUIS JAMBOU

Monsigny [Moncigny, Moncini, Monsigni], **Pierre-Alexandre** (*b* Fauquembergues, near Saint-Omer, 17 Oct 1729; *d* Paris, 14 Jan 1817). French composer. He was born into a noble but penniless family; his aristocratic origins were useful to him in his Parisian career, however, and are evident in the fact that all his scores were published anonymously, for it would have been improper for a nobleman to admit to being a musician. He settled in Paris in 1749, intending not to become a composer of operas but, according to Quatremère de Quincy, to 'throw himself into finance'; he did indeed enter the service of the receiver general of the Clergé de France about 1750, and then became *maître d'hôtel* to the Duke of Orléans about 1768. In Paris Monsigny continued the musical studies he had begun in his native province, first with a violin master, then with Pietro Gianotti, an instrumentalist at the Opéra and the author of a didactic work *Le guide du compositeur* (Paris, 1759). His first impressions of *grand opéra* were unfavourable ('I would rather try a different genre', he told his friends), and he therefore naturally found himself drawn to the nascent genre of *opéra comique mêlé d'ariettes*.

His first opera, *Les aveux indiscrets*, was performed in 1759 (the same year as Philidor's first, *Blaise le savetier*), but the preface to the libretto dates its composition four years earlier. *Les aveux indiscrets* is a mixture of elements borrowed from various different genres: the dominant influence is that of the Italian intermezzo, but it also contains characteristics peculiar to the French tradition, such as *petits airs*, a final *divertissement* and dialogue arias. Monsigny's personal touch already shows in the quality of the melodic invention, particularly noticeable in the duet 'L'amour veut du mistère' in the middle of the final *divertissement*. *Le maître en droit* (1760) and *Le cadi dupé* (1761) belong to the hybrid category of the *opéra comique mêlé d'ariettes et de vaudevilles*. Their strong points are the arias expressing an *amoroso* sentiment (this marking appears frequently in Monsigny's work and is generally associated with A or E major); the prototype is Lindor's aria 'Ah, quel tourment' (*Le maître en droit*, 2.i). However, Monsigny also shows an increasing mastery of action ensembles, such as the duet 'Prêtons un peu l'oreille' in *Le maître en droit* (2.vi) and the trio 'Entrez donc' in *Le cadi dupé* (scene vii). It was on hearing the duet 'Je veux former de nouveaux noeuds' (*Le cadi dupé*, scene viii) that the dramatist Sedaine, seeking a musician much as the Cadi was seeking a wife, cried, 'There's my man!' The first result of the collaboration between Sedaine and Monsigny, which proved one of the most fruitful in French opera, was *On ne s'avise jamais de tout* (1761); it was such a success that it was revived at court in December of the same year, an unusual distinction for an opera first performed at the Théâtres de la Foire, and was chosen, with *Blaise le savetier*, for the first performance given by the Comédie-Italienne after its merger with the Opéra-Comique, on 3 February 1762.

The comic vein still predominant in *On ne s'avise jamais de tout* gives way, in *Le roi et le fermier* (1762), to a far more complex dramatic conception, not only in the unexpected alternation between comic and serious scenes but also in the use of musical procedures still new to French opera (fig.1). If Monsigny displays a richer and


LE ROY
ET LE FERMIER
Comedie En Trois Actes.
Representée pour la première fois par les Comédiens Italiens ordinaires du Roy le lundy 22 Nov.bre 1762.
PAR M.*.*.*.
Prix 18.tt
Gravé par Le S.r Hue
A PARIS
Chés Claude Herissant Imprimeur-Libraire rue neuve Notredame. a la Croix D'or.
Et aux adresses ordinaires des Marchands de Musique.
avec approbation Et Privilege Du Roy.

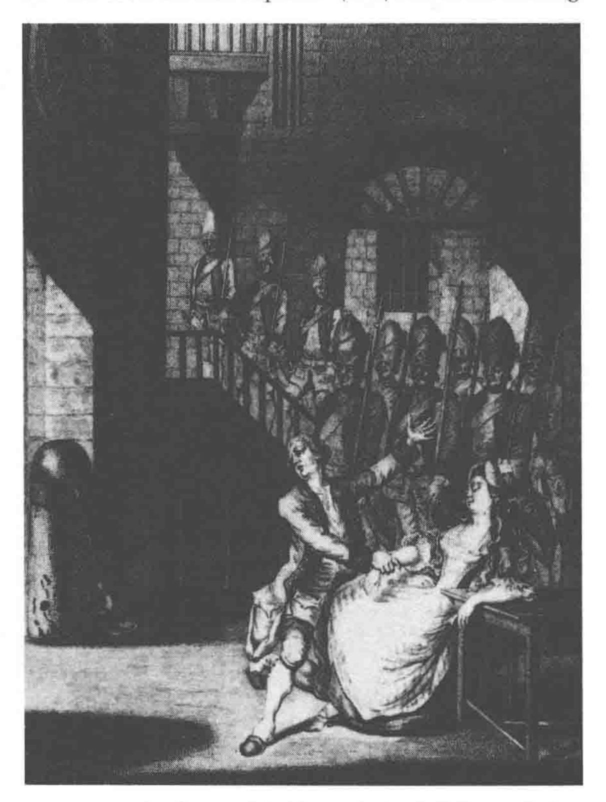
1. Title-page of the first edition of the full score of Monsigny's 'Le roi et le fermier' (Paris: Herissant, 1762)

more ambitious idiom here than in his previous operas, he had the advantage of a libretto well designed to point up the role of the music. It includes, for instance, no fewer than three narrative arias, the most complex of which, Jenny's tale in Act 1 scene viii, contains recitative passages of great dramatic power. Sedaine himself, in his preface to *Rose et Colas*, drew attention to the possibility in music drama of prolonging a moment of intense emotion by allowing different characters to express contradictory feelings. The scene Sedaine had in mind occurs in the septet in Act 3 scene xiv, in which the King is recognized by the peasants who have welcomed him to their home, while Lurewel and the Courtier try in vain to flatter their sovereign. Another case in point is the first scene of Act 3, in which Betsy, Jenny and their Mother sing different songs in turn before combining their melodies into a continuous sequence in which each character preserves her own individuality. Later, Sedaine and Monsigny reverted to a similar method, making it even more radical, at the end of Act 2 of *Le déserteur* (1769).

With *Rose et Colas* (1764) Sedaine and Monsigny returned to one of the standard themes of *opéra comique*: two young peasants crossed in love. Rather than representing a backward step after the powerful and tormented language of *Le roi et le fermier*, *Rose et Colas* was an attempt to convey the quintessence of traditional *opéra comique* – and perhaps to outdo Favart on his own ground. Sedaine's and Monsigny's liking for experiment is evident again in their one contribution to *grand opéra*, *Aline, reine de Golconde* (1766), considered too close to *opéra comique* by the *Mercure de France* (it includes nine pieces marked *amoroso*), yet condemned by Grimm for conforming too obviously to the conventions of the Académie Royale de Musique. In any case, this ambiguity did *Aline* no harm: the work was performed until 1782, surviving the revolution introduced into the repertory of the Opéra by Gluck and Piccinni.

The bucolic atmosphere of *Aline* and the dark passion of *Le déserteur* clearly show the dangers of drawing too facile a distinction between the Académie Royale and serious opera on the one hand, and the Comédie-Italienne and light opera on the other. *Le déserteur* displays an amazing compendium of procedures all combining to express the purest pathos: the frequent use of minor keys, often intensified by chromaticism; instrumental effects (three pieces call for the use of mutes); dramatic breaks in the discourse; fugal writing; and silence from characters confronted with a fate too cruel to bear. Such concentrated methods had no equivalent in French music of the galant period, but nonetheless Monsigny struck a deep chord of sympathy in his public, for *Le déserteur* was among the *opéras comiques* most often performed during the last two decades of the *ancien régime* (fig.2), and had a long history of performance in foreign theatres.

Leaving aside his part in the pasticcio *La rosière de Salency* (1769), Monsigny composed nothing during the two and a half years between *Le déserteur* and *Le faucon* (1771). *La belle Arsène* (1773) occupies a special place in his output, both because the libretto is by Favart and not Sedaine and because the genre of *comédie-féerie* calls for a type of dramaturgy halfway between *opéra comique* and *opéra-ballet*. As usual, Monsigny shows his talent most clearly in the cantabile pieces, such as Alcindor's opening monologue, 'Ah! quel tourment' (in four contrasting sections), in Arsène's *andantino amoroso*, 'Eh quoi, l'amour est-il un bien suprême' (3.vi) and in the moving

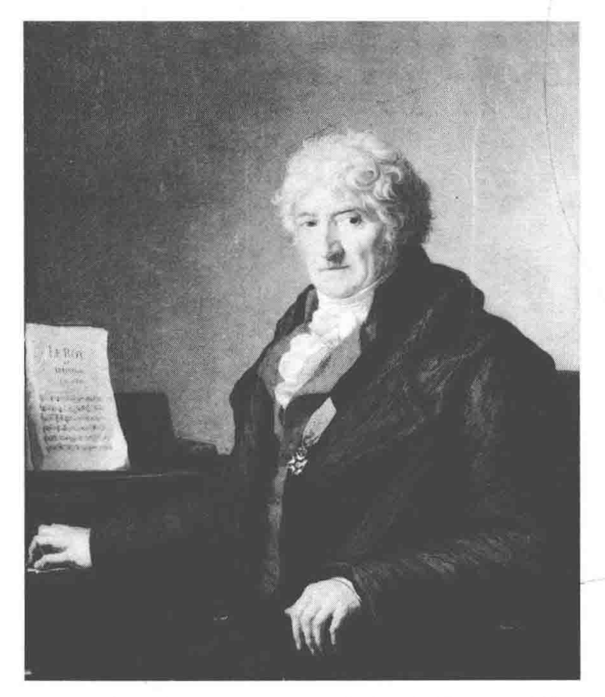


2. Monsigny's 'Le déserteur', Act 3: aquatint by A.-B. Duhamel after François-Marie Isidore Queverdo, c1787

C minor lament of Alcindor to a still-doubting Arsène (3.ix). The last opera on which Sedaine and Monsigny collaborated, *Félix* (1777), rests on the two dramatic principles characteristic of almost all their work together: social criticism and the exploitation of the sentimental vein. Here Monsigny's music returns to complexity similar to that of *Le déserteur*, although contrasting effects are less systematically employed, yielding to subtler vocal and orchestral writing. The culmination of the opera, which did much for its reputation, is the trio sung by Félix, Morin and Thérèse (3.ix); Monsigny claimed to have thought of the melodic idea for this while looking at Greuze's painting *La bénédiction du père de famille*.

Monsigny wrote no more music after *Félix*. The main reason for this strange silence is the cataract from which he suffered. However another, and not incompatible, reason was suggested by Quatremère de Quincy, to the effect that Monsigny had exhausted his inspiration by identifying too strongly with the passions he set to music. This theory, drawn from Diderot's *Paradoxe sur le comédien*, is corroborated by several contemporary witnesses, who emphasize both Monsigny's remarkable susceptibility to emotion and the slowness, even difficulty, with which he composed – because of this Sedaine decided not to entrust the libretto of *Le magnifique* to him (it was eventually set by Grétry).

At the Revolution Monsigny was deprived of his means and his financial situation became increasingly difficult. It was somewhat alleviated by a pension from the Opéra-Comique in 1798 and greatly improved in 1800 when he succeeded Piccinni as Inspector of Musical Education. In 1804 he became a Chevalier of the Légion-d'Honneur (fig.3) and in 1813 took Grétry's place as a member of the Institute. He had, however, been infirm since 1809 and was unable to take an active role. Despite his personal difficulties and his retirement from musical life at the age of 48, his operas continued their brilliant career at the end of the *ancien régime*, during the Revolutionary period and into the first quarter of the 19th century.



3. Pierre-Alexandre Monsigny: portrait by Charles Thevenin, 1812 (Bibliothèque et Musée de l'Opéra, Paris)

WORKS

first performed in Paris and printed works published in Paris unless otherwise stated

Les aveux indiscrets (intermède, 1, Laribadière, after J. de La Fontaine), OC (Foire St Germain), 7 Feb 1759, excerpts *F-Pc*, *Pn* (1759)

Le maître en droit (opéra bouffon, 2, P.-R. Lemonnier, after La Fontaine: *Le roi Candaule, et le maître en droit*), OC (Foire St Germain), 13 Feb 1760, excerpts *Pn* (n.d.)

Le cadi dupé (opéra bouffon, 1, Lemonnier, after F.-P. de la Croix, *Les mille et un jours* and L. Gallet: *Le tour double, ou Le prêté rendu*), OC (Foire St Germain), 4 Feb 1761, excerpts *Pc*, *Pn* (1761); ed. R. Blanchard (1980)

On ne s'avise jamais de tout (opéra comique mêlé de morceaux de musique, 1, M.-J. Sedaine, after La Fontaine), OC (Foire St Laurent), 14 Sept 1761, excerpts *Pc*, *Pn*, full score (n.d.), vs (1911)

Le roi et le fermier (comédie mêlée de morceaux de musique, 3, Sedaine, after R. Dodsley: *The King and the Miller of Mansfield*), Comédie-Italienne (Bourgogne), 22 Nov 1762, excerpts *Pc*, *Pn* (1763)

Le nouveau monde, 1763 (divertissement, C.-S. Favart, after S.-J. Pellegrin), unperf.

Rose et Colas (comédie, 1, Sedaine, after F.-G. Desfontaines: *Le van*), Comédie-Italienne (Bourgogne), 8 March 1764, excerpts *Pc*, *Pn*, full score (1764), vs (Berlin, n.d.; Paris, n.d.)

Aline, reine de Golconde [La reine de Golconde] (ballet héroïque, 3, Sedaine, after S.-J. Boufflers: *La reine de Golconde*), Opéra, 15 April 1766, *Po*, excerpts *Pc*, *Pn* (n.d.)

Philémon et Baucis (op, 1, Sedaine), Bagnolet, 1766, or l'Ile-Adam, 1767 [refused by Opéra, 1785]

L'isle sonnante (oc, 3, Collé, after F. Rabelais: *Le cinquième livre* and F.-P. de la Croix, *Les mille et un jours*), Villers-Cotterêts, Aug 1767; rev. (Sedaine), Comédie-Italienne (Bourgogne), 4 Jan 1768; excerpts *Pc* (n.d.)

Le déserteur (drame en prose mêlée de musique, 3, Sedaine), Comédie-Italienne (Bourgogne), 6 March 1769, excerpts *Pc*, full score (n.d.), vs (Brunswick and New York, n.d.; Paris, n.d.)

La rosière de Salency (ballet pastoral, 3, Favart), Fontainebleau, 25 Oct 1769; Comédie-Italienne (Bourgogne), 14 Dec 1769 (1770), collab. Blaise, E. Duni, Philidor and G. van Swieten

Le faucon (opéra comique en prose mêlée d'ariettes, 1, Sedaine, after La Fontaine), Fontainebleau, 2 Nov 1771, Comédie-Italienne (Bourgogne), 19 March 1772; excerpts *Pc*; (1772)

La belle Arsène (comédie-féerie mêlée d'ariettes, 3, Favart, after Voltaire: *La bégueule*), Fontainebleau, 6 Nov 1773; rev. (4), Comédie-Italienne (Bourgogne), 14 Aug 1775; excerpts *Pc*, *Pn*, full score (1776), vs (1909–11)

Félix, ou L'enfant trouvé (comédie, 3, Sedaine), Fontainebleau, Nov 1777; Comédie-Italienne (Bourgogne), 24 Nov 1777; excerpts *Pc*, *Pn* (1781)

Pagamin de Monègue (opéra lyri-comique, 1, Sedaine, after La Fontaine: *Le calendrier des vieillards*), unperf. [refused by Opéra, 1785], *Pc**, *Po** (inc.)

Robin et Marion, unperf., *Po**

Music in: Le bouquet de Thalie, 1764

O ma tendre musette (La Harpe), ariette, is probably by La Pouplinière

Exercises, vn, b, sur la manière de lier les sons, *F-Pc*

BIBLIOGRAPHY

Choron-FayolleD

P.-J.-B. Nougaret: *De l'art du théâtre* (Paris, 1769)

L. Garcin: *Traité du mélo-drame, ou réflexions sur la musique dramatique* (Paris, 1772)

A.-E.-M. Grétry: *Mémoires, ou Essais sur la musique* (Paris, 1789, 2/1797)

A.-C. Quatremère de Quincy: *Notice historique sur la vie et les ouvrages de M. de Monsigny* (Paris, 1818)

A. Alexandre: 'Eloge historique de Pierre-Alexandre de Monsigny', *Mémoires de la Société royale d'Arras*, ii (1819), 37–57

P. Hédouin: *Notice historique sur P.-A. de Monsigny* (Paris, 1821); repr. in *Mosaïque* (Paris, 1856), 259–81

'Quelques réflexions inédites de Sedaine sur l'opéra-comique', *Théâtre choisi de G. de Pixérécourt* (Nancy, 1843), iv, 501–16

(undated): C'est tout mon bien (H.L. Guerin); Je ne réponds de rien (Robillard); La femme changée en pierre (M. Waldor); La fille de Gentilly; La glaneuse; La madonna col bambino (A. Vannault); La tour de Nesle; Le capitaine négrier (R. de Fobriant); Les clocheteurs des trépassés; Les jolis tambours; Le soulier de la liberté; Les yeux noirs (C. Dovalle); L'oiseau de Cèdre; L'onde et les beaux jours (Romagnési); Pastourelle (M. de Manchange); Prière pendant l'orage; Rosa (Waldor); Une marine; Une nuit sur l'eau

Cantiques à la vierge, 3vv, org
2 motets: O Domine, miseremini; Pie Jesu

BIBLIOGRAPHY

FétisB
G. Grand: 'Hippolyte Monpou', *Revue de Paris*, ix (1868), 297–309
H. Bachelin: 'Hippolyte Monpou', *Le ménestrel*, xc (1928), 205–6, 217–19
E.F. Jensen: 'Hippolyte Monpou and French Romanticism', *MR*, xlv (1984), 122–34
E.F. Jensen: 'Théophile Gautier et Hippolyte Monpou', *Bulletin de la société Théophile Gautier*, viii (1986), 117–24
R. Legrand: '"Le luthier de Vienne" de F.L.H. Monpou, première oeuvre lyrique française sur un thème d'Hoffmann', *Jacques Offenbachs Hoffmanns Erzählungen: Konzeption, Rezeption, Dokumentation*, ed. G. Brandstetter (Laaber, 1988), 115–30
E.F. Jensen: *Walls of Circumstance: Studies in Nineteenth-Century Music* (Metuchen, NJ, 1992)

DELBERT R. SIMON/FIONA CLAMPIN/ERIC FREDERICK JENSEN

Mons, Philippe de [Filippo di, Philippus de]. *See* MONTE, PHILIPPE DE.

Monsardus, Hieronymus. *See* MONTESARDO, GIROLAMO.

Monserrate [Montserrat], **Andrés de** (*b* Codalet, Catalonia; *fl* 1614). Spanish theorist. He served as precentor (*capiscol*) of the church of S Martín, Valencia. His brief plainchant treatise, *Arte breve, y compendiosa de las dificultades que se ofrecen en la música practica del canto llano* (Valencia, 1614), is among the very few works on music theory published in Spain in the first half of the 17th century. Although intended as a practical guide, its approach is learned, and it is solidly based on past authorities, ancient and modern, who are listed at the beginning and cited throughout. In his second prologue Monserrate described the place of music among the arts and echoed Bermudo in his scorn of the practical musician ignorant of the foundations of the art. His work is divided into two parts, the first concisely summarizing the fundamentals, the second expanding them with quotations and musical examples. He included the customary topics: notation, solmization, mutation, accidentals, cadences and the modes. He dwelt on certain controversial topics at some length – for example the use of sharps and flats in plainsong and the reasons in favour of the use of B♭ in the 5th and 6th modes. His work was often cited by later Spanish theorists. A tiento and several villancicos by one 'Montserrat' are known; the tiento may be attributable to José Montserrat, an organist in Valencia and Murcia, or to Roque Montserrat, *maestro de capilla* at Cartagena.

BIBLIOGRAPHY

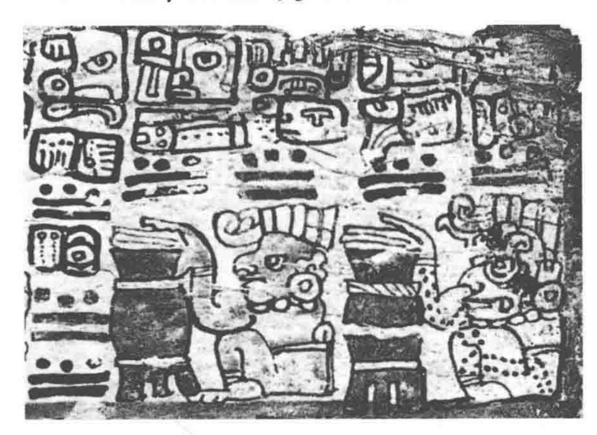
F. Pedrell: 'Andreu de Montserrat', *Revista musical catalana*, iv (1907), 45–7
H. Collet: *Le mysticisme musical espagnol au XVIe siècle* (Paris, 1913)
H. Anglés and J. Subirá: *Catálogo musical de la Biblioteca nacional de Madrid*, ii (Barcelona, 1949)
J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)
F.J. León Tello: *La teoría española de la música en los siglos XVII y XVIII* (Madrid, 1974)

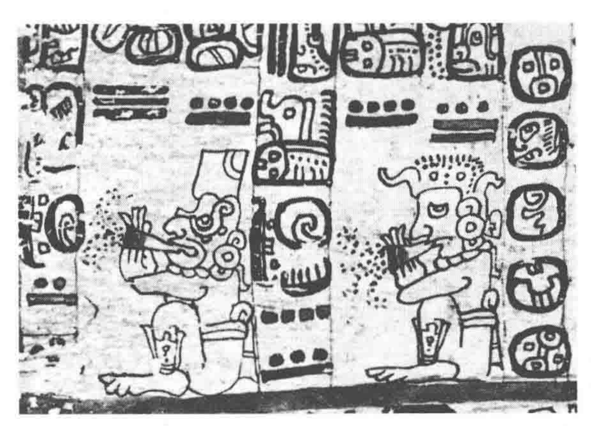
ALMONTE HOWELL/LOUIS JAMBOU

Monsigny [Moncigny, Moncini, Monsigni], **Pierre-Alexandre** (*b* Fauquembergues, near Saint-Omer, 17 Oct 1729; *d* Paris, 14 Jan 1817). French composer. He was born into a noble but penniless family; his aristocratic origins were useful to him in his Parisian career, however, and are evident in the fact that all his scores were published anonymously, for it would have been improper for a nobleman to admit to being a musician. He settled in Paris in 1749, intending not to become a composer of operas but, according to Quatremère de Quincy, to 'throw himself into finance'; he did indeed enter the service of the receiver general of the Clergé de France about 1750, and then became *maître d'hôtel* to the Duke of Orléans about 1768. In Paris Monsigny continued the musical studies he had begun in his native province, first with a violin master, then with Pietro Gianotti, an instrumentalist at the Opéra and the author of a didactic work *Le guide du compositeur* (Paris, 1759). His first impressions of *grand opéra* were unfavourable ('I would rather try a different genre', he told his friends), and he therefore naturally found himself drawn to the nascent genre of *opéra comique mêlé d'ariettes*.

His first opera, *Les aveux indiscrets*, was performed in 1759 (the same year as Philidor's first, *Blaise le savetier*), but the preface to the libretto dates its composition four years earlier. *Les aveux indiscrets* is a mixture of elements borrowed from various different genres: the dominant influence is that of the Italian intermezzo, but it also contains characteristics peculiar to the French tradition, such as *petits airs*, a final *divertissement* and dialogue arias. Monsigny's personal touch already shows in the quality of the melodic invention, particularly noticeable in the duet 'L'amour veut du mistère' in the middle of the final *divertissement*. *Le maître en droit* (1760) and *Le cadi dupé* (1761) belong to the hybrid category of the *opéra comique mêlé d'ariettes et de vaudevilles*. Their strong points are the arias expressing an *amoroso* sentiment (this marking appears frequently in Monsigny's work and is generally associated with A or E major); the prototype is Lindor's aria 'Ah, quel tourment' (*Le maître en droit*, 2.i). However, Monsigny also shows an increasing mastery of action ensembles, such as the duet 'Prêtons un peu l'oreille' in *Le maître en droit* (2.vi) and the trio 'Entrez donc' in *Le cadi dupé* (scene vii). It was on hearing the duet 'Je veux former de nouveaux noeuds' (*Le cadi dupé*, scene viii) that the dramatist Sedaine, seeking a musician much as the Cadi was seeking a wife, cried, 'There's my man!' The first result of the collaboration between Sedaine and Monsigny, which proved one of the most fruitful in French opera, was *On ne s'avise jamais de tout* (1761); it was such a success that it was revived at court in December of the same year, an unusual distinction for an opera first performed at the Théâtres de la Foire, and was chosen, with *Blaise le savetier*, for the first performance given by the Comédie-Italienne after its merger with the Opéra-Comique, on 3 February 1762.

The comic vein still predominant in *On ne s'avise jamais de tout* gives way, in *Le roi et le fermier* (1762), to a far more complex dramatic conception, not only in the unexpected alternation between comic and serious scenes but also in the use of musical procedures still new to French opera (fig.1). If Monsigny displays a richer and





3. *(a) Drummers playing kettledrums on tripods, and (b) seated trumpeters: details from the Tro-Cortesianus MS, 14th century (Museo de América, Madrid, Inventory no.70300, sides 21 and 87)*

Ballet Folklórico de Mexico (directed by Amalia Hernández), *Xtoles* was first collected by José Jacinto Cuevas (1821–78), who included a triple-metre version of it in his *Mosaico yucateco*. Equally well ascribable to Africans, who by 1604 outnumbered Spaniards at Mérida, the melody cannot be authenticated as truly Mayan for lack of any music of a popular or folkloristic nature written down in Yucatán before the middle of the 19th century. On the other hand, the cathedral organist at Mérida in 1596 was Gaspar Antonio Chi (Xiu) (1531–*c*1610), a Maya priest's son who according to Sánchez de Águilar 'sang plainsong and figural music excellently, and after being *holpop* [choirmaster] at Tizimín became organist of Mérida Cathedral and the governor's official interpreter'.

2. MODERN DEVELOPMENTS. Indigenous music with a strong Maya legacy can be found in the Yucatán and Chiapas. Max Jardow-Pedersen (1996) mentions the use of *tunkul* (slit-drum) in Dzitnup, Yucatán, and the *bulalek* (water-drum) in Chanchichimilá, Yucatán; both instruments are still in use for Christian religious festivities. In Chiapas there are a few European instruments made locally. Tzotzil and Tzèltal are indigenous people from the highlands of Chiapas who retain a great variety of traditional dances with strong Mayan roots but accompanied by groups of indigenous and European instruments. Mercedes Olivera (1974) offers good examples of various dances, including the *danza del agua* (water dance) of San Juan Chamula, performed to the music of a double-headed cylindrical drum and a rudimentary 12-string guitar at a number of Catholic festivities. Other dances of the same region of highland Chiapas include the *yojualelvinajil*, a religious dance performed with harp and the same rudimentary 12-string guitar; the *quintajimoltic*, a carnival dance performed with a single-headed drum and cane flute, the drum is made of a *cántaro* (clay pot) with a single skin head covering the mouth of the pot.

In Yucatán modern European instruments are found playing a regional music known as *jarana* with strong European roots. Jardow-Pedersen (1996) mentions the presence of brass bands playing *jaranas* characterized by hemiola rhythms. The *jarana* is danced as an offering to the patron saint at Christian festivities, and is still performed at certain Maya rituals in honour of ancient Mayan deities, including Chaak and the gods of the four winds. Pedersen mentions that among Mayan people from Yucatán, Christian practices have been integrated into Mayan rituals and other events. This is the case at the Christian festivity in Xalua, Yucatán, where *jaranas* are performed for the exorcism ritual, *tangas-ik* (evil winds); before a bull fight and also in honour of *wanthul* (god of cattle). Another modern reference to contemporary Mayan music by Thomas Stanford (1997) refers to the presence of a particular style of music called *son de maya pax* in Quintana Roo, with accompaniment by violins, cornets, snare drum and bass drum, also characterized by hemiola rhythms.

BIBLIOGRAPHY

D. de Landa: *Relación des las cosas de Yucatán* (1566); ed. H. Pérez Martinez (Mexico City, 1938; Eng. trans., 1941/*R*); ed. M. del Carmen León Cázares (Mexico City, 1994)
P. Sánchez de Águilar: *Informe contra idolorum cultores del obispado de Yucatán* (Madrid, 1639, 2/1892, 3/1937), 144–5 149, 151
J. Granado y Baeza: *Informe del cura de Yaxcabá, Yucatán* (Mérida, 1845/*R*)
J. Jacinto Cuevas: *Mosaico yucateco* (n.p., 1869/*R*), 1, 2, 14
Relación de las cosas que sucedieron al Padre Fray Alonso Ponce (Madrid, 1872), ed. J. García Quintama and V.M. Castillo Farreras (Mexico City, 3/1993)
G. Saldívar: *Historia de la música en México (épocas precortesiana y colonial)* (Mexico City, 1934/*R*), 72
G. Baqueiro Fóster: 'El secreto armónico y modal de un antiguo aire maya', *Los mayas antiguos*, ed. C. Lizardi Ramos (Mexico City, 1941), 263
J.C. Romero: 'Historia de la música', *Enciclopedia yucatanense*, ed. C.A. Echánove Trujillo, iv (Mexico City, 1944), 669–822
W. Rosado Ojeda: 'La música y a danza', *Enciclopedia yucatanense*, ed. C.A. Echánove Trujillo, ii (Mexico City, 1945), 267–289
E. Chinchilla Águilar: 'La danza del tum-teleche o loj-tum', *Antropologia e historia de Guatemala*, iii/2 (1951), 17–20
I.V. Knorozov: *Pis'mennost' indeytsev mayya* [Notation of the Maya Indians] (Moscow, 1963)
J.-J. Rivard: 'Cascabeles y ojos del dios maya de la muerte, Ah Puch', *Estudios de cultura maya*, v (1965), 75
R. Stevenson: *Music in Aztec & Inca Territory* (Berkeley, Los Angeles and London, 1968/*R*)
S. Martí: *Alt-Amerika: Musik der Indianer in präkolumbischer Zeit* (Leipzig, 1970), 112–31
N. Hammond: *Classic Maya Music* (Cambridge, MA, 1972)
N. Hammond: 'Classic Maya Music, Part I: Maya Drums'; Part II: Shakers, Rattles, Raspers', *Archaeology*, xxv (1972), 124, 222
J.E.S. Thompson: *A Commentary on the Dresden Codex, a Maya Hieroglyphic Book* (Philadelphia, 1972), 11–12, 95, pl.34*a*
M. Olivera: *Las danzas y fiestas de Chiapas* (Mexico, 1974)
F. Flores Dorantes and L. Flores García: *Organología aplicada a instrumentos musicales prehispánicos: silbatos mayas* (Mexico, 1981)

Mayer, Charles (*b* Königsberg [now Kaliningrad], 21 March 1799; *d* Dresden, 2 July 1862). German pianist and composer. The son of a clarinettist and a pianist, he was taken as a baby to St Petersburg; four years later his family moved to Moscow. He studied with his mother and John Field. On the burning of Moscow in 1812 the family fled back to St Petersburg; there he resumed his studies with Field, whose style he is said to have closely imitated. In 1814 he made a successful tour of Poland, Germany, France and Holland (playing his variations on *God Save the King* in Amsterdam). From 1819 he was securely established as a teacher in St Petersburg. Field's last appearance seems to have been at a soirée arranged by Mayer in 1836; he himself played a polonaise with his young son, and was praised in the *Moscow Gazette*. A later tour (1845) encompassed Scandinavia, Hamburg, Leipzig and Vienna; Berlioz described him as 'an artist of great talent' in the *Journal des débats* (16 April 1845). With the rise of Henselt's star in Russia, Mayer left St Petersburg and settled in Dresden.

A busy and popular teacher, Mayer is said to have had as many as 800 pupils. These included Glinka, who acknowledged his liberating influence and his stimulus of talent and taste. He revised the variations on *Benedetto sia la madre* for Glinka, who accepted his suggestion for an accompaniment figure in the Mazurka in *A Life for the Tsar*. Schumann praised his playing and some of his pieces, including the Six Etudes; his opus numbers ran to 351. His F♯ Mazurka was mistakenly included in Klindworth's edition of Chopin.

FRANZ GEHRING/JOHN WARRACK

Mayer, Emilie (*b* Friedland, Mecklenburg, 14 May 1821; *d* Berlin, 10 April 1883). German composer and sculptor. The daughter of an apothecary, she received piano lessons and soon began to compose short piano pieces. In Stettin (now Szczecin) she took lessons with Carl Loewe. During this period she composed songs, chamber music, overtures and symphonies. In 1847 she moved to Berlin, where she studied fugue and counterpoint with Adolf Bernhard Marx and orchestration with Wilhelm Wieprecht. She organized private performances of her music at home and in other houses, as well as in the Königliches Schauspielhaus. Her Sinfonia in B minor (1852), one of her most successful compositions, was given several public performances by Karl Liebig. She went with her brothers to Vienna, and travelled between Berlin, Stettin and Pasewalk, spending considerable money and energy on having her music printed and performed. Later, her financial affairs seem to have deteriorated. Her music was performed in Brussels, Lyons, Budapest, Dessau, Halle, Leipzig and Munich, and was much acclaimed during her lifetime. She was the most prolific German woman composer of the Romantic period, yet most of her music (which is in the Berlin Staatsbibliothek) has remained unperformed since her death.

Her output includes a Singspiel *Die Fischerin*, several sinfonias and overtures, choral settings and lieder. Among her instrumental works are 9 sonatas for violin and 13 for cello, 11 piano trios and 7 string quartets. She also wrote three sonatas for piano, as well as shorter pieces. Her work adheres to the classical tradition and is modelled on the style of Mendelssohn. Besides composing, she worked as a sculptor, and some of her works were retained in royal collections.

BIBLIOGRAPHY

GroveW (E. Rieger) [incl. selective list of works]
C. von Ledebur: *Tonkünstlerlexikon Berlins von den Anfängen bis auf die Gegenwart* (Berlin, 1861)
M. Silling: *Jugenderinnerungen einer Stettiner Kaufmannstochter* (Greifswald,1921)
M. Sichardt: 'Auf den Spuren einer vergessenen Komponistin: Emilie Mayer',*Komponistinnen in Berlin*, ed. B. Brand and others (Berlin, 1987), 150–78 [incl. complete list of works]

EVA RIEGER

Mayer, Giovanni [Johann] **Simone** [Simon]. *See* MAYR, SIMON.

Mayer, (Jakab) Gyula [Julius]. *See* MAJOR, GYULA.

Mayer [Meyer, Meier, Mejer], **Johann David** (*b* Schwäbisch Hall, 15 June 1636; *d* Schwäbisch Hall, 23 Dec 1696). German composer and music editor. He was the son of a town councillor at Schwäbisch Hall and after attending the local Gymnasium studied administration at the University of Tübingen from 1657 to 1663. He himself became a councillor in his native town. He was a man of some importance in the community and in addition to his other civic responsibilities was *Director musices* from 1687; he also had an interest in the salt industry. In 1682 he published *27* [*recte* 36] *schönen, geist- und trostreichen neuen vortreflichen Arien in 5 Instrumental und eben so viel Vocalstimmen*. This collection, which is lost, was very successful, and when the edition of 800 copies was sold out Mayer brought out a much enlarged new edition: *Geistliche Seelen-Freud, oder Davidische Hauss-Capell: bestehend in Theils gantz neu- und andern mehr, schönen, auch Lehr- und trostreichen Arien und Gesängen zu göttlichen Lobs Aussbreit* (Ulm, 1692; the preface is dated 21 August 1691). In this new edition the contents of the first edition are arranged for the simpler texture of two voices (treble and bass) and continuo. Mayer also added nearly 100 new pieces, giving a total of 129 songs and 112 melodies; he himself wrote 14 of the poems and 54 of the melodies, six of which Daniel Speer took into his *Choral Gesang-buch* in the same year (there are 51 melodies, without bass, in Zahn, 30 of which – not 37 as Zahn said – are by Mayer, and there is one in Winterfeld). Some of the melodies are in an arioso style, others are more folklike. He also published a volume of *Geistliche Haus- und Kirchenmusik* for five voices and instruments (Schwäbisch Hall, n.d.; only bass and continuo parts survive, title-page missing) and he may have been the composer of a *Lob- und Danck-Lied* (*Lasset uns den Höchsten loben*) for two voices (Schwäbisch Hall, 1683).

BIBLIOGRAPHY

WinterfeldEK, ii; *ZahnM*
H.J. Moser: *Die evangelische Kirchenmusik in Deutschland* (Berlin, 1954)

PERCY M. YOUNG

Mayer, John (Henry) (*b* Calcutta, 28 Oct 1930). British composer of Indian origin. He studied Indian classical music with Sanathan Mukerjee and Western music with Melhi Mehta in Bombay. He also studied the violin from the age of nine with Phillipe Sandre in Calcutta. After winning a scholarship in Bombay, he went to London to attend the RAM (1952–4), also studying composition with Seiber. He played in the LPO (1953–8) and the RPO (1958–65).

His work as a composer is characterized by its use of Indian instruments and techniques in conjunction with Western forms and orchestration. Sitars, tampuras and

tablas make a significant appearance in his Violin Concerto. Rāgas, tālas and microtonal inflections are central features of the Flute Concerto, composed for James Galway, and the Concerto for Orchestra commissioned by the LPO. The latter suggests the additional influence of jazz, Mayer's enthusiasm for which, again combined with non-Western instruments and idioms, was given a more significant platform in the music he wrote as director of the group Indo-Jazz Fusions. In 1989 Mayer became composer-in-residence at the Birmingham Conservatoire, where he subsequently instigated the BMus Indian Music course in 1997. He was made an honorary ARAM in 1990.

WORKS
(*selective list*)

Sonata, vn, 1955; Rāga Music, cl, 1956; Rāga Jaijavanti, orch, 1958; Shanta Qnt, sitar, str, 1967; Conc. for Orch, 1975; Fl Conc., 1976; Sri Krishna, fl, pf, 1979; Vn Conc., 1979; Shivanataraj, 1981; Ob Conc., 1981; Prabhanda, vc, pf, 1982; Dance Suite, cl, pf, 1983; Alamkara, pf duet, 1988; Flames of Lanka, chorus, orch, 1990; Pawitra Naukari, chorus, orch, 1991; Calcutta Nagar, pf, 1994; Sargam, cl, 1996

Principal publishers: Simrock, Lengnick, Schott, Lopés

DAVID LEWISTON SHARPE

Mayer, Josepha. German soprano. *See* WEBER family, (3).

Mayer, Peter. *See* MEYER, PETER.

Mayer, Sir **Robert** (*b* Mannheim, 5 June 1879; *d* London, 9 Jan 1985). English music patron of German birth. Son of a wealthy and musical German-Jewish brewer, he entered the Mannheim Conservatory when he was six. He was a gifted pianist, and at the age of 11 was encouraged by Brahms. He became a businessman, however, settling in England in 1896 and becoming a naturalized British subject in 1902. In 1919 he married the singer Dorothy Moulton. Having made his fortune in the metal business in the USA and the City by 1923, he sought to make a lasting contribution to music. His wife's recollection of a concert for children they had heard in New York decided the form their patronage would take. The first Robert Mayer Children's Concert (29 March 1923) coincided with a transport strike in London, but the audience (300 for the first concert) grew to 1360 by the third concert. Sargent succeeded Boult as conductor in the second season. Mayer retired from business in 1929 to devote himself to extending the scope of the children's concerts; he was knighted in 1939.

After World War II he further extended his activities by founding Youth and Music after the example of the continental Jeunesses Musicales (founded in wartime Brussels by Marcel Cuvelier). Youth and Music was to cater for an older age group than the audience of the Robert Mayer Children's Concerts, and in 1954 Mayer at last succeeded in rallying various musical interests to start it. In his 90s he was still seeking to expand the scope of Youth and Music. He was honoured by governments, and by universities and other institutions. His memoirs, *My First Hundred Years*, were published in 1979. His first wife, Dorothy (1886–1974), a soprano and a noted interpreter of contemporary music, played a prominent part in his activities as a patron, and wrote *The Forgotten Master: the Life and Times of Louis Spohr* (London, 1959).

BIBLIOGRAPHY

P. Bander, ed.: *Eternal Youth and Music: Tributes to Sir Robert Mayer on the Occasion of his Ninetieth Birthday* (Gerrards Cross, 1970) [incl. biographical sketch by H. Raynor, 23–7 and Mayer's 'Reflections and Projections on Music and Youth', 51–61]
R. Mayer: *The Anatomy of a Miracle* (Gerrards Cross, 1972) [Campbell-Orde Memorial Lecture, 1972]
M. Campbell: *Dolmetsch: the Man and his Work* (London, 1975)
S. Sadie: 'Sir Robert Mayer at 100', *MT*, cxx (1979), 457, 474–5

FELIX APRAHAMIAN

Mayer, Werner. *See* EGK, WERNER.

Mayer, Wilhelm [Rémy, W.A.] (*b* Prague, 10 June 1831; *d* Graz, 23 Jan 1898). Austrian composer. He studied from 1846 at the Prague Organ School with C.F. Pitsch and belonged to the group of Davidsbündler which included Hanslick, Ambros and Savenau. He first appeared in public as the composer of an overture *Die Fanatiker der Cevennen* for Eugène Sue's drama *Jean Cavalier*. At the wish of his father, a Prague lawyer, Mayer studied law, taking his degree in 1856, and did not turn to music professionally until he became artistic director of the Steiermärkischer Musikverein in Graz (1862). There he wrote many orchestral works, including the overture *Sardanapal* (1868), the programmatic symphony *Helena* (1869) and a Symphony in F (1867). In 1870 he gave up his position in order to dedicate himself solely to composition and private teaching. He also wrote three more symphonies, an orchestral fantasia, *Slawisches Liederspiel* and *Östliche Rosen* for solo voices and chorus with two pianos, a concert opera *Das Waldfräulein* (Graz, 1876) and many songs. His music, which he published under the pseudonym W.A. Rémy, shows the influence of Schumann and has some similarities to Dvořák. His pupils included Busoni, Kienzl, Heuberger, Rezniček and Weingartner. He was a learned and strict but inspiring teacher: his theories of counterpoint were based on Cherubini, his orchestration principles on Berlioz, though he was anti-Wagnerian. Busoni's obituary speaks gratefully of his teaching, and observes, 'His universal erudition enabled him to elucidate, embellish and bring to life points in music and the history of music by drawing upon the entire history of civilization, giving character sketches of the masters where it was relevant, and adding his own highly personal observations, some factual, some joking, some poetic'.

BIBLIOGRAPHY

W. Kienzl: 'W.A. Rémy', *Neue Musik-Zeitung*, xi (1890), 262–3
R. Heuberger: 'Nachruf', *Biographisches Jb und deutscher Nekrolog*, iii (1900), 261–2
F. Busoni: 'Nachruf für Dr. Mayer', *Von der Einheit der Musik* (Berlin, 1922, rev., enlarged 2/1956 by J. Herrmann as *Wesen und Einheit der Musik*; Eng. trans., 1957/*R*, as *The Essence of Music*), 41–4
F. Weingartner: *Lebenserinnerungen* (Vienna, 1923, 2/1928–9; Eng. trans., 1937, as *Buffets and Rewards*), 36–106
W. Suppan: *Steirisches Musiklexikon* (Graz, 1962–6) [with further bibliography]

JOHN WARRACK/BERND WIECHERT

Mayer, William (Robert) (*b* New York, 18 Nov 1925). American composer. He studied at Yale University, principally with Richard Donovan and Herbert Baumgartner, and received the BA degree in 1949. In the same year he spent the summer at the Juilliard School studying composition with Sessions. From 1949 to 1952 he worked with Salzer at the Mannes College and in 1960 studied conducting with Izler Solomon at the Aspen Music School. He has won various awards, including a Guggenheim

tablas make a significant appearance in his Violin Concerto. Rāgas, tālas and microtonal inflections are central features of the Flute Concerto, composed for James Galway, and the Concerto for Orchestra commissioned by the LPO. The latter suggests the additional influence of jazz, Mayer's enthusiasm for which, again combined with non-Western instruments and idioms, was given a more significant platform in the music he wrote as director of the group Indo-Jazz Fusions. In 1989 Mayer became composer-in-residence at the Birmingham Conservatoire, where he subsequently instigated the BMus Indian Music course in 1997. He was made an honorary ARAM in 1990.

WORKS
(*selective list*)

Sonata, vn, 1955; Rāga Music, cl, 1956; Rāga Jaijavanti, orch, 1958; Shanta Qnt, sitar, str, 1967; Conc. for Orch, 1975; Fl Conc., 1976; Sri Krishna, fl, pf, 1979; Vn Conc., 1979; Shivanataraj, 1981; Ob Conc., 1981; Prabhanda, vc, pf, 1982; Dance Suite, cl, pf, 1983; Alamkara, pf duet, 1988; Flames of Lanka, chorus, orch, 1990; Pawitra Naukari, chorus, orch, 1991; Calcutta Nagar, pf, 1994; Sargam, cl, 1996

Principal publishers: Simrock, Lengnick, Schott, Lopés

DAVID LEWISTON SHARPE

Mayer, Josepha. German soprano. *See* WEBER family, (3).

Mayer, Peter. *See* MEYER, PETER.

Mayer, Sir **Robert** (*b* Mannheim, 5 June 1879; *d* London, 9 Jan 1985). English music patron of German birth. Son of a wealthy and musical German-Jewish brewer, he entered the Mannheim Conservatory when he was six. He was a gifted pianist, and at the age of 11 was encouraged by Brahms. He became a businessman, however, settling in England in 1896 and becoming a naturalized British subject in 1902. In 1919 he married the singer Dorothy Moulton. Having made his fortune in the metal business in the USA and the City by 1923, he sought to make a lasting contribution to music. His wife's recollection of a concert for children they had heard in New York decided the form their patronage would take. The first Robert Mayer Children's Concert (29 March 1923) coincided with a transport strike in London, but the audience (300 for the first concert) grew to 1360 by the third concert. Sargent succeeded Boult as conductor in the second season. Mayer retired from business in 1929 to devote himself to extending the scope of the children's concerts; he was knighted in 1939.

After World War II he further extended his activities by founding Youth and Music after the example of the continental Jeunesses Musicales (founded in wartime Brussels by Marcel Cuvelier). Youth and Music was to cater for an older age group than the audience of the Robert Mayer Children's Concerts, and in 1954 Mayer at last succeeded in rallying various musical interests to start it. In his 90s he was still seeking to expand the scope of Youth and Music. He was honoured by governments, and by universities and other institutions. His memoirs, *My First Hundred Years*, were published in 1979. His first wife, Dorothy (1886–1974), a soprano and a noted interpreter of contemporary music, played a prominent part in his activities as a patron, and wrote *The Forgotten Master: the Life and Times of Louis Spohr* (London, 1959).

BIBLIOGRAPHY

P. Bander, ed.: *Eternal Youth and Music: Tributes to Sir Robert Mayer on the Occasion of his Ninetieth Birthday* (Gerrards Cross, 1970) [incl. biographical sketch by H. Raynor, 23–7 and Mayer's 'Reflections and Projections on Music and Youth', 51–61]
R. Mayer: *The Anatomy of a Miracle* (Gerrards Cross, 1972) [Campbell-Orde Memorial Lecture, 1972]
M. Campbell: *Dolmetsch: the Man and his Work* (London, 1975)
S. Sadie: 'Sir Robert Mayer at 100', *MT*, cxx (1979), 457, 474–5

FELIX APRAHAMIAN

Mayer, Werner. *See* EGK, WERNER.

Mayer, Wilhelm [Rémy, W.A.] (*b* Prague, 10 June 1831; *d* Graz, 23 Jan 1898). Austrian composer. He studied from 1846 at the Prague Organ School with C.F. Pitsch and belonged to the group of Davidsbündler which included Hanslick, Ambros and Savenau. He first appeared in public as the composer of an overture *Die Fanatiker der Cevennen* for Eugène Sue's drama *Jean Cavalier*. At the wish of his father, a Prague lawyer, Mayer studied law, taking his degree in 1856, and did not turn to music professionally until he became artistic director of the Steiermärkischer Musikverein in Graz (1862). There he wrote many orchestral works, including the overture *Sardanapal* (1868), the programmatic symphony *Helena* (1869) and a Symphony in F (1867). In 1870 he gave up his position in order to dedicate himself solely to composition and private teaching. He also wrote three more symphonies, an orchestral fantasia, *Slawisches Liederspiel* and *Östliche Rosen* for solo voices and chorus with two pianos, a concert opera *Das Waldfräulein* (Graz, 1876) and many songs. His music, which he published under the pseudonym W.A. Rémy, shows the influence of Schumann and has some similarities to Dvořák. His pupils included Busoni, Kienzl, Heuberger, Rezniček and Weingartner. He was a learned and strict but inspiring teacher: his theories of counterpoint were based on Cherubini, his orchestration principles on Berlioz, though he was anti-Wagnerian. Busoni's obituary speaks gratefully of his teaching, and observes, 'His universal erudition enabled him to elucidate, embellish and bring to life points in music and the history of music by drawing upon the entire history of civilization, giving character sketches of the masters where it was relevant, and adding his own highly personal observations, some factual, some joking, some poetic'.

BIBLIOGRAPHY

W. Kienzl: 'W.A. Rémy', *Neue Musik-Zeitung*, xi (1890), 262–3
R. Heuberger: 'Nachruf', *Biographisches Jb und deutscher Nekrolog*, iii (1900), 261–2
F. Busoni: 'Nachruf für Dr. Mayer', *Von der Einheit der Musik* (Berlin, 1922, rev., enlarged 2/1956 by J. Herrmann as *Wesen und Einheit der Musik*; Eng. trans., 1957/*R*, as *The Essence of Music*), 41–4
F. Weingartner: *Lebenserinnerungen* (Vienna, 1923, 2/1928–9; Eng. trans., 1937, as *Buffets and Rewards*), 36–106
W. Suppan: *Steirisches Musiklexikon* (Graz, 1962–6) [with further bibliography]

JOHN WARRACK/BERND WIECHERT

Mayer, William (Robert) (*b* New York, 18 Nov 1925). American composer. He studied at Yale University, principally with Richard Donovan and Herbert Baumgartner, and received the BA degree in 1949. In the same year he spent the summer at the Juilliard School studying composition with Sessions. From 1949 to 1952 he worked with Salzer at the Mannes College and in 1960 studied conducting with Izler Solomon at the Aspen Music School. He has won various awards, including a Guggenheim

influences on Mayr's church music seem to be Italian rather than French. His offertories and psalms, though published in 1702 and 1706 respectively, seem to belong more to the mid 17th century than to the early 18th. This is particularly noticeable in the shape of the short melodic phrases from which he often built up his choral textures and in his very fluid handling of triple time. His treatment of solo and tutti voices, alternating in the same section, shows the influence of Kerll, though Mayr made them alternate over longer periods, and his solo passages, especially in the psalms, tend to be longer and more developed than Kerll's. He was particularly fond of writing bass solos in which the voice forms the bass of a trio texture whose upper parts are violins.

The chief characteristic of Mayr's offertories is their close thematic integration, in which voices and instruments share equally. *Dominus regnavit* consists of several short sections, each based on one or two short themes, which are treated exhaustively by various combinations of solo and tutti voices and violins. As a result Mayr's choral textures tend to be imitative and broken up, rather than contrapuntal: his chordal tutti writing relies for its effect on rhythmic drive rather than varied textures. His solo writing is largely syllabic – the few melismas are used for expressive effect – and his word-setting is very careful; he introduced effective word-painting wherever the opportunity arose.

The solo writing in Mayr's school operas shows the influence of Carissimi and his followers. It is in his later instrumental music that the effects of his visit to Paris can be most clearly seen.

WORKS

Edition: *R.I. Mayr: Ausgewählte Kirchenmusik*, ed. K.G. Fellerer, EDM, 2nd ser., *Bayern*, i (1936)

SACRED

[12] Sacri concentus psalmorum, antiphonarum, 1v, insts, op.3 (Regensburg, 1681)

Gazophylacium musico-sacrum ... 25 offertoriis seu motetae, 8–9vv, insts, bc (org) (Augsburg, 1702)

Psalmodia brevis ad Vesperas, 4vv, 2 vn, 2 va, bc (org) (Augsburg, 1706)

Missa renovata, 4vv; Missa, 5vv; Ave Maria, 4vv; Angelus Domini, 4vv; Confitebor, 2vv; Custodes hominum, 2vv, insts; Dies Irae teutsch; Quis hodie fulgor, 2vv, insts; Stellarum aureae, A, insts: all lost

SECULAR

Güldener Hochzeit-Apffel, vv, str (Regensburg, 1682)

School ops, 2–5vv, insts, bc (org): Antithesis mortualis, Coelum in terris, De ultimo fine hominis, Felix nox, Fructus peccati, Magnes amoris, Malacia post tempestatem, Nemo sine cruce, Porta aeternitatis, Pretium sanguinis, Quies in motu, Semper et nunquam, Thesaurus absconditus: in P.F. Lang: Theatrum solitudinis asceticae (Munich, 1717)

School ops, 1–10vv, solo vv, insts, bc (org): Amarum sed salubre, Canis ad vomitum, Cor unum et anima una, Corvus aulicus, Corvus deplumatus, Echo patientis innocentiae, Ex morte vita, Infortunium fortunatum, Jocus serius, Par impar, Vitis portata: in P.F. Lang: Theatrum affectuum humanorum (Munich, 1717)

Machabaea virtus, 1678; Orientalisches Kaisertum, 1695; Gerardus Avesnatium Princeps, 1697; Victrix in bello, 1697; Glückliche Freiheit und Gefangenschaft, 1698; Perfidia sibimet inimica, 1701; Boni amici, 1702; Gloriosa constantiae et religionis victima, 1707; Palma ab amore odio erepta, 1708; Felix Eustachii infelicitas, 1710: lost

INSTRUMENTAL

Palestra musica (13 sonatas) (Augsburg, 1674), lost

Arion sacer, sive [6] Considerationes musicae, a 5 (Regensburg, 1676)

Pythagorische Schmids-Füncklein ... a 4, bc (sonatas and dance movts) (Augsburg, 1692)

Sonata, 2 vn, vc, *F-Pn*

Concerti grossi, sonatas, lament etc.: all lost

BIBLIOGRAPHY

B. Ulrich: 'Die "Pythagorischen Schmids-Füncklein"', *SIMG*, ix (1907–8), 75–82

K.G. Fellerer: *Beiträge zur Musikgeschichte Freisings von den ältesten christlichen Zeiten bis zur Auflösung des Hofes 1803* (Freising, 1926)

K.G. Fellerer: 'Rupert Ignaz Mayr und seine Kirchenmusik', *AMf*, i (1936), 83–102, 300 only

ELIZABETH ROCHE

Mayr [Mayer], **(Johann) Simon** [Giovanni Simone] (*b* Mendorf, nr Ingolstadt, Bavaria, 14 June 1763; *d* Bergamo, 2 Dec 1845). German composer, teacher and writer on music. He was a leading figure in the development of *opera seria* in the last decade of the 18th century and the first two decades of the 19th.

1. LIFE. Johann Simon, the second child of Josef Mayr, a schoolteacher and organist, and Maria Anna Prantmayer, a brewer's daughter from Augsburg, received his early musical education from his father. By the age of seven and a half he was an able sight-singer and by nine an accomplished pianist and budding composer of songs. Around this time his father refused the offer of a now unknown patron to provide him with further training in Vienna and instead sent him to the Jesuit seminary nearby at Ingolstadt, where he received a traditional education funded by a scholarship for his singing. In 1781 he began to study law and theology at the University of Ingolstadt, where he taught himself various orchestral instruments and supported himself by playing the organ. His first published work, *Lieder bei dem Clavier zu singen*, appeared in Regensburg in 1786.

In 1787, through a connection at the university, Mayr's talent was recognized by the lawyer Thomas von Bassus, who took him first to Poschiavo, a Swiss town close to the Italian border where he owned a printing business, and to Tirano nearby, then to Bergamo in 1789 to study with Carlo Lenzi, *maestro di cappella* of the basilica of S Maria Maggiore. This arrangement proved unsatisfactory for Mayr, and he would have returned to Bavaria except that the canon of the basilica, Count Pesenti, arranged for him to continue his studies in Venice with Ferdinando Bertoni, *maestro di cappella* of S Marco, a composer of opera and sacred music. Mayr's stay in Venice provided an ideal opportunity to hear a broad range of Italian sacred, theatrical and instrumental music and enabled him to have his first oratorio and several cantatas performed between 1791 and 1794.

During this period Mayr was encouraged by Niccolò Piccinni and Peter Winter to begin composing theatrical works. His first opera, *Saffo* (1794), was written for La Fenice, where he had probably been a viola player for several years. His next opera, *La Lodoiska*, also performed at La Fenice (1796), was sufficiently successful to earn him a reputation immediately as one of the best Italian composers, a position reinforced by the subsequent popularity of his first *opera buffa*, *Un pazzo ne fa cento* (1796, Venice, S Samuele), performed 17 times in Vienna during the next year. Mayr's fame enabled him to marry one of his pupils, Angiola Venturali, daughter of a wealthy Venetian merchant, whose death in childbirth in 1797 was followed a month later by the death of their baby. In 1804 Mayr married Angiola's sister Lucrezia, who bore him one child, Nina, in 1805.

in recitatives) and manipulation of orchestral and vocal texture to produce sharp dynamic changes often combine to create musico-dramatic effects of remarkable intensity for their time. Mayr avoided exaggeration, however. In fact, in his *Zibaldone* (1837; see Gazzaniga, 1977) he disparaged much of the opera written in the 1820s and 30s as degenerate for relying on excessive dramatic effects and lamented the expansion of the orchestra to include such trivial instruments as the triangle.

Mayr also bridged the 18th and 19th centuries through his treatment of form in his serious operas. Although they still consist of discrete numbers, they break with tradition in abandoning the exit convention in many scenes as early as *La Lodoiska* (1796); in including a high proportion of active, multipartite duets and ensembles; and in incorporating many expansive choral numbers, a reflection of Gluck's influence. Mayr's arias display a broad range of forms and may include as many as four movements (see the aria for Elfrido/Alfredo cited above), although one- or two-movement designs are the norm. His single-movement arias are the most traditional, generally adhering to the types of shortened da capo structures that were common at the end of the 18th century. His multi-movement arias, on the other hand, move towards Rossinian designs. In many cases their texts are longer than the conventional Metastasian pairing of quatrains, and they often include sections in which the principal soloist interacts with other soloists or a chorus. Moreover, they minimize recapitulations and instead allow the music to unfold in conjunction with the emotional progress of the character's thoughts as an asymmetrical series of new ideas. Some, though by no means all, of Mayr's closing fast movements even include repetitions of their principal themes, like those found in Rossini's cabalettas.

Mayr's duets also provide models for the later Rossinian form in four sections (for example, Telemachus and the Mentor's duet in Act 3 of *Telemaco*, 1797), although many contain fewer independent movements and resemble instead earlier duets by Mozart or Cimarosa. Mayr has been credited with adapting the comic central finale to serious opera, and, while his role in this development has yet to be established definitively, the complex designs of his finales do in many cases show their comic origins by beginning with an extended series of active and reflective sections or even independent movements. Yet these finales also anticipate Rossinian conventions by normally including a slow concertato movement (though it rarely attains the length of Rossini's), an active transition and a stretta-like final tutti.

Mayr's sinfonias, like those of his predecessors and Rossini, have no specific thematic relationship to the body of the opera which they precede, but several (e.g. the Venetian *Lodoiska*, *Ginevra di Scozia*, 1801, and *Tamerlano*, 1812) include melodies which evoke their locales. In most cases they consist of a slow introduction followed by a fast movement in some version of sonata form, normally with the development section or the reprise of the first theme group truncated or eliminated. However, Mayr also experimented with non-traditional designs, for example the theme and variations movement of the sinfonia for *Zamori* (1804), the two dance movements of the sinfonia for the Venetian *Lodoiska* and the rondo-like allegro of the sinfonia for *I misteri eleusini* (1802).

Although Mayr's contribution as a melodist was less distinguished, at their best his melting cantilenas can be moving and his cabalettas exciting. He anticipated an important aspect of Rossini's melodic style by moving towards the later composer's broad spectrum of lyric types, which ranges from his 'open' melodies – freely constructed, additive series of short phrases having an almost improvisatory character – to 'closed' tuneful themes, although in Mayr's style these extremes are somewhat less pronounced than in Rossini's operas. However, in their less vigorous profiles his melodies still adhere closely to the more refined language of such late 18th-century composers as Piccinni, Cimarosa and (to a lesser extent) Mozart.

Mayr's prodigious output of sacred music – beginning with several student works and the early Latin oratorio *Iacob a Labano fugiens* (1791) – is little known, partly because he refused permission for it to be published during his lifetime. His 12 oratorios conform to customary Italian practices: they consist of two parts, the first incorporating a brief sinfonia, an introductory chorus having sections for soloists, a sequence of recitatives, ariosos, arias and duets, and a concluding chorus, the second being similar except for a brief introduction. Other sacred works comprise 18 masses, seven requiem masses, and a plethora of single movements for the Mass and Offices. Mayr wrote more than 60 secular cantatas for one or more soloists, chorus and orchestra, many of them occasional works. He also produced instrumental music throughout his career, including more than 50 independent sinfonias for orchestra (and others for keyboard), two piano concertos, a string quintet, and two dozen works for wind sextet, septet and octet. His numerous writings on music and translations of foreign essays, mainly for his pupils at the Lezioni Caritatevoli, have begun to receive scholarly attention.

Mayr was well regarded by such later Italian composers as Bellini and Giovanni Pacini. Rossini credited him with being 'among the first to cause the *dramma musicale* to progress with dignity' and praised him for 'using the instruments with abandon rather than with diffidence dictated by the rules'. Donizetti, whose high regard for his teacher is evident in many of his letters, composed a cantata for the public celebration of Mayr's 78th birthday. Verdi attended his funeral. Although Mayr has not shared in the continued fame of his best-known successors, his musico-dramatic creativity and his importance for the development of Italian opera at the turn of the century are evident throughout his works. Far beyond his role in the musical education of Donizetti, Mayr played a crucial part in the transition from 18th-century to 19th-century opera. Moreover, his interest in and cultivation of the music of northern composers paralleled the aim of progressive aestheticians to invigorate Italian theatre through the study and assimilation of foreign culture. Thus he was one of the first musicians to adapt the ideals of nascent Italian Romanticism to operatic practice.

WORKS

STAGE

NC – *Naples, Teatro S Carlo*
VB – *Venice, Teatro S Benedetto*
VF – *Venice, Teatro La Fenice*
VM – *Venice, Teatro S Moisè*
dm – *dramma per musica*
fa – *farsa*
mels – *melodramma serio*

Saffo, ossia I riti d'Apollo Leucadio (dm, 2, A. Sografi), VF, 17 Feb 1794, *I-BGc**, *US-Bp*, *Wc*

manuscript during his lifetime, the majority of his surviving motets, numbering about 250 pieces, appeared in prints dating from 1572 to 1600. The preponderance of his masses are parody compositions; the seven masses in his first book (1587), for example, are all based on motets. For models he turned not only to his own compositions, but also to those of Jacquet of Mantua, Josquin, Lassus, Palestrina, Rore, Alessandro Striggio (i), Verdelot and Wert. Although motets predominate as models, there are also masses based on chansons and madrigals, his own and those of others. In spite of the variety of sources, Monte's models have in common a certain stylistic gravity, perhaps most evident in his choice of Josquin's *Benedicta es*. In this his approach to parody technique differed slightly from that of Lassus, who occasionally turned pointedly to frivolous models (see, for example, his '*Missa Je ne mange poinct de porcq*'). Typical of Monte's approach to his models is a thorough appropriation and exploration of their materials (both melodic and harmonic), and a tendency to spin out the greater part of his music from the models. Freely composed passages are made to resonate stylistically with the chosen models (ex.1). Contrapuntal writing prevails; his music unfolds in unhurried, sometimes quite melismatic lines, and there is little evidence of post-Tridentine concerns about textual clarity.
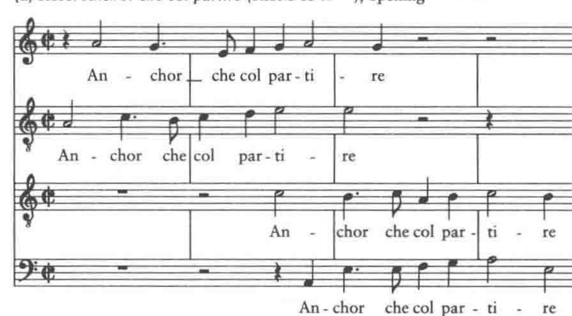
Monte's motets embody a classic late Renaissance style, in which the idiosyncrasies of his madrigalian style are largely set aside for a more impassive and restrained approach. Compositions for five voices predominate (of the single book for four voices of 1596 only one partbook survives). His motets are technically flawless, particularly in matters of dissonance treatment and text underlay; broadly responsive to their texts, though seldom to the point of extreme madrigalisms; expressive yet restrained. Chromaticism is rare, notwithstanding Cerone's statement in *El melopeo y maestro* (1613) that 'Filippo de Monte and Luca Marenzio like to use very pleasant and very sweet chromatic progressions, or to put it more appropriately, soft, sensuous and effeminate ones'. Continuity of motive, texture, and harmony predominates; obvious cadences are continually avoided, or deftly undercut. In his choice of mode and vocal scorings, Monte revealed a characteristic sensitivity to a text's predominant affect. For the most part, his motets rely on an unobtrusive technique more than on high artifice; puzzle canons and cantus firmi are exceptional reminders of the composer's Netherlandish background (see, for example, *Gaudent in caelis* and *Ad te, Domine, levavi anima meam*, both from the third book of motets for five voices, 1574). A unique example of his interest in polychoral writing appears in the 1585 collection of six- and 12-voice motets; its concluding piece, *Benedictio et claritas*, is scored for three four-voice choirs. For an example of his motet writing at its most effective and expressive, see *O suavitas et dulcedo* (from the *Libro quarto de motetti*, 1575).

Monte's sacred madrigals, a genre to which he devoted considerable energy – beginning in 1581 with his first book (five voices), and continuing until his *Eccellenze di Maria vergine* of 1593 – are closely allied in style to their contemporary secular counterparts, and evolved along similar lines. Monte produced more work in this genre than any of his contemporaries.

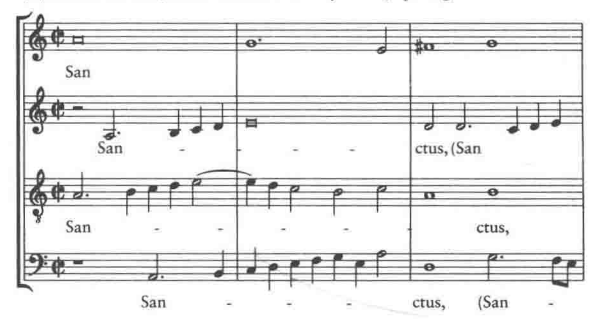
(ii) Secular music. Monte's secular works represent the larger part of his output; madrigals predominate. Indeed,

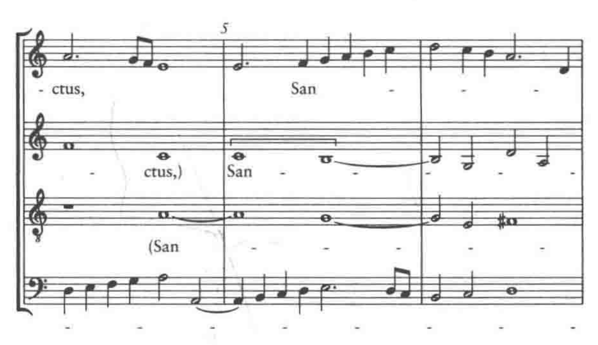
Ex.1
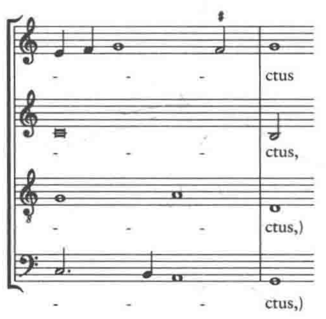
(a) Rore: *Anchor che col partire* (RISM 1547 [14]), opening



(b) Monte: Sanctus, *Missa 'Anchor che col partire'*, opening







Monte was the most prolific madrigalist in the history of the genre: he published 34 books, spanning his entire career, from 1554 to 1603. He showed much less interest in the French chanson, though his *Sonetz de P. de Ronsard mis en musique* (1575) is an attractive volume. Only his first four books of madrigals were published during his years of residence in Italy; the remaining books, all published during his lengthy period of residence at the imperial court in Vienna and Prague, take on the character

of a continuing homage to his Italian years and to a genre to which he was deeply committed.
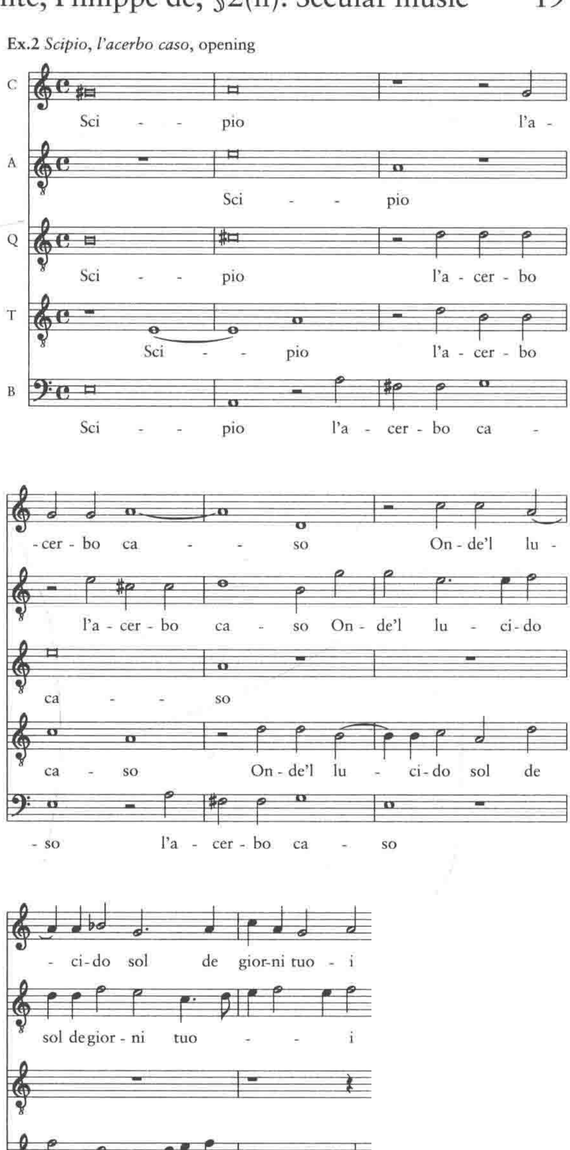
He began late as a published madrigalist. His first book for five voices, published in Rome (1554) when he was 33, is remarkably conservative in style, more so than previous writers have remarked. Relentlessly imitative, harmonically unadventurous, it seems hardly touched by the more rhetorically focussed styles then being explored by Willaert and Rore. In the books that followed (the first book for four voices of 1562, the second book for five voices, 1567, and the first book for six voices, published before 1569), he revealed a broader stylistic range, and a deepening awareness of the accomplishments of his finest contemporaries – Willaert and Rore among them. He explored the possibilities of more colourful harmony and linear chromaticism, and achieved a subtler balance between homophonic and contrapuntal writing. His five-madrigal cycle *La dolce vista* (first published in 1568[13]) is unique in his oeuvre for its exploration of the *madrigale arioso*, a fashionable genre in these years. With his publications of the late 1560s and 1570s he achieved his greatest prestige and popularity, and his works from these years were often reprinted (as was not the case with most of his madrigal books published after 1580).

In the years following his imperial appointment (1568) his madrigals became more and more individual in style, a development stemming not so much from his presumed isolation in Vienna and Prague (see Einstein), as from the continuing evolution of his personal style. The books published prior to 1580 show an overwhelming predilection for the poetry of Petrarch (Monte set more poems from the *Canzoniere* than any other composer), though in these same years Monte gradually abandoned Petrarch in favour of his sixteenth-century imitators (Bembo, Ariosto and Sannazaro among them).

In the dedications of his madrigal books of 1580 and 1581, Monte diligently cultivated his new patron Rudolf II and other important figures at court. From his comments in these letters, it appears that Monte was vexed by rapidly changing musical tastes at court, and dismayed by the apparent failure of his most recent music there: 'I have tried, and I am still trying, by a change of style, to give some pleasure to those who have been little pleased with my other compositions' (dedication to Rudolf, tenth book for five voices, 1581). Despite his stated intentions, however, his music in these books continues to explore the serious style he had cultivated since the 1560s. Elaborate counterpoint prevails; two-tenor scorings predominate; and the madrigals abound with nervous rhythmic energy (most of his madrigals before 1580 are notated in *tempus imperfectum diminutum*, and regularly partake of the rhythmic volatility of the *note nere* madrigal). In particular, the tenth book represents a high point in Monte's entire madrigalian output, in such pieces as *Scipio, l'acerbo caso* (ex.2) and the brilliant eight-part cycle *Già havea l'eterna man*, a setting of a cento based on Ariosto's *Orlando furioso*.

After 1581, Monte gradually turned towards the canzonetta-madrigal (a hybrid genre then much in favour), his version of which crystallized in the eleventh book for five voices (1586). Perhaps significantly, he dedicated the book to an Italian connoisseur, Mario Bevilacqua of the Accademia Filarmonica di Bologna, rather than to anyone in his immediate imperial environment. His new style is marked by a much greater reliance on transparent

Ex.2 *Scipio, l'acerbo caso*, opening



homophony, two-soprano textures and lively rhythms. (In these same years he switched definitively from *tempus imperfectum diminutum* to *tempus imperfectum*.) This decisive change in style accompanied an equally decisive rejection of the neo-Petrarchan sonnet in favour of the epigrammatic madrigals of Guarini and Tasso, both of whose poetry is featured in the eleventh book. In the remaining years of his life, Monte continued to cultivate and deepen this style, by gradually turning away from its radically simplified means. Already by 1590, in his fourteenth book for five voices, he had returned to more complex polyphony and harmony. In the remaining years of his life he explored the textural and contrapuntal potential of six- and seven-voice composition (as exemplified in his last three publications, *La fiammetta* (1599), *Musica sopra Il pastor fido* (1600) and his swan-song, the ninth book for six voices (1603). These last works show

Parere intorno ad un apposito mastro per la composizione teatrale, e particolarmente per l'istromentazione, scritto per direttore del Liceo musicale di Bologna, lost
Piano per l'istituzione d'una cattedra di musica nell'Università di Pavia, scritto per ordine del direttore generale della pubblica instruzione, lost
Piano per una riforma del conservatorio di Napoli, particolarmente per i nuovi metodi dell'istruzione istromentale, stesso per quel ministro dell'interno, lost
Piccola dizionnario di musica
Il piccolo compositore di musica
Il piccolo virtuosi ambulanti
La prova dell'accademia finale
Un saggio sopra l'opera in musica
Saggio storico della musica, degli artisti, e degli scrittori musicale di Bergamo
Storio del violino: frammenti sui violini e sui violinisti italiani
Trattato per il pedale
La vita di Clementi
La vita di Santa Cecilia
It. trans. of E.A. Förster: *Anleitung zum General-Bass*; F.A. Weber: 'Von der Singstimme, ihren Krankheit und Mitteln dagegen'; ? A. Reicha: *Cours de composition musicale, ou Traité complet et raisonné d'harmonie pratique*

BIBLIOGRAPHY

CORRESPONDENCE

Foppa–Mayr correspondence (MS, *I-BGc*)
Ricordi–Mayr correspondence (MS, *I-Mr*)
E. Branca: *Felice Romani ed I più riputati maestri di musica del suo tempo* (Turin, 1882)
L. Schiedermair: 'Briefe Teresa Belloc's, Giuseppe Foppa's und Giuseppe Gazzaniga's an Simon Mayr', *SIMG*, viii (1906–7), 615–34

BIOGRAPHICAL

C. Scotti: *Giovanni Simone Mayr: discorso* (Bergamo, 1903)
T. Torri: *G.S. Mayr nei documenti dell'Ateneo di Bergamo* (Bergamo, 1965)
A. Gazzaniga: 'Giovanni Simone Mayr Framassone', *Bergamo arte* (1973)
F. Speranza: 'Giovanni Simone Mayr, bergamasco', *Atti dell'Ateneo di scienze, lettere ed arti*, xxxviii (1973–4), 401–32

LIFE AND WORKS

DEUMM (A. Gazzaniga)
G. Calvi: *Musica sacra di S. Mayr* (Milan, 1848)
H. Kretzschmar: 'Die musikgeschichtliche Bedeutung S. Mayrs', *JbMP 1904*, 27–41
L. Schiedermair: *Beiträge zur Geschichte der Oper um die Wende des 18. und 19. Jahrhunderts: Simon Mayr* (Leipzig, 1907–10/*R*)
A. Gazzaniga: *Il fondo musicale Mayr della Biblioteca civica di Bergamo* (Bergamo, 1963, 2/1963)
A. Meli: *Giovanni Simone Mayr sulla linea musicale Baviera-Bergamo* (Bergamo, 1963)
J.S. Allitt: 'The Notebooks of Giovanni Simone Mayr', *Donizetti Society Journal*, i (1974), 141–8
'Le Lezione caritatevoli', *Donizetti Society Journal*, ii (1975), 275–93 [Eng. trans. of speech given by Mayr, 1805]
'Mayr Expresses some Thoughts on Italian Opera and in Particular on Rossini's Comic Operas', ibid., 316–17
A. Gazzaniga, ed.: *Giovanni Simone Mayr: Zibaldone, preceduto dalle pagine autobiografiche*, i (Bergamo, 1977); see also review by F. Lippmann, *NRMI*, xiii (1979), 900–02
P. Cattaneo: 'La "composita" musica sacra di G.S. Mayr', *Donizetti e il suo tempo* (Bergamo, 1984), 69–76
L.T. Sisk: *Giovanni Simone Mayr (1763–1845): his Writings on Music* (diss., Northwestern U., 1986)
J.S. Allitt: *J.S. Mayr: Father of 19th Century Italian Music* (Shaftesbury, 1989)
Giovanni Simone Mayr: Bergamo 1995
Werk und Leben Johann Simon Mayrs: Ingolstadt 1995

STUDIES OF SPECIFIC WORKS

C. Schmidl: *Cenni biografici di G.S. Mayr e l'importanza della sua opera Ginevra di Scozia* (Trieste, 1901)
M. Carner: 'Simone Mayr and his "L'amor coniugale"', *ML*, lii (1971), 239–58; repr. in idem: *Major and Minor* (New York, 1980), 148–71
J. Freeman: 'Johann Simon Mayr and his *Ifigenia in Aulide*', *MQ*, lvii (1971), 187–210
A. Gazzaniga: 'Su "L'amor coniugale" di Simone Mayr', *NRMI*, v (1971), 799–826
J.S. Allitt: 'Mayr's *L'amor coniugale*', *Donizetti Society Journal*, i (1974), 58–79
N. Jenkins: 'Giovanni Simone Mayr's *Medea in Corinto*', ibid., 80–90
J.S. Allitt: 'Mayr's *La passione*', *Donizetti Society Journal*, ii (1975), 294–313
J.S. Allitt: 'Mayr's *Samuele*', ibid., 314–15
P. Gossett: Introductionto *Giovanni Simone Mayr: Medea in Corinto*, IOG, xii (1986)
F. Lippmann: 'Zu Paers und Mayrs Vertonungen des "Leonoren"-Stoffes', *Festschrift Martin Ruhnke* (Neuhausen, Stuttgart, 1986), 219–34
L.T. Sisk: 'Giovanni Simone Mayr's Cantata for the Death of Beethoven', *Beethoven Newsletter*, ii (1987), 27–9

MAYR IN RELATION TO OTHER COMPOSERS

F. Alborghetti and M.Galli: *Gaetano Donizetti e G. Simone Mayr: notizie e documenti* (Bergamo, 1875)
B. Zendrini: *Donizetti e S. Mayr: discorso commemorativo* (Bergamo, 1875)
A. Damerini: 'Giuseppe Gazzaniga e G.S. Mayr', *Chigiana*, xiv (1957), 57–62
J.S. Allitt: 'L'importanza di Simone Mayr nella formazione culturale e musicale di Gaetano Donizetti', *Convegno di studi donizettiani I: Bergamo 1975*, 330–50
S. Balthazar: 'Mozart, Mayr, Rossini and the Development of the opera seria Duet', *I vicini di Mozart: Venice 1987*, 377–98
J.S. Allitt: *Donizetti in the Light of Romanticism and the Teaching of Johann Simone Mayr* (Shaftesbury, 1991): see also review by W. Ashbrook, *Notes*, (1993–4), 573–4
S. Balthazar: 'Mayr, Rossini, and the Development of the Early *Concertato* Finale', *JRMA*, cxvi (1991), 236–66

S.L. BALTHAZAR

Mayr, Wolfgang (*fl* 1616–41). German composer. He was a singer at the Michaelskirche, Munich, the archives of which refer to his (?second) marriage in 1641. Only two compositions by him survive, both printed in anthologies of church music: one in *Siren coelestis*, 2–4vv (Munich, 1616[2]), the other in Johann Donfrid's *Promptuarii musici* (Strasbourg, 1622[2]). The latter compilation contains mainly Italian music, and Mayr's presence among the few Germans represented may have resulted from his ability to write in an italianate style. Certainly his Purification Day motet *Hodie beata virgo*, for two sopranos and continuo, shows a complete assimilation of the post-Viadana Italian duet style: though not melodious it is pleasantly canonic, and Mayr was occasionally aware of the possibilities of dissonance.

JEROME ROCHE

Mayseder, Joseph (*b* Vienna, 26 Oct 1789; *d* Vienna, 21 Nov 1863). Austrian violinist and composer. The son of an impoverished painter, he showed talent as a violinist at an early age and was given lessons by Joseph Suche in 1797 and by Anton Wranitzky from 1798. Encouraged by Schuppanzigh, in whose string quartet he later played second violin as a 15-year-old, he made his first public appearance with brilliant success at a morning concert in the Augarten in 1800. Two more appearances followed within a month, and in 1802 he played before the Empress Consort Maria Theresa. In the same year he began piano and composition lessons with Förstner. From about this time he was active as a quartet player in such private circles as those of Beethoven's patrons Zmeskall von Domanovecz and Prince Lobkowitz; he was regarded as an unsurpassable exponent of the Mozart, Haydn and earlier Beethoven quartets. He was appointed leader of the Hoftheater orchestra in Vienna (1810), soloist at the

Hofkapelle (1816) and later soloist to the emperor (1835) and musical director of the Hofkapelle (1836). He also played in the orchestra at the Stephansdom and gave a series of concerts in association with Giuliani and Hummel, later with Moscheles and then the cellist Merk, until his retirement from concert life in 1837. His only musical journey was to Paris (1820) where he met, among others, Cherubini, Habeneck, Herz and Kreutzer, but he did not perform there publicly. He was awarded the Salvator medal (1811), the freedom of Vienna (1817) and the Order of Franz Joseph (1862), and was an honorary member of several musical bodies.

63 of Mayseder's compositions were published; most of these are conservative in style and were intended primarily for his own performance, including 20 sets of variations, seven of his eight string quartets and three violin concertos. A mass in E♭, written for the Hofkapelle in 1848, won wide approval. The majority of his autograph manuscripts and sketches are in the music collection of the Vienna Stadtbibliothek.

BIBLIOGRAPHY

WurzbachL

L. von Sonnleithner: Obituary, *Waldheims illustrierte Zeitung* (19 Dec 1863)

E. Hellsberg: *Joseph Mayseder* (diss., U. of Vienna, 1955) [with thematic catalogue and bibliography]

JOHN RUTTER

Mayshuet (de Joan). *See* MATHEUS DE SANCTO JOHANNE.

Maystre, Matthaeus le. *See* LE MAISTRE, MATTHAEUS.

Mayuzumi, Toshirō (*b* Yokohama, 20 Feb 1929; *d* Kawasaki, 10 April 1997). Japanese composer. He studied with Ikenouchi and Ifukube at the Tokyo National University of Fine Arts and Music, from which he graduated in 1951. As a student he distinguished himself as an adventurous composer, sometimes writing in the traditional idiom of late Romanticism (the Violin Sonata of 1946), sometimes experimenting with jazz rhythms (*Hors d'oeuvre* for piano and the Divertimento for ten instruments), sometimes drawing on Indian or Balinese music (the *Symphonic Mood* and *Sphenogrammes*). The last of these works brought him his first public success and marked the beginning of his international reputation when it was performed at the 1951 ISCM Festival. Mayuzumi went to Paris in 1951–2 to study at the Conservatoire with Aubin; while there he was also able to familiarise himself with the new developments of Messiaen and Boulez and with *musique concrète*. Returning to Tokyo in 1953 he founded (with Akutagawa and Dan) the Sannin no Kai (Group of Three).

Mayuzumi has consistently experimented with new ideas and techniques in his compositions. His *X, Y, Z* (1955) was the first Japanese example of *musique concrète*, and his *Shūsaku I* (1955) the first of synthetic electronic music. He also utilised prepared piano, 12-note, serial and aleatory methods; however, it is possible to identify in his work a predominant interest in the unique sonorities of instruments and voices. This has led him to employ such unexpected combinations as 'claviolin', electric guitar and vibraphone (in the orchestral *Ektoplasm*) or five saxophones, piano and musical saw (in *Tone Pleromas 55*).

In 1958 a new direction in Mayuzumi's music was opened by *Nehan kōkyōkyoku* ('Nirvana Symphony'). Obsessed by the sounds of Buddhist temple bells, he analysed the sonorities acoustically and tried to reproduce their profound sensation by means of tone qualities, volumes and the use of space in the composition; the result was an Otaka Prize in the following year. Many of his works are based on Buddhist philosophy and music, among them *Sange* for male chorus, the *Mandala Symphony*, the symphonic poem *Samsara* and the cantata *Geka* (*Pratidesana*). At the same time he developed interests in traditional Japanese music, such as *gagaku* and *shōmyō* (Buddhist chants), the nō drama and the *gidayū* singing which accompanies *bunraku*. In *Bugaku* for orchestra (1962), which won an Otaka Prize in 1967, he attempted to imitate the sounds and rhythms of the music for the court dance after which the piece is named, while *Shōwa Tenpyō-raku* (1970) was written for an actual *gagaku* ensemble. *A hun* for three nō instruments (1958) explores the rhythmic structure of the traditional play, and *Bunraku* (1960) is an evocation for solo cello of puppet drama. In his later years he composed only occasionally, presenting for many years the popular TV programme 'Dai mei no nai ongakukai' ('The Concert without Title').

Mayuzumi has often collaborated with and provided incidental music for such theatrical groups as the Bungaku-za or the Haiyū-za. In some dramatic ventures he worked with Mishima, whose nationalist ideology was similar to his own; their joint projects included *Bara to kaizoku* ('Roses and Pirates', 1958) and a version of Wilde's *Salome* (1960). He has also composed much music for films, including *Akasen-chitai* ('Red District'), the first Japanese film with electronic music, *Tokyo Olympic*, which won the Mainichi Music Prize for a film score in 1964, and *The Bible* (1965). His two operas, *Kinkakuji* and *Kojiki*, both commissioned by European opera theatres, also reveal his nationalist learnings.

WORKS
(*selective list*)

OPERAS

Kinkakuji [The Golden Pavilion] (3, C.H. Henneberg, after Y. Mishima), Berlin, Deutsche Oper, 23 June 1976

Kojiki (Tage der Götter) [Days of the Gods] (4, Y. Nakajima and G. Fussenegger), Linz, Staatstheater, 24 May 1996

OTHER STAGE AND VOCAL

Musicals: Kawaii onna [A Pretty Woman], Osaka, 1959; Kimi nimo kanemōke ga dekiru [You can Earn, Too], 1962

Ballets: Omoide o uru otoko [The Man who sells Souvenirs], Tokyo, 1953; Bugaku, 1962; Olympics, 1966

Incid music: Yūrē wa koko ni iru [The Ghost is Here!] (K. Abe), 1958; Bara to kaizoku [Roses and Pirates] (Y. Mishima), 1958; Tōkaidō Yotsuya kaidan [The Ghost Story in Yotsuya] (kabuki), Tokyo, 1967

Choral: Shukukon-ka [Wedding Song], chorus, orch, 1959; U so ri (orat), 1959; Sange, male vv, 1959; Geka (Pratidesana) (cant.), 1963; Mori (cant.), 1968; Nihon sanka [Hymn to Japan], nar, chorus, orch, 1972; Nichiren shōnin [St Nichiren] (orat), 1981; Kyoto 1200 (orat), 1994

Solo vocal: Elegy, S, pf, 1948; Sphenogrammes, 1v, fl, sax, mar, pf 4 hands, vn, vc, 1950; Mandala, 1v, tape, 1969

INSTRUMENTAL AND ELECTRONIC

Orch: Serenade Fantastic, 1946; Rumba Rhapsody, 1948; Symphonic Mood, 1950; Bacchanale, 1953; Ektoplasm, 1954; Phonologie symphonique, 1957; Nehan kōkyōkyoku [Nirvana Sym.], 1958; Mandala Sym., 1960; Bugaku, 1962; Samsara, sym. poem, 1962; Textures, 1962; Essay in Sonorities (Mozartiana), 1963; Essay for Str, 1963; Hanabi [Fireworks], 1963; Raihai jokyoku [Ritual Ov.], 1964; Ongaku no tanjō [Birth of Music], 1964; Xyl Concertino, 1965; Conc., perc, wind, 1966; Shu [Incantation], 1967; Tateyama, sym. poem, 1974; Aria on G string, vn, orch, 1978; Mukyūdō [Perpetual Movement], 1989

Hofkapelle (1816) and later soloist to the emperor (1835) and musical director of the Hofkapelle (1836). He also played in the orchestra at the Stephansdom and gave a series of concerts in association with Giuliani and Hummel, later with Moscheles and then the cellist Merk, until his retirement from concert life in 1837. His only musical journey was to Paris (1820) where he met, among others, Cherubini, Habeneck, Herz and Kreutzer, but he did not perform there publicly. He was awarded the Salvator medal (1811), the freedom of Vienna (1817) and the Order of Franz Joseph (1862), and was an honorary member of several musical bodies.

63 of Mayseder's compositions were published; most of these are conservative in style and were intended primarily for his own performance, including 20 sets of variations, seven of his eight string quartets and three violin concertos. A mass in E♭, written for the Hofkapelle in 1848, won wide approval. The majority of his autograph manuscripts and sketches are in the music collection of the Vienna Stadtbibliothek.

BIBLIOGRAPHY

WurzbachL
L. von Sonnleithner: Obituary, *Waldheims illustrierte Zeitung* (19 Dec 1863)
E. Hellsberg: *Joseph Mayseder* (diss., U. of Vienna, 1955) [with thematic catalogue and bibliography]

JOHN RUTTER

Mayshuet (de Joan). *See* MATHEUS DE SANCTO JOHANNE.

Maystre, Matthaeus le. *See* LE MAISTRE, MATTHAEUS.

Mayuzumi, Toshirō (*b* Yokohama, 20 Feb 1929; *d* Kawasaki, 10 April 1997). Japanese composer. He studied with Ikenouchi and Ifukube at the Tokyo National University of Fine Arts and Music, from which he graduated in 1951. As a student he distinguished himself as an adventurous composer, sometimes writing in the traditional idiom of late Romanticism (the Violin Sonata of 1946), sometimes experimenting with jazz rhythms (*Hors d'oeuvre* for piano and the Divertimento for ten instruments), sometimes drawing on Indian or Balinese music (the *Symphonic Mood* and *Sphenogrammes*). The last of these works brought him his first public success and marked the beginning of his international reputation when it was performed at the 1951 ISCM Festival. Mayuzumi went to Paris in 1951–2 to study at the Conservatoire with Aubin; while there he was also able to familiarise himself with the new developments of Messiaen and Boulez and with *musique concrète*. Returning to Tokyo in 1953 he founded (with Akutagawa and Dan) the Sannin no Kai (Group of Three).

Mayuzumi has consistently experimented with new ideas and techniques in his compositions. His *X, Y, Z* (1955) was the first Japanese example of *musique concrète*, and his *Shūsaku I* (1955) the first of synthetic electronic music. He also utilised prepared piano, 12-note, serial and aleatory methods; however, it is possible to identify in his work a predominant interest in the unique sonorities of instruments and voices. This has led him to employ such unexpected combinations as 'clavioline', electric guitar and vibraphone (in the orchestral *Ektoplasm*) or five saxophones, piano and musical saw (in *Tone Pleromas 55*).

In 1958 a new direction in Mayuzumi's music was opened by *Nehan kōkyōkyoku* ('Nirvana Symphony'). Obsessed by the sounds of Buddhist temple bells, he analysed the sonorities acoustically and tried to reproduce their profound sensation by means of tone qualities, volumes and the use of space in the composition; the result was an Otaka Prize in the following year. Many of his works are based on Buddhist philosophy and music, among them *Sange* for male chorus, the *Mandala Symphony*, the symphonic poem *Samsara* and the cantata *Geka* (*Pratidesana*). At the same time he developed interests in traditional Japanese music, such as *gagaku* and *shōmyō* (Buddhist chants), the nō drama and the *gidayū* singing which accompanies *bunraku*. In *Bugaku* for orchestra (1962), which won an Otaka Prize in 1967, he attempted to imitate the sounds and rhythms of the music for the court dance after which the piece is named, while *Shōwa Tenpyō-raku* (1970) was written for an actual *gagaku* ensemble. *A hun* for three nō instruments (1958) explores the rhythmic structure of the traditional play, and *Bunraku* (1960) is an evocation for solo cello of puppet drama. In his later years he composed only occasionally, presenting for many years the popular TV programme 'Dai mei no nai ongakukai' ('The Concert without Title').

Mayuzumi has often collaborated with and provided incidental music for such theatrical groups as the Bungaku-za or the Haiyū-za. In some dramatic ventures he worked with Mishima, whose nationalist ideology was similar to his own; their joint projects included *Bara to kaizoku* ('Roses and Pirates', 1958) and a version of Wilde's *Salome* (1960). He has also composed much music for films, including *Akasen-chitai* ('Red District'), the first Japanese film with electronic music, *Tokyo Olympic*, which won the Mainichi Music Prize for a film score in 1964, and *The Bible* (1965). His two operas, *Kinkakuji* and *Kojiki*, both commissioned by European opera theatres, also reveal his nationalist learnings.

WORKS
(*selective list*)

OPERAS

Kinkakuji [The Golden Pavilion] (3, C.H. Henneberg, after Y. Mishima), Berlin, Deutsche Oper, 23 June 1976
Kojiki (Tage der Götter) [Days of the Gods] (4, Y. Nakajima and G. Fussenegger), Linz, Staatstheater, 24 May 1996

OTHER STAGE AND VOCAL

Musicals: Kawaii onna [A Pretty Woman], Osaka, 1959; Kimi nimo kanemōke ga dekiru [You can Earn, Too], 1962
Ballets: Omoide o uru otoko [The Man who sells Souvenirs], Tokyo, 1953; Bugaku, 1962; Olympics, 1966
Incid music: Yūrē wa koko ni iru [The Ghost is Here!] (K. Abe), 1958; Bara to kaizoku [Roses and Pirates] (Y. Mishima), 1958; Tōkaidō Yotsuya kaidan [The Ghost Story in Yotsuya] (kabuki), Tokyo, 1967
Choral: Shukukon-ka [Wedding Song], chorus, orch, 1959; U so ri (orat), 1959; Sange, male vv, 1959; Geka (Pratidesana) (cant.), 1963; Mori (cant.), 1968; Nihon sanka [Hymn to Japan], nar, chorus, orch, 1972; Nichiren shōnin [St Nichiren] (orat), 1981; Kyoto 1200 (orat), 1994
Solo vocal: Elegy, S, pf, 1948; Sphenogrammes, 1v, fl, sax, mar, pf 4 hands, vn, vc, 1950; Mandala, 1v, tape, 1969

INSTRUMENTAL AND ELECTRONIC

Orch: Serenade Fantastic, 1946; Rumba Rhapsody, 1948; Symphonic Mood, 1950; Bacchanale, 1953; Ektoplasm, 1954; Phonologie symphonique, 1957; Nehan kōkyōkyoku [Nirvana Sym.], 1958; Mandala Sym., 1960; Bugaku, 1962; Samsara, sym. poem, 1962; Textures, 1962; Essay in Sonorities (Mozartiana), 1963; Essay for Str, 1963; Hanabi [Fireworks], 1963; Raihai jokyoku [Ritual Ov.], 1964; Ongaku no tanjō [Birth of Music], 1964; Xyl Concertino, 1965; Conc., perc, wind, 1966; Shu [Incantation], 1967; Tateyama, sym. poem, 1974; Aria on G string, vn, orch, 1978; Mukyūdō [Perpetual Movement], 1989

(added later, 1716); 12 June 1716 (1716; 2/1716 avec une entrée ajoutée); last revival (prol only), 1752
Jephté (tragédie lyrique, prol, 5, Pellegrin), 28 Feb 1732 (*c*1732, 2/*c*1733); last revival 1761

SACRED

Exaltabor, motet (1726), lost Canons, 8vv (before 1735), lost
Diligam Te, 2 S (before 1736); In choris, 2 S (before 1736): both in Principes de musique
Messe de Requiem, 1736; lost, mentioned in Titon du Tillet
In exitu Israel, for large choruses (1737); Credidi propter, for 2 choruses (before 1739): both lost, mentioned in Principes de musique
O sacrum convivium, 2 S, bc; Properate huc, o populi, 2 S, B, chorus, 2 vn, bc: both *F-Pn*
Motets, 16vv, lost, mentioned in preface to Brunètes anciènes et modernes

CANTATAS

Cantates, 1v, insts, premier livre (*c*1709/*R* in The Eighteenth-Century French Cantata, xii, New York, 1990): La fortune, extract ed. J. Arger (Paris, n.d.); Le triomphe de la constance, extract in H. Prunières:*Les maîtres du chant*, ii (Paris, 1925); La badine, extract ed. J. Arger (Paris, 1913); Le dépit généreux, extract ed. J. Arger (Paris, n.d.); Godimento e pena in amore; La mort de Didon; Amante di bella donna; Le retour de la paix, extract ed. J. Arger (Paris, 1913, 2/1945)
Cantates, 1–2vv, insts, second livre (*c*1716/*R* in The Eighteenth-Century French Cantata, xii, New York, 1990): L'amour vangé; Les syrènes, extract ed. J. Arger (Paris, n.d.); Le triomphe de l'amour; Pan et Syrinx, extract ed. J. Arger (Paris, 1910); L'enlèvement d'Orithie; Pyrame et Thisbé; Il dispetto in amor
Cantates, 1–2vv, insts, troisième livre (1728/*R* in The Eighteenth-Century French Cantata, xii, New York, 1990), ed. J. Anthony and D. Akmajian, RRMBE, xxix–xxx (1978): Les délices champestres (Dejan); L'heureux moment; Ariane et Bachus; Sur un arbrisseau (J.-B. Rousseau); La bergère; Tircis et Climène; Le songe; Europe; Morte di Lucretia
Les vendanges, in Recueil de cantates françoises et italiennes (Amsterdam, 1726)

AIRS

published in the following books

26 airs, 1–2vv, bc, in Recueil d'airs sérieux et à boire (1695^3, 1696^2, 1697^2, 1698^1, 1713, 1716)
Nouvelles poésies spirituelles et morales sur les plus beaux airs de la musique françoise et italienne avec une basse continue (1730–37)
Second recueil des nouvelles poésies spirituelles et morales (1731)
Les parodies du nouveaux théâtre italien (1731–8)
Les parodies nouvelles et les vaudevilles inconnus (1731–6)
Nouvelles poésies morales sur les plus beaux airs de la musique françoise et italienne avec la basse (1737)
Le tribut de la toilette. Mélanges lyriques (*c*1744)
Recueil de pièces, petits airs, brunettes, menuets . . . pour les flûtes traversières, violons, pardessus de viole (*c*1755)
1 in *La Borde E*, *55*

INSTRUMENTAL

Sérénade ou concert divisez en 3 suites, vns, recs, obs (1697)
Contre-dances et branles, i (?before 1709); ii, lost
Pieces in Menuets tant anciens que nouveaux (?before 1709); Deuxième recueil (?before 1709); 3e–6e recueils (?before 1709), lost
Recueil de trio italiens et françois, 2 fl/vn, bc (n.d.), lost
[6] Concerts, 2 fl (n.d.), fasc. repr., Florence, 1980; ed. R. Viollier (New York and Locarno, 1962–4)
Concerts, fl, bc (n.d.)
Brunètes anciènes et modernes, fl/vn (n.d.)

WRITINGS

TREATISES

all published in Paris

Nouvelle méthode pour apprendre la musique (1709)
Leçons de musique divisées en quatre classes (*c*1709)
Méthode facile pour apprendre à jouer du violon (1711–12)
Petite méthode pour apprendre la musique aux enfans et même aux personnes plus avencées en âge (*c*1735)
Principes de musique (1736/*R*)

ARTICLES

all in Mercure de France

'Conférence sur la musique' (June 1729), 1281–9
'Réponse du second musicien au premier musicien, auteur de l'examen inséré dans le Mercure d'octobre 1728' (May 1730), 880–92
'Réponse du second musicien au premier musicien sur les deux écrits qui concernent l'accompagnement du clavecin' (June 1730), 1079–85

BIBLIOGRAPHY

AnthonyFB; Laurencie EF
E. Titon du Tillet: *Le Parnasse françois*, suppl. i (Paris, 1743/*R*)
P.-L. D'Aquin: *Siècle littéraire de Louis XV* (Paris, 2/1753/*R*)
J.A.L. de La Fage: 'Michel Montéclair', *RGMP*, xxiv (1857), 250–52, 259–61
J. Carlez: 'Un opéra biblique au XVIIIe siècle', *Mémoires de l'Académie des sciences, arts et belles-lettres de Caen* (1879), 364
E. Voillard: *Essai sur Montéclair* (Paris, 1879)
M. Pincherle: 'La technique du violon chez les premiers sonatistes français (1695–1723)', *BSIM*, viii (1911), 1–32; ix (1911), 19–35
M. Pincherle: 'Elementary Musical Instruction in the 18th Century: an Unknown Treatise by Montéclair', *MQ*, xxxiv (1948), 61–7
E. Borrel: 'Notes sur l'orchestration de l'opéra *Jephté* de Montéclair (1733) et de la symphonie des *Elémens* de J.-F. Rebel (1737)', *ReM*, no.226 (1955), 105–16
M. Briquet: 'Deux motets inédites de Montéclair', *IMSCR VII: Cologne 1958*, 75–6
R. Viollier: 'Trois Jephté, trois styles', *RdM*, xliii (1959), 125–6
S. Milliot: 'Le testament de Michel Pignolet de Montéclair', *RMFC*, viii (1968), 131–40
D. Tunley: *The Eighteenth-Century French Cantata* (London, 1974, 2/1997)
J.R. Anthony: 'French Binary Air within Italian Aria da capo in Montéclair's Third Book of Cantatas', *PRMA*, civ (1977–8), 47–56
J. Anthony and D. Akmajian, eds.: Preface to *Montéclair Cantatas for One and Two Voices, RRMBE*, xxix–xxx (1978) [incl. trans. of section on vocal ornamentation from *Principes de musique*]
J.A. Sadie: 'Montéclair, the Viol Player's Composer', *JVdGSA*, xv (1978), 41–50
J.A. Sadie: *The Bass Viol in French Baroque Chamber Music* (Ann Arbor, 1980)
M. Cyr: '*Basses* and *basse continue* in the Orchestra of the Paris Opéra 1700–1764', *EMc*, x (1982), 155–70
E. Lemaître: 'L'orchestre dans le théâtre lyrique français chez les continuateurs de Lully (1687–1715)', *RMFC*, xxiv (1986), 107–27; xxvi (1988–90), 83–131
D. Tunley: Preface to The Eighteenth-Century French Cantata, xii (New York, 1990)

JAMES R. ANTHONY

Montella [Montelli], **Giovanni Domenico** [Mico] (*b* Naples, *c*1570; *d* Naples, Jan 1607). Italian composer, lutenist and organist. Along with Giovanni di Macque, Dentice and Gesualdo he was one of the most important figures in Neapolitan music in the last quarter of the 16th century. He was a lutenist in the academy of Don Fabrizio Gesualdo in the late 1580s and at this period worked in close association with his teacher, Macque. In 1591 Montella became a lutenist in the chapel of the Spanish viceroy in Naples, where from 1599 he again served under Macque, not only as a lutenist but also as an organist. He worked alongside G.M. Trabaci and Ascanio Mayone as well as Macque, an association that seems to have stimulated him to exceptional productivity: all but two of his 19 publications appeared between 1600 and 1607.

Montella published a considerable amount of secular music, of which, unfortunately, only about one half survives complete. None is widely available in modern edition, and his style – apparently central to the Neapolitan school – is thus little studied. The texts of his madrigals have a popular, villanella-like flavour. The madrigals fall into three groups: the first and second books for five

voices (1594–6); the third to the sixth books for five voices (1602–4); and the seventh and eighth books for five voices and the two books for four voices. The first two books, both dedicated to the future King Philip III of Spain, set texts by the well-known poets Tasso and Parabosco, and by local poets, including the earliest setting of the poems of G.B. Marino before their publication in 1602. The second group are characterized by an increased use of chromaticism and bolder dissonance treatment, more closely resembling that of Gesualdo than that of Macque. The newer verse form of the *quinario* appears for the first time in the sixth book. In the final group, Montella moves away from the more chromatic and dissonant style of the second group. These pieces are set in a more popular homophonic style with frequent changes in metre sometimes with short imitative motives to add interest to the texture. The first book of four-voice madrigals published in 1604 gives prominence to the poems of G.B. Marino (set in the first 12 works, followed by a setting in *ottonario* verse by Ansaldo Ceba). The second book for four voices was published posthumously and given over predominantly to the poems of G.B. Guarini. Settings of Marino and Guarini also occur in the last two books of five-voice madrigals. The poems of the Florentine poets Chiabrera and Rinuccini in the eighth book, published posthumously, show an awareness of developments in Northern Italy at the time.

The six three-part laude by 'Mico Montelli' that are found in Giovenale Ancina's *Tempio armonico* (RISM 1599[6]) resemble villanellas in style: occasional imitative passages with the upper voices in 3rds against the bass enliven a basically homophonic texture. Montella's four-part lauda *Se mai vergine pia*, which appeared in 1600 in *Nuove laudi ariose*, sounds a more personal note, expressed through chromaticism and experimental harmonies. The latter tendency is also present in the eight-part polychoral motets and masses of 1600, whose more lyrical aspects set Montella apart from Trabaci and Mayone. The five-part motets of 1603, while more conservative in style, show him to be a master of contrapuntal techniques: in *Terribilis est locus* the outer voices sing a double canon against the cantus firmus in the tenor, and *Ad Dominum cum tribular clamavi* is a strict triple canon. The *Lamentationes* (1602) combine contrapuntal ingenuity with expressive, roving harmonies and appropriate chromaticism.

WORKS

published in Naples unless otherwise stated

SACRED

Motectorum et missarum, liber primus, 8vv (1600); a few ed. in IMi, v (1934)
Lamentationes et alia ad officium Hebdomadae, 4vv (1602)
Responsoria Hebdomadae Sacrae, 4vv (1602)
Motectorum, liber primus, 5vv (1603)
Psalmi, 4, 8vv (1605), inc.

SECULAR

Primo libro de madrigali, 5vv (1594)
Secondo libro de madrigali, 5vv (Venice, 1596)
Terzo libro de madrigali, 5vv (1602), inc.
Quarto libro de madrigali, 5vv (1602)
Primo libro de villanelle, 3, 4vv (2/1602), inc.
Quinto libro de madrigali, 5vv (1603), inc.
Sesto libro de madrigali, 5vv (1603)
Primo libro de madrigali, 4vv (1604)
Secondo libro de villanelle, 2, 4vv (1604), inc.
Settimo libro de madrigali, 5vv (1605), ed. I. di Gregorio (Florence, 1990)
Terzo libro de villanelle, 2, 4vv (1605), 1 ed. in *Girolamo Frescobaldi: Opere Complete*, v (Milan 1996), 113
Quarto libro de villanelle, 2, 4vv (1606), inc.
Ottavo libro de madrigali, 5vv (1607)
Secondo libro de madrigali, 4vv (1607), inc.

6 laude, 3vv, in 1599[6]; 1, 4vv, in 1600[5]; Ferrabosco's Io mi son giovinetta, arr. Montella for kbd, ed. in CEKM, xxiv (1967)

BIBLIOGRAPHY

U. Prota-Giurleo: 'La musica a Napoli nel Seicento', *Samnium*, i/4 (1928), 67–90, esp. 72
G. Pannain: Introduction to *L'Oratorio dei Filippini e la scuola musicale di Napoli*, *IMi*, v (1934), p.xxv
M. Reimann: 'Ein italienisches Pasticcio von 1609', *Mf*, xix (1966), 289–91
K.A. Larsen: *The Unaccompanied Madrigal in Naples from 1536 to 1654* (diss., Harvard U., 1985)
C.-H. Chou: *The Madrigals of Giovan Domenico Montella* (diss., Kent State U., 1995)

W. RICHARD SHINDLE/CHIH-HSIN CHOU

Montemezzi, Italo (*b* Vigasio, nr Verona, 31 May 1875; *d* Vigasio, 15 May 1952). Italian composer. He abandoned engineering for music and entered the Milan Conservatory (at the advanced level) in 1896. His diploma work in 1900 was the lyric scena *Cantico dei cantici*, which was conducted in the same year by Toscanini; he also won a prize for his one-act opera *Bianca*. After teaching harmony at the conservatory he competed (unsuccessfully) for the Sonzogno prize with a one-act version of *Giovanni Gallurese*. The three-act version, conducted by his friend Tullio Serafin, was performed in Turin with financial support from well-wishers in Verona, and won considerable acclaim and the support of the publisher Ricordi. Ricordi introduced him to Luigi Illica and commissioned a new opera, *Héllera*, based on Benjamin Constant's *Adolphe*; when performed in 1909, however, it had little success, owing to disagreements between composer and librettist. Montemezzi won lasting fame with *L'amore dei tre re*, performed at La Scala in 1913 (the singers included De Angelis and Galeffi) and at the Metropolitan in the following year. During the war years he wrote *La nave*, adapted by Tito Ricordi from D'Annunzio's play; its first performance coincided with the end of the war, and perhaps the bellicose ideas expressed in the text – verbose and rhetorical, and permeated with sensuousness, sadism and imperialism – made it less acceptable in the postwar years.

Montemezzi continued to compose while engaged mainly in conducting his own works in the most important opera houses, especially in the USA. In 1931 he wrote *La notte di Zoraima*, to a trite libretto with an Inca setting. In 1943 *L'incantesimo*, to a libretto by Sem Benelli with a medieval symbolic subject, was broadcast by NBC; it was not staged until 1952 (in Verona) a few months after the composer's death. From 1939 to 1949 Montemezzi was in the USA, but he returned in his last years to his native Vigasio. An opera based on Edmond Rostand's *La princesse lointaine* was not completed.

From *Giovanni Gallurese* on (despite the opera's Mediterranean setting, typical of *verismo*), Montemezzi's style is directed towards the integration of a typically italianate vocal line into a skilfully and densely written orchestral texture, and can thus be considered as continuing the trend, represented above all by Catalani and Franchetti, towards the absorption into the Italian tradition of certain Wagnerian elements. *L'amore dei tre re* shows clear echoes of *Tristan* in the lovers' rapturous desire for annihilation, but also of *Pelléas* in the presence

of symbolist elements, the impersonality of characters – whose unwitting actions seem to be governed by a fatal destiny – and the trance-like suspended sonorities. The subtle orchestration is indebted to both Wagner and Debussy, while simple thematic references, consisting mainly of rhythmic ostinato figures, carry a leitmotivic function; the plot is advanced through dialogue, the 'hidden arias' typical of early 20th-century Italian opera occurring only rarely. In *La nave* there are also traces of the influence of Richard Strauss. In D'Annunzio's frenzied text, and especially in the hysterical and lascivious central character of Basiliola, who seeks vengeance through seduction, Montemezzi has a chance to create a character reminiscent of Salome and Electra: there are echoes of expressionism in the frequent parlando passages for the chorus and in the animated vocal writing. The later operas add nothing new to Montemezzi's style, and embody a traditional type of drama with a retrospective musical idiom. Among the few non-operatic works of Montemezzi, a certain renown was won by two symphonic poems, *Paolo e Virginia* (from J.H. Bernardin de Saint-Pierre's novel) and *Italia mia! nulla fermerà il tuo canto*, a patriotic elegy for his distant homeland destroyed by fascism.

WORKS

OPERAS

Bianca (1, Z. Strani), unperf.
Giovanni Gallurese (melodramma storico, 3, F. D'Angelantonio), Turin, Vittorio Emanuele, 28 Jan 1905, vs (Milan, 1905)
Héllera (melodramma, 3, L. Illica, after B. Constant: *Adolphe*), Turin, Regio, 17 March 1909, vs (Milan, 1909)
L'amore dei tre re (poema tragico, 3, S. Benelli), Milan, Scala, 10 April 1913, vs (Milan, 1913), fs (Milan, 1925)
La nave (tragedia, prol., 3 episodes, G. D'Annunzio), Milan, Scala, 3 Nov 1918 (Milan, 1919)
La notte di Zoraima (dramma, 1, M. Ghisalberti), Milan, Scala, 31 Jan 1931, vs (Milan, 1931)
L'incantesimo (dramma lirico, 1, Benelli), NBC, 1943; staged, Verona, Arena, 9 Aug 1952

OTHER WORKS

Cantico dei cantici, chorus, orch, 1900; Per le onoranze ad Amilcare Ponchielli, chorus, orch, 1911; Paolo e Virginia, sym. poem, orch, 1929; Elegy, vc, pf, 1932; Italia mia! nulla fermerà il tuo canto, sym. poem, orch, 1944

MSS in *I-Mr*

Principal publisher: Ricordi

BIBLIOGRAPHY

DEUMM (C. Parmentola); *PEM* (E. Voss)
G. Ricordi: 'La nostra musica: Italo Montemezzi', *Musica e musicisti*, lx (1905), 658–9
L. Gilman: 'A Note on Montemezzi', *Nature in Music and Other Studies in the Tone-Poetry of Today* (New York, 1914/*R*), 155–66
U. Navarra: *Noterelle critiche sulla tragedia 'La nave'* (Milan, 1918)
G.M. Gatti: 'Gabriele D'Annunzio and the Italian Opera-Composers', *MQ*, x (1924), 263–88
L Tomelleri: 'La nave (D'Annunzio e Montemezzi)', *Gabriele d'Annunzio e la musica*, ed. A. Casella and others (Milan, 1939), 40–46; repr. in*RMI*, xliii (1939), 200–06
L. Tretti and L.Fiumi, eds.: *Omaggio a Italo Montemezzi* (Verona,1952)
T. Serafin: 'Italo Montemezzi', *ON*, xvii/12 (1952–3), 10, 31
M. Morini: 'Carteggi inediti di Montemezzi' Illica e G. Ricordi per *Héllera*',*Ricordiana*, new ser., ii (1956), 229–32
A. Toni: 'Italo Montemezzi', ibid, 233–8
W.B. Rudolph: *'Verismo' and its Influence on 'L'amore dei tre re' by Italo Montemezzi and 'Francesca da Rimini' by Riccardo Zandonai* (diss., Brigham Young U., 1973)
F. Opice: *Suggestioni dannunziane nel teatro musicale italiano del novecento* (diss., Catholic U., Milan, 1974)
D. Borghi: *'La nave' di G. D'Annunzio, musica di I. Montemezzi* (diss., U. of Bologna, 1976)
R. Mariani: *Verismo in musica e altri studi* (Florence, 1976)
G. Strahle: 'A Searching Spirit: Art Nouveau Trends in Early Twentieth-Century Italian Music', *MMA*, xv (1988), 153-71

LUCA ZOPPELLI

Montenegro. *See under* YUGOSLAVIA.

Montenelli, Bernardo. *See* HALTENBERGER, BERNHARD.

Monte Regali, Eustachius de. *See* EUSTACHIUS DE MONTE REGALI.

Monterey. Town in California, USA, the site of a jazz festival established in 1958 and also of a rock festival held in 1967. *See* FESTIVAL, §6.

Montero. Venezuelan family of musicians.

(1) José María Montero (*b* 1782; *d* 1869). Composer and violinist. He studied with J. Luís Landaeta and from 1816 worked with the Venezuelan musicians José de Jesús Alas and Manuel Peña. From 1822 to 1851 his name appeared in account books indicating his service to churches and confraternities in Caracas, such as the church of Altagracia (1822), S Mauricio (1824, 1826, 1842) and Divina Pastora (1842). At Altagracia he worked with the musicians Josef Marquez and Ramón Lozano. In 1824 he was employed by the Confraternity of the Holy Rosary for the important feast of Naval. He also worked for the confraternities of the Blessed Sacrament (1822) and S Juan Bautista (1824, 1826, 1842).

WORKS

Trisagio, 3vv, 1814; 2nd Lesson of the Dead, in honour of Bolívar, 1842; Tono, 3vv, for the Society of S José; Vexilla regis; O sacrum convivium; Pange lingua (Sp.), 3vv; Tono para le fiesta de Nuestra Señora de Candelaria; Libera me; Quae est ista, grad; Salve; Canto a María; Versos a Jesús crucificado; Versos a la virgen del carmen; Aria a la virgen (?spurious); Versos a la virgen para la pesta (?spurious)

(2) José Lorenzo Montero (*b* ?Caracas, *fl* 1842–5). Composer, teacher and music director, son of (1) José María Montero. He formed and directed a music group that was first announced in *El venezolano* on 17 December 1844 and 7 January 1845. The group was qualified to play for churches, theatres, and dances and other occasions. He also collected newly composed Venezuelan music and foreign works. His own compositions are both lyrical and dramatic. He had a penchant for melodic variation, chromatic word-painting and madrigalisms. His works are formally well structured, and there are many points of imitation within the sections. Soloistic writing and pairing of voices contrast with homophonic blocks, and he favoured elided resolutions and mediant shifts.

WORKS

Sacred: Tantum ergo; 3rd Lesson of the Dead, in memory of Bolívar, 1842; Funeral March; Mass of the Dead; Pange lingua; Trisagio; Tollite portes, grad; Ave Maria, off; Credo; Grad for the Holy Cross; Jerusalem; O María, soberana reina del cielo; Salve; Gozos a San Francisco de Paula; Benedicta, grad; Ave maris stella
Other works: March, F; Himno for 5 July; Andante; Patriotic Song for 19 April

(3) Ramón Montero (*b* ?Caracas, ? early 19th century; *d* after 1878). Composer, son of (1) José María Montero. He is mentioned in a document of 17 February 1851. Among the musicians who knew him were Manuel Peña and José de Jesús Alas. His most active years musically were 1863–79, when he was in the employ of Caracas Cathedral as a church musician, receiving payments in

of symbolist elements, the impersonality of characters – whose unwitting actions seem to be governed by a fatal destiny – and the trance-like suspended sonorities. The subtle orchestration is indebted to both Wagner and Debussy, while simple thematic references, consisting mainly of rhythmic ostinato figures, carry a leitmotivic function; the plot is advanced through dialogue, the 'hidden arias' typical of early 20th-century Italian opera occurring only rarely. In *La nave* there are also traces of the influence of Richard Strauss. In D'Annunzio's frenzied text, and especially in the hysterical and lascivious central character of Basiliola, who seeks vengeance through seduction, Montemezzi has a chance to create a character reminiscent of Salome and Electra: there are echoes of expressionism in the frequent parlando passages for the chorus and in the animated vocal writing. The later operas add nothing new to Montemezzi's style, and embody a traditional type of drama with a retrospective musical idiom. Among the few non-operatic works of Montemezzi, a certain renown was won by two symphonic poems, *Paolo e Virginia* (from J.H. Bernardin de Saint-Pierre's novel) and *Italia mia! nulla fermerà il tuo canto*, a patriotic elegy for his distant homeland destroyed by fascism.

WORKS

OPERAS

Bianca (1, Z. Strani), unperf.
Giovanni Gallurese (melodramma storico, 3, F. D'Angelantonio), Turin, Vittorio Emanuele, 28 Jan 1905, vs (Milan, 1905)
Héllera (melodramma, 3, L. Illica, after B. Constant: *Adolphe*), Turin, Regio, 17 March 1909, vs (Milan, 1909)
L'amore dei tre re (poema tragico, 3, S. Benelli), Milan, Scala, 10 April 1913, vs (Milan, 1913), fs (Milan, 1925)
La nave (tragedia, prol., 3 episodes, G. D'Annunzio), Milan, Scala, 3 Nov 1918 (Milan, 1919)
La notte di Zoraima (dramma, 1, M. Ghisalberti), Milan, Scala, 31 Jan 1931, vs (Milan, 1931)
L'incantesimo (dramma lirico, 1, Benelli), NBC, 1943; staged, Verona, Arena, 9 Aug 1952

OTHER WORKS

Cantico dei cantici, chorus, orch, 1900; Per le onoranze ad Amilcare Ponchielli, chorus, orch, 1911; Paolo e Virginia, sym. poem, orch, 1929; Elegy, vc, pf, 1932; Italia mia! nulla fermerà il tuo canto, sym. poem, orch, 1944

MSS in *I-Mr*

Principal publisher: Ricordi

BIBLIOGRAPHY

DEUMM (C. Parmentola); *PEM* (E. Voss)
G. Ricordi: 'La nostra musica: Italo Montemezzi', *Musica e musicisti*, lx (1905), 658–9
L. Gilman: 'A Note on Montemezzi', *Nature in Music and Other Studies in the Tone-Poetry of Today* (New York, 1914/*R*), 155–66
U. Navarra: *Noterelle critiche sulla tragedia 'La nave'* (Milan, 1918)
G.M. Gatti: 'Gabriele D'Annunzio and the Italian Opera-Composers', *MQ*, x (1924), 263–88
L Tomelleri: 'La nave (D'Annunzio e Montemezzi)', *Gabriele d'Annunzio e la musica*, ed. A. Casella and others (Milan, 1939), 40–46; repr. in*RMI*, xliii (1939), 200–06
L. Tretti and L.Fiumi, eds.: *Omaggio a Italo Montemezzi* (Verona,1952)
T. Serafin: 'Italo Montemezzi', *ON*, xvii/12 (1952–3), 10, 31
M. Morini: 'Carteggi inediti di Montemezzi' Illica e G. Ricordi per *Héllera*',*Ricordiana*, new ser., ii (1956), 229–32
A. Toni: 'Italo Montemezzi', ibid, 233–8
W.B. Rudolph: *'Verismo' and its Influence on 'L'amore dei tre re' by Italo Montemezzi and 'Francesca da Rimini' by Riccardo Zandonai* (diss., Brigham Young U., 1973)
F. Opice: *Suggestioni dannunziane nel teatro musicale italiano del novecento* (diss., Catholic U., Milan, 1974)
D. Borghi: *'La nave' di G. D'Annunzio, musica di I. Montemezzi* (diss., U. of Bologna, 1976)
R. Mariani: *Verismo in musica e altri studi* (Florence, 1976)
G. Strahle: 'A Searching Spirit: Art Nouveau Trends in Early Twentieth-Century Italian Music', *MMA*, xv (1988), 153-71

LUCA ZOPPELLI

Montenegro. *See under* YUGOSLAVIA.

Montenelli, Bernardo. *See* HALTENBERGER, BERNHARD.

Monte Regali, Eustachius de. *See* EUSTACHIUS DE MONTE REGALI.

Monterey. Town in California, USA, the site of a jazz festival established in 1958 and also of a rock festival held in 1967. *See* FESTIVAL, §6.

Montero. Venezuelan family of musicians.

(1) José María Montero (*b* 1782; *d* 1869). Composer and violinist. He studied with J. Luís Landaeta and from 1816 worked with the Venezuelan musicians José de Jesús Alas and Manuel Peña. From 1822 to 1851 his name appeared in account books indicating his service to churches and confraternities in Caracas, such as the church of Altagracia (1822), S Mauricio (1824, 1826, 1842) and Divina Pastora (1842). At Altagracia he worked with the musicians Josef Marquez and Ramón Lozano. In 1824 he was employed by the Confraternity of the Holy Rosary for the important feast of Naval. He also worked for the confraternities of the Blessed Sacrament (1822) and S Juan Bautista (1824, 1826, 1842).

WORKS

Trisagio, 3vv, 1814; 2nd Lesson of the Dead, in honour of Bolívar, 1842; Tono, 3vv, for the Society of S José; Vexilla regis; O sacrum convivium; Pange lingua (Sp.), 3vv; Tono para le fiesta de Nuestra Señora de Candelaria; Libera me; Quae est ista, grad; Salve; Canto a María; Versos a Jesús crucificado; Versos a la virgen del carmen; Aria a la virgen (?spurious); Versos a la virgen para la pesta (?spurious)

(2) José Lorenzo Montero (*b* ?Caracas, *fl* 1842–5). Composer, teacher and music director, son of (1) José María Montero. He formed and directed a music group that was first announced in *El venezolano* on 17 December 1844 and 7 January 1845. The group was qualified to play for churches, theatres, and dances and other occasions. He also collected newly composed Venezuelan music and foreign works. His own compositions are both lyrical and dramatic. He had a penchant for melodic variation, chromatic word-painting and madrigalisms. His works are formally well structured, and there are many points of imitation within the sections. Soloistic writing and pairing of voices contrast with homophonic blocks, and he favoured elided resolutions and mediant shifts.

WORKS

Sacred: Tantum ergo; 3rd Lesson of the Dead, in memory of Bolívar, 1842; Funeral March; Mass of the Dead; Pange lingua; Trisagio; Tollite portes, grad; Ave Maria, off; Credo; Grad for the Holy Cross; Jerusalem; O María, soberana reina del cielo; Salve; Gozos a San Francisco de Paula; Benedicta, grad; Ave maris stella
Other works: March, F; Himno for 5 July; Andante; Patriotic Song for 19 April

(3) Ramón Montero (*b* ?Caracas, ? early 19th century; *d* after 1878). Composer, son of (1) José María Montero. He is mentioned in a document of 17 February 1851. Among the musicians who knew him were Manuel Peña and José de Jesús Alas. His most active years musically were 1863–79, when he was in the employ of Caracas Cathedral as a church musician, receiving payments in

with D.S. Avalle: *Sponsus: dramma delle Vergini prudenti e delle Vergini stolte* (Milan, 1977)
'Le due redazioni dei Puritani', *Letterature comparate: problemi e metodo: studi in onore di Ettore Paratore* (Bologna, 1981), 1589–609
ed.: *Niccolò Paganini e il suo tempo: Genoa 1982* [incl. 'L'edizione nazionale delle musiche Paganini: premessa alla riscoperta di un musicista']
ed.: *Performing Practice in Monteverdi's Music: London 1993* [incl. 'Tempo and Dynamics in Monteverdi's Secular Polyphony', 93–117]
'Un travestimento spirituale della canzonetta "Chiome d'oro" di Claudio Monteverdi', *Musicologia humana: Studies in Honor of Warren and Ursula Kirkendale*, ed. S. Gmeinwieser, D. Hiley and J. Riedlbauer (Florence, 1994), 359–72

EDITIONS

Le frottole nell'edizione principe di Ottaviano Petrucci, IMa, 1st ser., i (1954)
with G. Tintori: *Sacre rappresentazioni nel manoscritto 201 della Bibliothèque municipale di Orléans*, IMa, 1st ser., ii (1958) [facs.; incl. preface 'La notazione modale di transizione']
A. Vivaldi: *La fida ninfa*, IMa, 1st ser., iii (1964)
Tiburtio Massaino: Liber primus cantionum ecclesiasticarum (1592); Drei Instrumental canzonen (1608), DTÖ, cx (1964)
C. Monteverdi: *Madrigali a cinque voci*, lib.1, 4, IMa, 1st ser., v/1–2 (1970)
T. Massaino: *Sacri modulorum concentus*, IMa, 1st ser., vi (1971)

CAROLYN GIANTURCO/TERESA M. GIALDRONI

Montesano, Alfonso (*b* ?Maida, ?1595–1605; *d* ?Naples, ? after 1624). Italian composer. He dedicated his only extant music, *Madrigali a cinque voci ... libro primo* (Naples, 1622[13]), to Marc'Antonio Loffredo, Prince of Maida, and one madrigal in the book to Loffredo's son Francesco. The 18 pieces, which include settings of poems by Guarini, Marino, G.B. Strozzi and Petrarch, have the usual features of the Neapolitan *seconda pratica* madrigal – chordal declamatory phrases, points of close imitation and slow *durezze e ligature* – but Montesano combined them in a less disjunct, contrasting and expert manner than did, for example, Lacorcia or Agresta. The three madrigals by Francesco Genuino also in the book only heighten the impression of Montesano's compositional inexperience suggested by occasional awkward, inexpressive clashes of seconds, maladroit harmonic progressions (both the result of inexpert part-writing) and trite imitative motifs. There are a few effective examples of chromaticism in the manner of Gesualdo. A list appended to a letter of Schütz's mentions a second and third book of five-part madrigals by Montesano (see E.H. Müller, ed.: *Heinrich Schütz: Gesammelte Briefe und Schriften* (Regensburg, 1931/*R*), 117–18), but they cannot now be traced.

KEITH A. LARSON

Montesardo [Melcarne, ?Muscarini], **Girolamo** [Monsardus, Montesarduus, Hieronymus] (*b* Montesardo, nr Alessano; *fl* 1606–*c*1620). Italian composer and singer. He was a member of the clergy. The name Montesardo refers to his place of origin; his real surname was Melcarne. In 1606 his first surviving (though clearly far from his first) work was published in Florence, and on 11 April 1607 he was engaged as a singer at S Petronio, Bologna, where he remained until September at a monthly salary of six lire. From 16 January to 16 November 1608 he served as *maestro di cappella* at Fano, and in 1609 he held the same post at Ancona Cathedral. By 1611 he was living in Naples, and it is likely, though not certain, that he was *maestro* at Lecce in 1619. He is remembered chiefly for having devised (according to his claim) a simple alphabet notation of chords for use in RASGUEADO playing of the five-course guitar, probably based on a similar system already in use in Spain (*see* GUITAR, §4; TABLATURE, §4. This notation was widely popular in Italy through much of the 17th century and was used for song accompaniments as well as for solo playing. The *Nuova inventione*, in which Montesardo's system is presented, contains such popular dances and harmonic patterns as the Ruggiero, *bergamasca*, folia and *Ballo del gran duca*. It is the first Italian publication to include *ciaccone* and passacaglias; the latter are equated in meaning with ritornellos. Although Montesardo seems to have composed mostly polyphonic church music and madrigals, he occupies a curious position in the early history of monody. His *L'allegre notti di Fiorenza*, dedicated to Pier Francesco Bardi, is organized into musical 'evenings' which are supposed to have taken place in the various *piazze* of Florence. It includes, in addition to Montesardo's own experiments in the new style (plus pieces for two to four voices and continuo), solo songs by Jacopo Peri and Giulio Caccini and four-voice madrigals by other composers active in the city. *I lieti giorni di Napoli*, too, shows strong Florentine connections in its prologue, which is similar in poetry and music to those of the earliest operas, and in its settings of poems by Chiabrera; indeed, it may be seen as the earliest attempt to introduce the new monodic style to Naples. The publication also contains, among a variety of pieces, an echo song and three puzzle canons. A Gervasio Melcarne, two of whose madrigals appear in Nenna's eighth book of madrigals for five voices (1618), may be the same person.

WORKS

El pr. libr. de la canciones villanellas (Venice, 1606), lost, mentioned in *GöhlerV*
Nuova inventione d'intavolatura per sonare li balletti sopra la chitarra spagnuola senza numeri e note (Florence, 1606)
Ecclesiastici concentus, 1–8vv, bc, op.8 (Venice, 1608)
L'allegre notti di Fiorenza ... dove intervengono i più eccellenti musici di detta città, 1–5vv (Venice, 1608)
Madrigali in due stili (Venice, 1609), lost, mentioned in *PitoniN*
I lieti giorni di Napoli: concertini italiani in aria spagnuola con le lettere dell'alfabeto per la chitarra, 1–3vv, op.11 (Naples, 1612/*R*)
Amphiteatrum angelicum divinarum cantionum, 1–8vv, op.12 (Venice, 1612)
Paradiso terrestre con motetti diversi e capriciosi, 1–5vv (Venice, 1619), lost, mentioned in *GerberL*
Motetti, 2–4vv, lost, listed in *MischiatiI*
Vespri, 4vv, con messa, lost, listed in *MischiatiI*, probably the work mentioned in *WaltherML* as pubd before 1653
2 motets, 8vv, 1613[2]; Puer qui natus est nobis, mentioned in *EitnerQ* as MS at Breslau, is probably the first of these
2 motets, 3vv, 1616[2]; 1 each repr. in 1623[2] and 1627[1]

BIBLIOGRAPHY

EitnerQ; GerberL; GöhlerV; JoãoIL; MischiatiI; PitoniN; SchmidlD; WaltherML
L. Tasselli: *Antichità di Leuca* (Lecce, 1693)
R. Paolucci: 'La capella musicale del duomo di Fano', *NA*, iii (1926), 81–168, esp. 100
T. Walker: 'Ciaccona and Passacaglia: Remarks on their Origin and Early History', *JAMS*, xxi (1968), 300–20
R. Hudson: 'Further Remarks on the Passacaglia and Ciaccona', *JAMS*, xxiii (1970), 302–14
M.T. Degli Atti: *Gervasio Melcarne, 2 madrigali a 5 voci miste* (Lecce, 1981)
R. Hudson: *Passacaglio and Ciaccona: from Guitar Music to Italian Keyboard Variations in the 17th Century* (Ann Arbor, 1981)
T. Carter: '"Serate musicali" in Early Seventeenth-Century Florence: Girolamo Montesardo's *L'allegre notti di Fiorenza* (1608)', *Renaissance Studies in Honor of Craig Hugh Smyth* (Florence, 1985), i, 555–68
M.G. Barone: 'Da *L'allegre notti di Fiorenza* aI *lieti giorni di Napoli*: itinerario di un compositore del' 600', *La musica a Napoli durante*

il Seicento, ed. D.A. D'Alessandro and A. Ziino (Rome, 1987), 105–24

THOMAS WALKER/TIM CARTER

Montesarduus, Hieronymus. *See* MONTESARDO, GIROLAMO.

Montes Capón, Juan (*b* Lugo, 13 April 1840; *d* Lugo, 24 June 1899). Spanish composer, organist and conductor. He completed his ecclesiastical studies at the Seminario Conciliar de S Lorenzo in Lugo (1850–63), but chose music as his profession. He served as pianist for two music societies in Lugo and in 1876 founded the city's municipal band. Three years later he founded the Orfeón Lucense choral society, which achieved immediate acclaim; in 1887 the society became the Orfeón Gallego, for which Montes earned numerous prizes, including first and second prizes at the Gran Concurso Internacional de Orfeones in Bilbao (1892). He was also choirmaster and second organist at Lugo Cathedral for many years, and founder and director of the Schola Cantorum of the Seminario Conciliar.

As a composer Montes was the only Spaniard to win three first prizes at the same competition (in La Coruña in August 1890). He collaborated on two folksong collections, the *Cancionero musical de Galicia* (with C. Sampedro Folgar) and the *Cancionero musical popular español* (with F. Pedrell), and had an intimate knowledge not only of Galician folk music but also of the music of other regions of Spain. His most outstanding compositions are his *6 baladas* for voice and piano, of which *Negra sombra*, a setting of a poem by the Galician poet Rosalía de Castro, was performed throughout Europe and Latin America at the beginning of the 20th century. Among the best of his other secular works are the orchestral *Fantasía*, *Maruxiña* (a *muiñeira* for voice and piano), *Alborada gallega*, written for the Lugo municipal band, and the *Sonata descriptiva gallega* for string quartet. He also wrote almost 200 sacred works, of which the *Oficio de Difuntos y Misa de Requiem* and *Misa en Honor del Apóstol Santiago* are especially notable. His collected works, edited by J. López-Calo, have appeared as *Obras musicales de Juan Montes* (Santiago de Compostela, 1991–9).

BIBLIOGRAPHY

J.B. Varela de Vega: 'Juan Montes y el folklore gallego', *Revista de Folklore*, xi/23 (1982), 174–8

J.B. Varela de Vega: *Juan Montes, un músico gallego. Estudio biográfico* (La Coruña, 1990)

JUAN BAUTISTA VARELA DE VEGA

Montesdoca, Martín de (*b* Utrera, nr Seville, 1525/6; *d* ?Yçalco [now Izalco, El Salvador], after 1583). Spanish music printer. He studied at the Colegio de María de Jesús at Seville, but after his father's death in 1547 he returned home; within two months he married a wealthy distant cousin, resident at Seville, and had two children, Pedro (*b* 1548) and Leonor (*b* 1552). He signed a contract on 27 April 1551 with the type founder and printer Antonio de Espinosa, who was leaving for Mexico City. On 8 May 1551 he rented a shop in Seville from the book dealer Francisco Gutiérrez, who on 1 November 1559 bought Montesdoca's press and began printing music in 1560.

On 29 March 1554 MIGUEL DE FUENLLANA's father-in-law, the Sevillian physician Juan de Salazar, signed a contract with Montesdoca for the printing of 1000 copies of the important vihuela tablature, the *Orphenica lyra* (colophon date, 2 October 1554). When an unscrupulous employee ran off additional copies, Fuenllana had to send a scout throughout Spain in search of the pirated copies.

Montesdoca also published the five partbooks of Francisco Guerrero's *Sacrae cantiones*. Again, the contract signed on 23 August 1555 illustrates the conditions of printing Guerrero's first collection (sole complete partbooks are in *US-NYhsa*). In 1556 Montesdoca published the first polyphonic choirbook issued in Spain, Juan Vasquez's *Agenda defunctorum* (copies in *E-Bbc* and *E-V*).

After his wife's death in 1557, Montesdoca was ordained priest, and in January 1561 contracted the removal of himself with at least one of his children (Pedro) to Honduras. Assigned first to minister at Tuxtla (Chiapas), he was installed as *chantre* in Guatemala City Cathedral by 17 October 1572. His years at the cathedral overlapped with those of Hernando Franco (*maestro de capilla* by about 1570). In 1584 Montesdoca resigned as *chantre* and settled as a curate at Yçalco.

BIBLIOGRAPHY

K. Wagner: *Martín de Montesdoca y su prensa contribución al estudio de la imprenta y de la bibliografía sevillanas del siglo XVI* (Seville, 1982)

R. Stevenson: 'Martín de Montesdoca: Spain's first Publisher of Sacred Polyphony (1550's), *Chantre* in Guatemala Cathedral (1570's)', *Inter-American Music Review*, xii/2 (1991–2), 5–26

ROBERT STEVENSON

Monteux, Pierre (*b* Paris, 4 April 1875; *d* Hancock, ME, 1 July 1964). American conductor of French birth. He was the father of Claude Monteux. He began learning the violin when he was six and at the age of nine entered the Paris Conservatoire, where he studied the violin with Maurin and Berthelier, harmony with Lavignac and counterpoint with Lenepveu; in 1896 he shared with Thibaud a *premier prix* for violin. When he was 12 he conducted an orchestra in Paris and elsewhere with Cortot as soloist, and in 1890, while still a student, he was engaged as violist at the Opéra-Comique (where he led his section at the première of *Pelléas et Mélisande*), and for the Concerts Colonne, of which he became assistant conductor and choirmaster in 1894. That year he also joined the Quatuor Geloso as violist, remaining with it until 1911; he took part in a performance of a Brahms quartet in the composer's presence. He was conductor of the Orchestre du Casino at Dieppe, 1908–14, and conducted at the Paris Opéra in the 1913–14 season. In 1911, as well as founding the Concerts Berlioz, Monteux was appointed conductor of Diaghilev's Ballets Russes, and thereby became responsible, between 1911 and 1914, for the premières of *Petrushka*, *The Rite of Spring* and *The Nightingale*, *Daphnis et Chloé* and *Jeux*. Each was an outstanding contribution to 20th-century music and dance, and brought Monteux into close contact with Debussy, Ravel, Stravinsky and other composers, giving him the basis of his lifelong support and understanding of their music in particular, as well as of French music in general.

Recalled from wartime military service, Monteux went in 1916 to the USA and took up a post at the Metropolitan Opera (1917–19) in charge of the French repertory. Among other works he conducted the American première of *The Golden Cockerel*. He moved to the Boston SO in 1920, where he introduced a number of recent works to



Pierre Monteux

the repertory – mostly French (Debussy, Chausson, Milhaud and others), but also including Bliss, Bridge, Falla, Malipiero, Schreker and Szymanowski. In 1924 he returned to Europe as second conductor (under Mengelberg) of the Amsterdam Concertgebouw Orchestra, and remained with the orchestra for ten years. In addition, he formed the Orchestre Symphonique de Paris in 1929 and conducted it until 1938, giving a large number of first performances, including Prokofiev's Symphony no.3 (1929). Always concerned with young talent, he founded the Ecole Monteux at Paris in 1932 for the coaching of conductors, and continued this work later at the Monteux (originally Domaine) School at Hancock, Maine (his pupils included Erich Kunzel, Neville Marriner, Lorin Maazel and André Previn). He had returned to the USA in 1936 as conductor of the San Francisco SO, a post he held until 1952; during this period he raised the standard of the orchestra to an international level. He took American nationality in 1942. He was a regular guest conductor with the Boston SO from 1951 and the Metropolitan Opera from 1953 to 1956. In spite of his numerous highly praised recordings, he once said that he hated all the records he made because of the lack of spontaneity in the technique of recording. He preferred live concerts and remained active to an advanced age, accepting his final appointment in London in 1961 as chief conductor of the LSO at the age of 86, on a contract for 25 years with an option for renewal. In this capacity he conducted *The Rite of Spring* in London in 1963 on the 50th anniversary of its Paris première, and gave noble performances of the German repertory, especially Brahms, and a varied selection of English works. His many memorable recordings with the LSO include Berlioz's *Roméo et Juliette*, Brahms's Symphony no.2, Dvořák's Symphony no.7, Elgar's 'Enigma' Variations and works by Debussy and Ravel.

Monteux was never an ostentatious conductor, preparing his orchestra in often arduous rehearsals and then using small but decisive gestures to obtain playing of fine texture, careful detail and powerful rhythmic energy, retaining to the last his extraordinary grasp of musical structure and a faultless ear for sound quality. He was a Commandeur of the Légion d'Honneur and a Knight of the Order of Oranje Nassau.

BIBLIOGRAPHY

'Conductor of 102 Orchestras', *The Times* (31 March 1959)
M. Rayment: 'Pierre Monteux', *Audio & Record Review*, ii/5 (1962–3), 20–24 [with discography by F.F. Clough and G.J. Cuming]
D.G. Monteux: *It's All in the Music* (New York, 1965) [with discography by E. Kunzel]
J.L. Holmes: *Conductors: a Record Collector's Guide* (London, 1988), 198–201

MARTIN COOPER, JOSÉ BOWEN, CHARLES BARBER

Monteverdi [Monteverde], **Claudio** (**Giovanni** [Zuan] **Antonio**) (*b* Cremona, 15 May 1567; *d* Venice, 29 Nov 1643). Italian composer. The most important musician in late 16th- and early 17th-century Italy, he excelled in nearly all the major genres of the period. His nine books of madrigals consolidated the achievement of the late Renaissance masters and cultivated new aesthetic and stylistic paradigms for the musical Baroque. In his operas for Mantua and Venice he took the experiments of the Florentines and developed powerful ways of expressing and structuring musical drama. His three major collections of liturgical and devotional music transcend the merely functional, exploiting a rich panoply of text-expressive and contrapuntal-structural techniques. Although he composed little or no independent instrumental music, his writing for instruments was genuinely innovative. Schrade's famous assessment (1950) of Monteverdi as 'creator of modern music' may be exaggerated, but his significant place in music history is assured.

1. CREMONA. Monteverdi was baptized (on 15 May 1567) in SS Nazaro e Celso, eldest son of an apothecary, surgeon and doctor, Baldassare (*b c*1542), and Maddalena Zignani (they married in early 1566). Baldassare had four sons and two daughters by Zignani and his second wife, Giovanna Gadio (married 1576/7); a third marriage, to Francesca Como in 1583, was childless. Claudio's younger brother Giulio Cesare (bap. 31 Jan 1573) also became a musician.

The young Monteverdi was precocious, publishing his first collection, the three-voice *Sacrae cantiunculae* (dedication dated 1 August 1582) at the age of 15. In it he styled himself 'discepolo' of Marc'Antonio Ingegneri, the *maestro di cappella* of Cremona Cathedral, whose teaching he honoured in four further publications. These lessons may have been private: there is no record of Monteverdi singing in the cathedral choir. But Ingegneri, a fluent composer, gave his pupil careful training in counterpoint and text-setting by way of three-voice motets, four-voice spiritual madrigals, three-voice canzonettas and two books of five-voice madrigals. Presumably Monteverdi had vocal lessons – he later taught singing – and certainly tuition on string instruments (the viol and *viola da braccio*). He was ambitious, publishing his music

in Venice with the presses of Angelo Gardane (the motets and five-voice madrigals) and Giacomo Vincenti and Ricciardo Amadino (the canzonettas): only the spiritual madrigals were issued locally, in Brescia. When old enough to seek employment, he looked first to Verona (his first book of five-voice madrigals was dedicated on 27 January 1587 to Count Marco Verità, a prominent patron there) and then to Milan, where he played the *viola da braccio* for Giacomo Ricardi, to whom he dedicated his second book (the last to mention Ingegneri) on 1 January 1590. Finally, he was appointed 'suonatore di vivuola' to Vincenzo I Gonzaga, Duke of Mantua.

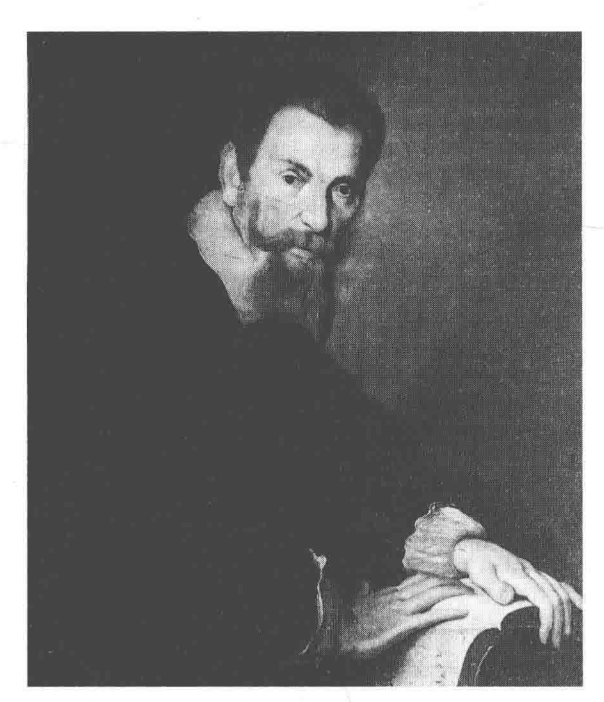
2. MANTUA. Monteverdi moved to nearby Mantua in 1590 or 1591. The Gonzagas employed a select band of musicians for court service headed by the renowned Giaches de Wert, whose influence is immediately apparent in Monteverdi's third book of madrigals, dedicated to Duke Vincenzo on 27 June 1592. Poets and artists associated with Mantua and nearby Ferrara (the Gonzagas were closely allied with the Este dukes) also offered a fertile environment: verse by Tasso and in particular Guarini (whose famous *Il pastor fido* was mooted for performance in Mantua in the early 1590s) had a powerful influence, as did the musical environment of Ferrara and its virtuoso singers. The third book also consolidated an association with the Venetian printer Ricciardo Amadino which lasted over 20 years.

In Mantua Monteverdi began low down in the ranks as he learnt the trade of the court musician, a position emphasized by his marriage (on 20 May 1599) arranged with the court singer Claudia Cattaneo, daughter of his colleague in the string band, Giacomo. But Monteverdi's reputation was on the increase: four of his canzonettas were published by Antonio Morsolino (RISM 1594[15]), and three years later six madrigals were printed in *Fiori del giardino* (Nuremberg, 1597[13]). His music was now being sent to Ferrara (four canzonettas in late 1594) and he would have dedicated his next book of madrigals to Alfonso II d'Este had the duke not died in late 1597. Monteverdi was well enough respected to head the three other musicians accompanying Duke Vincenzo on his expedition to Hungary (June–November 1595) against the Turks – where he may have met the Florentine patron and theorist Giovanni de' Bardi – and to form part of his retinue on a tour to the Flemish town of Spa in June–October 1599, where Monteverdi reportedly discovered the 'canto alla francese' (the meaning remains unclear). He was probably among the musicians accompanying Duke Vincenzo to Florence for the festivities celebrating the wedding of Maria de' Medici and Henri IV in October 1600, including Jacopo Peri's opera *Euridice*. His failure to succeed Wert in 1596 – the post went to the older Benedetto Pallavicino – was probably more a matter of precedence than of talent.

Guarini's *Il pastor fido* finally received three performances in Mantua in 1598, the last on 22 November before the visiting Margherita of Austria, bride of Philip III of Spain; the wedding had been celebrated in Ferrara the week before (Philip III was represented by proxy), with Duke Vincenzo (Margherita's cousin) acting as host. Her visit to Ferrara coincided with the performances of madrigals by Monteverdi and other moderns sponsored by the dilettante Antonio Goretti which prompted the so-called Artusi–Monteverdi controversy. Giovanni Maria Artusi, a Bolognese canon and conservative music theorist, launched his attack in his *L'Artusi, overo Delle imperfettioni della moderna musica* (1600), followed by the *Seconda parte dell'Artusi* (1603). His sights were set not just on Monteverdi – the theorist Ercole Bottrigari is treated more harshly – but the young composer was an easy target. *L'Artusi* cites passages from anonymous madrigals later published by Monteverdi (in his fourth and fifth books), criticizing their irregular dissonances and modal improprieties. Monteverdi was initially defended (according to the *Seconda parte dell'Artusi*) by an unknown academic styled 'L'Ottuso'. He himself entered the fray with a postface to his fifth book (1605), glossed in the *Dichiaratione*appended by Giulio Cesare Monteverdi to his *Scherzi musicali* (1607), as a manifesto of the 'second practice'. Here he promised a treatise entitled *Seconda pratica, overo Perfettione della moderna musica*.

Monteverdi was no theorist, and his references to humanist musical thought appear both casual and opportunistic. But the notion of two practices, the first with music as mistress of the oration and the second with oration as mistress of the music, justified contrapuntal licence in the service of text expression and permitted different styles to co-exist for different ends, offering a remarkable solution to the aesthetic dilemmas of the late Renaissance. Artusi responded (as Antonio Braccino da Todi) in two further treatises (only one of 1608 survives) but softened his tone. The controversy scarcely damaged Monteverdi's career, even if it may have contributed to the 11-year gap between the publication of the third and the fourth books of madrigals (although the third book was meanwhile reprinted three times). Indeed, after the death of Pallavicino on 26 November 1601, Monteverdi was finally appointed Duke Vincenzo Gonzaga's *maestro della musica*. He was granted Mantuan citizenship on 10 April 1602 and moved to a house nearer the ducal palace (in the parish of S Pietro); he also celebrated his promotion in the title-pages of his fourth book of madrigals (dedicated to the Accademia degli Intrepidi, Ferrara, 1 March 1603) and his fifth (to Duke Vincenzo Gonzaga, 30 July 1605).

Monteverdi was now known as far away as Copenhagen (six madrigals were included in two anthologies by Melchior Borchgrevinck, RISM 1605[7] and 1606[5]); and the Italian poet Tommaso Stigliani included a madrigal in his praise (*O sirene de' fiumi, adorni cigni*) in his *Rime* (Venice, 1605). His court duties included teaching (the virtuoso tenor Francesco Campagnolo and, from mid-1603, the young soprano Caterina Martinelli), the direction of a female vocal ensemble, and theatrical composition, with a ballo, *Gli amori di Diana ed Endimione*, for Carnival 1604–5, and the opera *Orfeo* commissioned by Prince Francesco Gonzaga, heir to the throne, for Carnival 1606–7. *Orfeo* was performed before the Accademia degli Invaghiti on 24 February 1607 and repeated at least once at court (on 1 March; a third performance was also planned). Monteverdi's friend Cherubino Ferrari, author of two encomia in the fifth book of madrigals, praised it highly when the composer visited Milan in August, and the score was published in Venice in 1609 (dedicated to Francesco Gonzaga on 22 August). There were also several performances in Salzburg between 1614 and 1619, probably due to the presence there of the virtuoso tenor Francesco Rasi, who had sung the title-role in Mantua.



1. Claudio Monteverdi: portrait by Bernado Strozzi, 1630–43 (Tiroler Landsmuseum Ferdinandeum, Innsbruck)

After sending off his *Scherzi musicali* (dedicated to Francesco Gonzaga on 21 July 1607), Monteverdi returned to Cremona; his wife was ill and receiving care from his father. He was still composing, sending a sonnet setting to Duke Vincenzo in Genoa on 28 July and promising another; both were perhaps included in the sixth book of madrigals. His increasing fame is clear: the first four madrigal books were reprinted in Venice (the fifth was already in its better second edition); he was admitted to Cremona's Accademia degli Animosi on 10 August 1607; and spiritual contrafacta of his madrigals by Aquilino Coppini were published in Milan in early September (two more volumes followed in 1608 and 1609). But Claudia's death on 10 September (she was buried in SS Nazaro e Celso) was a grievous blow, leaving him sole guardian of three children (another daughter died shortly after birth): Francesco Baldassare (bap. 27 Aug 1601), Leonora Camilla (bap. 20 Feb 1603) and Massimiliano Giacomo (bap. 10 May 1604). He was deeply reluctant to return to Mantua but received a formal summons from the court official Federico Follino (24 September) 'to acquire the greatest fame which a man may have on earth' in the forthcoming festivities celebrating the wedding of Prince Francesco Gonzaga and Margherita of Savoy.

Monteverdi was to compose some of the *intermedi* accompanying Gabriello Chiabrera's play *L'idropica*, a sung and danced *Ballo delle ingrate*, and a new opera, *Arianna*. He probably started working on *Arianna* in late October 1607, when its librettist Ottavio Rinuccini visited Mantua (he arrived on the 23rd). Monteverdi now faced competition from the Florentine Marco da Gagliano, brought to Mantua by the melomane Prince (from December 1607 Cardinal) Ferdinando Gonzaga: Gagliano's *Dafne* was performed in Carnival 1607–8, and Monteverdi wrote bitterly (on 2 December 1608) of the rewards gained by his rival. Both *Arianna* and the *Ballo delle ingrate* were revised by order of Duchess Eleonora Medici-Gonzaga: she had a competitive eye on the wedding celebrations currently being prepared in Florence. A crisis was also caused in early March by the death from smallpox of the young soprano Caterina Martinelli, who was to have played Arianna: she was replaced by the renowned actress Virginia Ramponi-Andreini ('La Florinda'), a member of the Comici Fedeli contracted to perform in the Mantuan celebrations. The opera, staged on 28 May, was a great success, with Andreini moving the audience to tears in Arianna's lament, the only section of the opera that survives. It is possible that the lament had been added to the opera specifically to cater for Andreini's talents.

Monteverdi returned exhausted to Cremona, and although he sent a new madrigal back to Mantua (perhaps to Cardinal Ferdinando) on 26 November, he was in a state of nervous collapse. In November–December 1608 first his father and then he himself tendered his resignation: responding to a direct command to return in order to provide music for a 'balletto' for Carnival 1608–9, Monteverdi wrote a rancorous letter to the duke (2 December) deploring his mistreatment. Duke Vincenzo responded, confirming an annual pension of 100 scudi on 19 January 1609 and increasing his salary to 300 scudi (plus 35 scudi for housing) one week later; securing regular payment of the pension was to trouble Monteverdi until his death. Thus he was back in harness: in summer 1609 he composed music for the duke and auditioned potential court musicians; in early 1610 he sent a score of *Orfeo* to Prince Francesco Gonzaga in Turin; and in early summer 1610 the arrival in Mantua of the virtuoso soprano Adriana Basile prompted a flurry of compositions, including the *Sestina* SV111 and the polyphonic *Lamento d'Arianna* SV107 later included in the sixth book of madrigals. However, he remained restless. The publication of his *Missa ... ac vespere* (SV205–6, dedicated 1 September 1610) was followed by a trip to Rome, via Florence, to present the volume to its dedicatee, Pope Paul V. He said that the trip was to secure a place at the Seminario Romano for his son Francesco, but his secretive behaviour raised suspicions that he was seeking another post and sowed seeds of considerable doubt concerning his loyalty to the Gonzagas.

Nothing came from Rome. Monteverdi's subsequent enthusiasm for the Friday evening concerts in the Gonzaga palace, described in letters to Cardinal Ferdinando of December 1610 and January 1611, and his sending an eight-voice *Dixit Dominus* and other music to Prince Francesco on 26 March 1611 may have sought to placate his employers. His third, fourth and fifth madrigal books were again reprinted in 1610–11 (and the 1610 *Missa 'In illo tempore'* in Antwerp in 1612). But the performance of psalms by Monteverdi in Modena at Christmas in 1611 reportedly went down badly, and things soon became still worse. When Francesco Gonzaga became duke on Vincenzo's death (18 February 1612) he reduced his lavish court. That, as well as intrigue from Cardinal Ferdinando's favourite musician Santi Orlandi and further signs of dissent from Monteverdi, led to the abrupt dismissal of him and his brother on 29 July. Monteverdi returned to Cremona (with only 25 scudi to his name, he claimed) and then visited Milan (rumours of a disastrous performance in the cathedral there were countered by Alessandro Striggio). The sudden death of Duke Francesco

on 22 December 1612 and the accession of Cardinal Ferdinando as regent further favoured Orlandi, now *maestro di cappella*. Only by luck did things turn for the better in mid-1613. Giulio Cesare Martinengo, *maestro* of S Marco, Venice, died on 10 July, and Monteverdi auditioned for his post on 1 August, providing music for a Mass. He was appointed on 19 August 1613 at a salary of 300 ducats, and arrived in Venice in early October after an eventful journey from Mantua including highway robbery.

3. VENICE. Monteverdi proclaimed his new position in his sixth book of madrigals, published in mid-1614 (significantly with no dedicatee). S Marco was certainly prestigious given its central role in Venetian ritual, although the famous musical establishment had been run down by ineffective *maestri*: Monteverdi reorganized the *cappella*, restocked its library (in 1614 he purchased partbooks by Palestrina, Soriano and Lassus among others) and recruited new musicians. The fact that his letters to Mantua so emphasize his good working conditions in Venice may have been a challenge to his former employers. But his composing and performing duties were well defined, and many could be delegated to assistants; he was respected and well treated; his good salary was regularly supplemented *ex gratia*; and there were rich pickings from freelance work in the city.

Monteverdi's duties for S Marco can be gauged from his letters and other sources; where we have precise details they are clearly the tip of the iceberg. As far as special feasts are concerned, he was required to direct, and often to compose, music for Holy Week and Easter (1615, 1619), the Feast of St Mark (25 April 1627), the Feast of the Holy Cross (3 May 1618), Ascension Day (Mass and Vespers, plus a cantata for the ceremony of the wedding of Venice to the sea; 1618), the Feasts of the Redeemer (1620) and St Justina (the anniversary of the victory at Lepanto; 7 October 1627), All Saints' Day (1620), and Mass and Vespers on Christmas Eve (1616, 1627, 1633). He provided music for four state banquets each year (as on St Vitus's Day, 15 June, in 1623 and 1626) and for other Venetian churches: Vespers in S Giovanni Elemosinario on 24 June 1620; for the Feast of St Charles Borromeo celebrated by the Milanese community in S Maria Gloriosa dei Frari on 4 November 1620 (similarly in 1635); a Requiem Mass for Grand Duke Cosimo II de' Medici sponsored by the Florentine community in SS Giovanni e Paolo on 25 May 1621 (the description by Giulio Strozzi is the earliest evidence of a close relationship with this Venetian poet); and for the patronal feast of the Scuola Grande di S Rocco at least in August 1623 and 1628. The procurators of S Marco were pleased with their appointment: Monteverdi's salary was increased to 400 ducats on 24 August 1616.

Ferdinando Gonzaga may have felt some remorse when, in December 1613, Prince Francesco de' Medici asked him for a copy of *Arianna*; certainly the cardinal (from 1616 duke) appears to have regretted the loss of so distinguished a composer, making several efforts to encourage him to return to Mantua. He also regularly commissioned music from Monteverdi, who was happy to use his Venetian duties as an excuse but could not always refuse: he was still a Mantuan citizen and subject. The ballo *Tirsi e Clori* (later included in the seventh book of madrigals) was performed in Mantua in January 1616; and although the proposed *intermedi*, *Le nozze di Tetide*, for the wedding of Duke Ferdinando and Caterina de' Medici (February 1617) remained unfinished, Monteverdi set the prologue to Giovanni Battista Andreini's *La Maddalena*, a *sacra rappresentazione* performed as part of the celebrations. A libretto received from Mantua in spring 1618, Ercole Marigliani's (Marliani) *Andromeda*, was eventually staged in Carnival 1619–20 (with another ballo, *Apollo*) and on 13 December 1619 Monteverdi dedicated to Duchess Caterina his seventh book of madrigals, for which he hoped to gain an endowment for his pension; he received a necklace instead. Plans to celebrate Caterina's birthday on 2 May 1620 with a performance of *Arianna* came to naught, but he wrote music for Carnival 1620–21 and set at least two of the *intermedi*for Marigliani's *Le tre costanti*, performed in early 1622 to celebrate the marriage of Eleonora Gonzaga and Emperor Ferdinand II.

Monteverdi maintained contacts elsewhere in Italy. In 1614 he sent a copy of his sixth book and other music to the poet Angelo Grillo (Livio Celiano), a correspondent from Mantuan times; he was invited by Rinuccini to visit Florence in 1617; in 1619–20 he acted as agent for Paolo Giordano Orsini, Duke of Bracciano, to print Francesco Petratti's *Il primo libro d'arie*; on 13 June 1620 he attended a meeting of Adriano Banchieri's Accademia dei Floridi in Bologna (he became an honorary member of its successor, the Filomusi, in 1625 or 1626); and in 1623–4 he sent music to Cesare d'Este, Duke of Modena. He also cultivated several Venetian patrons: the lament from *Apollo* was performed in the palace of Giovanni Matteo Bembo in January 1620; in March 1620 he noted his regular service in the private oratory of Marc'Antonio Cornaro; in October 1622 Lorenzo Giustiniani had him recruit Andreini's *commedia* troupe; and the *Combattimento di Tancredi e Clorinda*SV153 was performed in 1624 during a carnival entertainment sponsored by Girolamo Mocenigo (i.e. Carnival ?1624–5).

The *Combattimento* was published only in Monteverdi's eighth book of madrigals of 1638. With the sixth book of 1614, the seventh of 1619, the *Lamento d'Arianna* of 1623 and the 1632 *Scherzi musicali*, Monteverdi's rate of publication was now much slower: he no longer needed to make his name through print. However, the earlier madrigal books were regularly reprinted both in Venice (Bartolomeo Magni, printer of the seventh book, reissued books 1–7 in 1620–22) and in Antwerp (Pierre Phalèse reprinted books 3–5 in 1615). Single works were also included in collections emanating from Lombardy (Ala, 1618; Giulio Cesare Bianchi, Monteverdi's former pupil, RISM 1620[3], 1620[4]; Calvi, 1620–21 (= 1621[4]), 1624[2], 1626[3], 1629[5]), from Rome (Sammaruco, 1625[1]) and Naples (Sabino, 1627[4]), from the Veneto (Lappi, 1623; Anselmi, 1624[11]) and from north of the Alps (Gruber, 1615[2]; Bonometti, 1615[13]; Donfrid, 1622[2], 1627[1]), as well as in some produced by Venetian colleagues and associates (Giovanni Battista Camarella, ?1623; Carlo Milanuzzi, repr. 1624; Leonardo Simonetti, 1625[2]). Curiously, Monteverdi did not publish any large-scale sacred collection until the retrospective *Selva morale e spirituale* of 1640–41; much sacred music must also be lost.

Monteverdi's father died on 10 November 1617, and his father-in-law on 24 April 1624; legal disputes ensued over Cattaneo's estate, including a house and 19 instruments. His own sons Francesco and Massimiliano caused

some anxiety. In 1619 he moved Francesco, who was studying law at the University of Padua, to Bologna for spending too much time in musical circles. Massimiliano was also enrolled in the seminary in Bologna in 1619 and from 1621–2 as a medical student; he graduated in 1626 and moved to Mantua, only to be arrested by the Inquisition in September 1627 for reading prohibited material (Monteverdi sold for bail the necklace received for the seventh book of madrigals): the case dragged on for over a year.

Although he sought to give the impression of being happy in Venice – moving swiftly to dispel rumours in 1620 of a return to Mantua on the death of Santi Orlandi – Monteverdi was tempted by offers elsewhere. Indeed, he may still have hankered after a court appointment, for all his difficulties in Mantua. In July 1623 Antonio Taroni, a former Mantuan musician now in the service of King Sigismund III of Poland, noted that Monteverdi had differences of opinion with his employers (and, it seems, his colleagues) and offered him a salary of 1000 scudi plus other emoluments to move to Poland; Monteverdi went as far as to have Taroni write to Duke Ferdinando Gonzaga for permission for him to leave Italy. The Polish offer may have been repeated on the visit to Venice of Crown Prince Władisław Sigismund in March 1625: Monteverdi wrote a mass for his visit to S Marco and was involved in private music-making for the prince. In August 1627 he was involved in intrigue to gain the commission for the wedding festivities of Odoardo Farnese, Duke of Parma, and Margherita de' Medici; he then spent long periods in Parma working with his assistant Antonio Goretti on six *intermedi* and a tournament (he also produced a mascherata for Carnival 1627–8). The festivities eventually took place in December 1628, and with some success despite the cold weather. His developing association with the Habsburgs in Vienna, fostered perhaps by the presence of Mantuan musicians there encouraged by Eleonora Gonzaga, may also reflect a desire to return to court. Not surprisingly, the procurators were anxious, ordering his return from Parma in November 1627 and December 1628. He was also denounced anonymously for expressing pro-Habsburg sympathies some time after 1623.

Otherwise, Monteverdi settled in to a quiet middle age, dabbling in alchemy in 1625–6, editing Arcadelt's four-voice madrigals (Rome, 1627), and welcoming foreign musicians, including Heinrich Schütz on his second visit to Venice (1628–9): Schütz honoured Monteverdi in *Es steht Gott auf* – reworking *Armato il cor d'adamantina fede* and *Zefiro torna, e di soavi accenti* – published in his *Symphoniarum sacrarum secunda pars* (1647). Monteverdi continued to compose: the dramatic cantata *Armida abbandonata* (1626–7); chamber music for the English ambassador and music for the Feast of Our Lady of Mount Carmel, both on 17 July 1627; music for a banquet in Chioggia on 22 September 1627; five sonnets by Giulio Strozzi (*I cinque fratelli*) in honour of Grand Duke Ferdinando II and Prince Giovanni Carlo de' Medici for a banquet in the Arsenale on 8 April 1628; music for nuns at S Lorenzo in early 1630; a canzonetta probably for Enzo Bentivoglio sent on 9 March 1630; and the short opera *Proserpina rapita* for the wedding of Lorenzo Giustiniani and Giustiniana Mocenigo in April 1630. Commissions from Mantua slowed down with the death of Duke Ferdinando Gonzaga on 29 October 1626: an opera, *La finta pazza Licori*, was commissioned shortly after the accession of Duke Vincenzo II but little progress was made on its music. Thoughts also turned to the need for financial security: he repeatedly petitioned for the Mantuan pension, and in September 1627 he made the first of several attempts to gain a canonry in Cremona to secure an annual income.

The War of the Mantuan Succession and the sack of Mantua by plague-bearing Imperial troops on 18–21 July 1630 sent shock waves throughout Italy. A Mantuan delegation headed by Monteverdi's old associate Alessandro Striggio arrived in Venice, unwittingly infecting the city: almost 50,000 inhabitants had died by autumn 1631. The Venetians planned a new church in intercession: the ceremonial foundation of S Maria della Salute on 1 April 1631 involved music by Monteverdi, and his mass to celebrate the cessation of plague (21 November) included the Gloria (with added 'trombe squarciate') later published in the *Selva morale*. These were hard times: Monteverdi vowed to visit Loreto, took orders on 9 March 1631 and entered the priesthood on 16 April 1632 – hence the styling 'Reverendo' in his second book of *Scherzi musicali* (the printer's dedication is dated 20 June 1632). Whether this was a matter of devoutness – Monteverdi never went to Loreto – or convenience remains unclear. Certainly the Cremonese benefice gained by the intervention of Emperor Ferdinand II, encouraged by his wife Eleonora Gonzaga in December 1633, brought him income from its associated property.

In 1633 Monteverdi was approached by the theorist Giovanni Battista Doni for his views on modern music; two letters to Doni (22 October 1633, 2 February 1634) reveal his intention still to complete the long-promised treatise on the 'second practice' (now titled *Melodia, overo Seconda pratica musicale*), and according to his eulogist Matteo Caberloti he was still working on it at his death. Two arias were included in an anthology by Alessandro Vincenti (RISM 1634[7]), and he provided music for Giulio Strozzi's Accademia degli Unisoni in Venice in 1637–8. Associations with the Habsburgs in Vienna became still stronger: he wrote a ballo, *Volgendo il ciel per l'immortal sentiero*, perhaps for the election of Emperor Ferdinand III in the late 1636; the revised *Ballo delle ingrate* for Vienna may date from this period (not 1628); and much of the eighth book, the *Madrigali guerrieri, et amorosi*, is associated with the new emperor (the dedication to him is dated 1 September 1638). Eleonora Gonzaga was in turn the dedicatee of the *Selva morale e spirituale* (1 May 1641). We do not know whether the manuscript of the opera *Il ritorno d'Ulisse in patria* now in Vienna also reflects connections pursued at the time.

Monteverdi's contributions to the new 'public' opera in Venice (established in 1637) were remarkable by any standard, let alone for someone in his 70s. He revived *Arianna* to inaugurate opera at the Teatro S Moisè in Carnival 1639–40, and later that season produced *Il ritorno d'Ulisse* at the Teatro S Cassiano: it was then performed in Bologna and revived in Venice in Carnival 1640–41. His second Venetian opera, *Le nozze d'Enea in Lavinia* (Teatro SS Giovanni e Paolo, Carnival 1640–41) is lost; the preface to the scenario by the anonymous librettist (not Giacomo Badoaro, as was once believed) praises Monteverdi's dramatic abilities. His third, *L'incoronazione di Poppea* (SS Giovanni e Paolo, Carnival

1642–3), with the famous Anna Renzi as Octavia, was an astonishing achievement. Not all the music in the surviving sources (from the 1650s) is likely by Monteverdi, and the final scene was probably set by Francesco Sacrati, but it marks a glittering end to his career.

After *Poppea* Monteverdi made a six-month trip to Lombardy and Mantua in spring and summer, seeking once more to guarantee his Mantuan pension, which is also the subject of his last surviving letter, to Doge Francesco Erizzo in August 1643. He died in Venice on 29 November after nine days' illness and was buried with full ceremony in the Frari, the music directed by his assistant and eventual replacement at S Marco, Giovanni Rovetta. Shortly after, a memorial service was held with the music organized by Giovan Battista Marinoni (ii). Work left incomplete at his death included a ballo for Piacenza for Carnival 1643–4 (one had already been performed there on 7 February 1641), his treatise, and perhaps another Homeric opera, *Ulisse errante*, eventually set by Francesco Sacrati. A commemorative volume of poetry, *Fiori poetici*, was edited by Marinoni in 1634, including Caberloti's eulogy.

Monteverdi may have become crotchety in old age, as is suggested by an unpleasant dispute with the singer Domenico Aldegati in June 1637. His many letters (at least 127 survive), most of them to the Mantuan court secretaries Alessandro Striggio (the librettist of *Orfeo*) and Ercole Marigliani (or Marliani), suggest that he could be both difficult and proud; they also contain many revealing remarks on music and musicians. However, a gentler side is apparent in his portrait by Bernardo Strozzi (now in the Gesellschaft der Musikfreunde, Vienna, with



2. *Title-page, with portrait of Monteverdi, from Giovan Battista Marinoni's edition 'Fiori poetici' (Venice, 1644)*

a second version in the Tiroler Landesmuseum Ferdinandeum, Innsbruck), which was the model for the engraving heading the *Fiori poetici*. (Domenico Fetti's *Ritratto di comico*, once thought to be of Monteverdi, probably represents the actor Tristano Martinelli.) There is other evidence of his wit and humour, not least in his music. Certainly the poems and music dedicated to him, and the honourable mentions in treatises from Banchieri onwards, reveal his professional standing. So does the unusual number of posthumous publications, including the *Messa et salmi* (dedication dated 11 December 1649) and the ninth book of madrigals (27 June 1651). *Poppea* was also revived by the Febiarmonici in Naples in 1651. His music was copied extensively into north European and English manuscripts, and his madrigals circulated widely in contrafacta in Germany. His influence on later Baroque composers, both in Venice and further afield, awaits full documentation but was clearly considerable.

Monteverdi's elder son Francesco joined the singers of S Marco in July 1623 and appears in lists up to 1677, for all Monteverdi's attempts to have him become a lawyer. There is evidence of his performing in S Marco in Holy Week 1615 and on Christmas Eve 1618; in S Petronio, Bologna, in October 1619; in the Requiem for Grand Duke Cosimo II in 1621; and in Giovanni Felice Sances's tournament *Ermiona* (1636, Padua). Two short arias by him survive in Milanuzzi's *Quarto scherzo delle ariose vaghezze* (repr. 1624). Monteverdi's second son Massimiliano, a doctor, died in Cremona on 14 October 1661.

4. Theoretical and aesthetic basis of works. Monteverdi's work has usually been discussed in terms of stylistic opposition between a *prima pratica* ('first practice') and a *seconda pratica* ('second practice'). This opposition originates in concepts of the period, as outlined below, and at first sight supplies a useful means of distinguishing between retrospective and modern elements in Monteverdi's music in technical, aesthetic and historiographical terms. Indeed there is a substantial 20th-century literature in which it is used in this sense, the *prima pratica* being used to mean the stricter style of Palestrina and his Roman contemporaries, and the *seconda pratica* the freer, more rhetorically expressive concertato style of the north Italian composers.

Such a two-style framework admittedly provides a convincing interpretative key for some important aspects of Monteverdi's output, especially in the first decade of the 17th century. It has served to highlight the contrast between new, extrovert, expressive, theatrical 'Baroque' elements, and established, relatively restrained, participant-orientated 'Renaissance' elements. But it should be used with caution: the powerful narrative unity (or duality) it confers on Monteverdi's development as a composer is largely fictitious. The demands placed upon him as a professional musician working in various contexts (Cremona, Mantua, Venice and for the Habsburgs), besides his own eclectic opportunism as a composer, meant that he drew promiscuously on several different, and almost incompatible, styles and aesthetic ideals. Even as early as the 17th century, Berardi went beyond the notion of two practices, referring to a mysterious *terza pratica*. But to call on this as a means of broadening the debate seems a half-measure, and also seems likely to cause yet further confusion: Gary Tomlinson has identified as a third practice Monteverdi's evolution of 'new modes of musical expression and

structure to accommodate the new poetics of Marinism' (D1987, p.215), and Tim Carter has used the term 'terza prattica' in a related but slightly different sense to describe Monteverdi's extensive use of Venetian triple-time canzonetta structures in the late works, especially in laments such as the *Lamento della ninfa* (Arnold, D1963, 3/1990, p.161), and the aesthetic that they imply. The reality seems too complex to be accommodated even by a threefold scheme: modern as well as conservative elements occur side by side already in the *a cappella* style of the late 16th century, and several different novel vocal and instrumental styles beyond this were variously current in north Italy during Monteverdi's lifetime. Moreover, the usefulness of the term 'seconda pratica' has been compromised by its use at one time or another to define almost any musical innovation of the early 17th century – one or other new aspect of aesthetics: the monodic style; the rhythmic regularity in one or more of the new aria styles; the new harmonic, 'vertical' organization of textures; the new *basso continuo* textures; and several more.

It is the famous controversy with G.M. Artusi (see §2 above) that provides the primary evidence for a careful definition of the term, though even this is unsatisfactory in some respects. In *L'Artusi* (1600) the theorist attacked Monteverdi as a breaker of the rules of counterpoint authoritatively established by Zarlino, especially in his use of irregular, unprepared dissonances and his neglect of modal unity; and in defending himself Monteverdi invoked this *seconda pratica*, which, he claimed, permitted licences in these areas, as opposed to a *prima pratica* that he said was Zarlino's concern. However, allusions to the *seconda pratica* stretch over a long period, during which far more than two distinct styles are evident in Monteverdi's work alone, and refer to an even longer and even less homogeneous period: indeed the composer's brother, Giulio Cesare Monteverdi, in 1607 claimed that the *seconda pratica* had begun with Rore. Accordingly, it is difficult to know precisely what the scope of Monteverdi's projected treatise on the *seconda pratica* would have been, had he ever completed it.

The Artusi controversy focussed attention also on the relationship between music and text, and specifically on attitudes to Platonic ideas concerning music. Here there was no ostensible disagreement between Artusi and Monteverdi, both of whom were content to defer to Plato's authority and to his commonplace requirement that the music should be subservient to the text. Indeed, Monteverdi in the preface to his eighth book of madrigals claimed to be uniquely faithful to Plato, and to be restoring an ancient threefold taxonomy of 'agitated', 'moderate' and 'relaxed' genres, often in the modern literature interpreted without further ado as styles (*see* STILE CONCITATO). But these references are again problematic: the eighth book is not typical of all of Monteverdi's output, the composer was by no means a musical antiquarian, and his appeal to Plato may have been no more than a conventional rhetorical adornment for his argument, intended as a compliment to his patron.

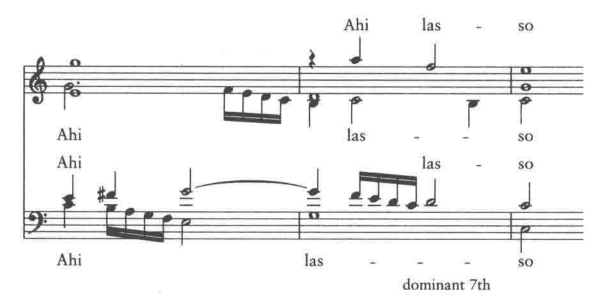
Another key concept that has been invoked for understanding the aesthetic underlying Monteverdi's music is that of mannerism, implying the deformation of Renaissance ideals (not necessarily according to antique models). The term is sometimes used by modern critics, even though there is nothing in Monteverdi's own writings to illuminate its use; others use the term Marinist (see above). Such terms usually imply the relevance of a rhetorical model, or models, to the music, and in Monteverdi's case these are mostly derived from the literary poetics of Chiabrera, Tasso, Guarini or Giambattista Marino, or the musical poetics of Wert. For example, Monteverdi's adoption of a consciously mimetic style in his madrigals from the fifth book onwards, and especially in the sixth, seventh and eighth books, and their consequent fragmentation of form, is felt to owe something to an extreme rhetorical model such as has been discerned in Marino, and this is sometimes felt to work to the detriment of the late music. The secondary literature probably owes an unconscious debt to the 18th-century Arcadians, particularly Crescimbeni, who regarded Guarini and, especially, Marino as deformers of the ideal of Tuscan poetry as the latter had been cultivated from Petrarch to the 16th century. So again, aesthetic categories built on rhetorical interpretations of Monteverdi's music provide a useful interpretative key, but have their limitations.

5. TONAL LANGUAGE. There is also scope for varieties of interpretation of Monteverdi's tonal language, quite apart from the fact that his output encompasses a number of distinct styles. Since the late 18th century (possibly first in *BurneyH*, 1789) his music has generally been associated with the replacement of modal by tonal practice, and 19th-century French theorists were responsible for popularizing a view of him as the inventor of the unprepared dominant 7th chord and, with it, major-minor tonality. Indeed F.-J. Fétis notoriously located this in bar 13 of *Cruda Amarilli che col nome ancora* from the fifth book (third crotchet of the second bar of ex.1).

It is true that much of Monteverdi's music, particularly in his later Venetian style, can readily be analysed in terms of major-minor tonality (even though this music never uses the resources of tonal modulation in any developed way). On the other hand, the anachronism implicit in such analysis, not least in the light of Artusi's interest in Monteverdi's modal practice, has led to 20th-century attempts to interpret the music in terms of modes. Bernhard Meier (see L. Finscher, D1986) is an extreme example of a writer interpreting the music in terms of a supposedly thorough-going, unified modal system, with all divergences from supposed norms interpreted in terms of rhetorical intention.

Others offer compromise readings; Dahlhaus (J1968) has analysed some of the modally ambiguous pieces (notably *O Mirtillo, Mirtillo anima mia*, a *Pastor fido* setting from the fifth book that was criticized by Artusi), seeking to distance Monteverdi from both modal and fully tonal practice, and suggesting that these works are based on a system of so-called *Teiltonarten* ('partial' keys)

Ex.1 *Cruda Amarilli che col nome ancora* SV 94, bars 12–14
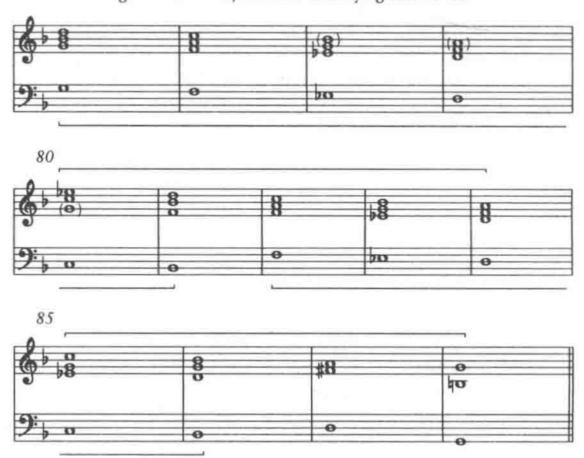


that permits cadencing on any note of the prevailing hexachord. His impressive understanding of the more complicated aspects of Monteverdi's tonal practice has been developed at greater length by Chafe (J1992), who provides a speculative system of tonal allegory again based on relationships between hexachords. In another notable contribution to scholarship, Susan McClary (J1976) has reinterpreted Monteverdi's modal practice in quasi-Schenkerian terms, including an account of the development through the composer's career of increasingly extensive prolongational techniques.

But changes in the understanding of the late Renaissance modes during the last three decades have brought into question many of the assumptions on which much of this work was based, including the assumptions that 16th-century music was uniformly modal; that Monteverdi's tonal language represents a transitional stage between 'modality' and 'tonality'; that the establishment of modern tonality involves an increase in structural complexity; or indeed that tonality depends primarily upon chordal, vertical relationships at all. It is sufficient here to note that many of Monteverdi's works exploit novel techniques of tonal integration, not necessarily invented by the composer, and that these later became part of the basic equipment of all composers writing in major-minor tonality (see §7 below). Their use contributes to some of the most profoundly satisfying artistic effects in Monteverdi's music, although they are in part specific to certain sections of his output.

One of the most interesting is represented by Monteverdi's characteristic long overlapping diatonic scale descents, migrating from voice to voice – sometimes in the bass, sometimes in the upper voices and sometimes sequential – that are often used to prepare principal cadences, though seldom to structure entire works. They are neither specifically modal nor tonal in the modern sense, and are cast basically as trio textures for two sopranos and bass, though usually elaborated in five voices. A characteristic example is found in the last 13 bars of *Io mi son giovinetta* from the fourth book, based, as ex.2 illustrates, on interlocking diatonic scales harmonized essentially as a lightly disguised chain of parallel root position triads. Such structures, probably developed in the first instance from the Marenzian villanella repertory of the late 16th century, appear in some of Monteverdi's works from 1590 onwards (see §7 below). They underlie some of the schematically constructed instrumental ritornellos in the first two acts of *Orfeo*, and they are still evident in the fine six-voice psalm setting *Cantate Domino canticum novum* SV293, published by G.C. Bianchi in 1620. Whether or not they should be considered 'tonal' in any modern sense, these Monteverdian diatonic descents arguably constitute one of the most important of the structural innovations of the late 16th century. They provide contrast with sections in which they are not used, giving strong, temporary tonal unity to sections of works and providing a powerful sense of tonal release as they conclude; they are also of historical importance in that they foreshadow similar structures providing overall tonal unity in later major-minor works such as the sonatas of Corelli. They are a characteristic feature of many of Monteverdi's best madrigals, and Monteverdi often reinforced them by adding strings of suspended dissonances, so that the final progression to

Ex.2 *Io mi son giovinetta* SV 86, structure underlying bars 76–88
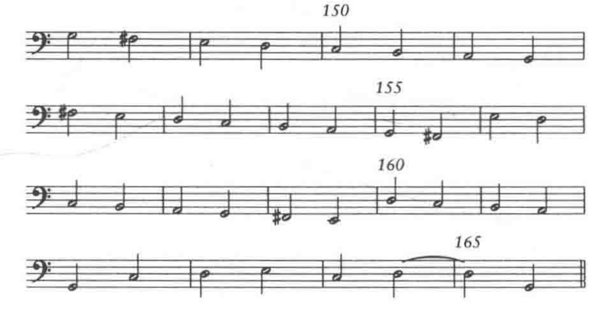


the tonal goal comes to seem all the more 'inevitable' in both musical and affective terms.

Such structures are less often found in the works of the Venetian period that more obviously project major-minor tonality. Their place is now taken, characteristically, by simpler structures – ground basses and techniques of variation over repeated bass patterns, set as accompanied duets rather than five-voice textures and typically controlling entire movements rather than contrasting sections. Such patterns are used to great effect, for example, in such works as *Zefiro torna e di soavi accenti* SV251 or the *Lamento della ninfa*. Some of the differences between these structures and the earlier ones are more apparent than real; in particular, the trio textures that are obvious in the Venetian works are structurally fundamental in the earlier works as well. But the avoidance of the disguised consecutive perfect triads in the later style, with a marked increase in the use of 6-3 sonorities, represents a substantial change of style and of musical language; this is true even of the short duet between Fortuna and Virtù in the prologue to *L'incoronazione di Poppea*, which is once again built on a steady stepwise descent (ex.3).

6. 'IMITATIO' AND USE OF MODELS. Composers of this period made frequent use of a procedure that may be described as *imitatio* or *emulatio*: the conscious use of material from a specific composition by an earlier composer in order to construct a new work, whether in order to pay homage to the earlier composer or for some other reason. Monteverdi's use of models in constructing works by no means necessarily indicates that such works date from his apprenticeship as a composer, and it may indeed be fundamental to an understanding of the

Ex.3 *L'incoronazione di Poppea*, prologue, 'Human non è' (bars 148–65)



development of his style in general. Its prevalence has been increasingly recognized in recent decades, notably in Tomlinson's monograph (D1987), and sometimes with an uneasy sense that it compromises Monteverdi's reputation for originality (as in Horsley, G1978). But it is unlikely that the full extent is yet appreciated of the process by which Monteverdi used existing models as the basis for creating novel styles. He may indeed sometimes have taken *imitatio*to require the closest possible literal adherence to the model coupled with the greatest possible alteration of the sense of the model. The following discussion is provisional, and aims merely to offer a few distinctive examples of approaches to modelling by the composer.

To a modern observer the most obvious use by Monteverdi of *imitatio*no doubt occurs in his *Missa a 6 voci da cappella* SV205 (1610) based on points of imitation, in the other, modern sense, drawn from Gombert's motet *In illo tempore* (published in 1554). This mass is written in an austere, archaic style, avoiding madrigalisms or word-painting, and was evidently designed to demonstrate compositional prowess. Ten *fughe*, or contrapuntal points of imitation, from the motet are printed at the head of the mass in the partbooks, and are worked out with 'unremitting imitation investing all parts [to such an extent] that the *Missa in illo tempore* may be considered more reactionary than conservative' (Kurtzman, H1978); the imitative polyphony gives way to homophony only in 'Et incarnatus' and 'Benedictus'.

A comparable approach, but usually with a less clearly academic purpose, can be found in many other works, and as early as the motet *Quam pulchra es et quam decora amica mea* from Monteverdi's first published collection, the *Sacrae cantiunculae* of 1582. This short motet is closely modelled in almost every detail on a four-voice motet with the same text by Costanzo Festa, first published in 1521, via a three-voice version published in 1543 and modernized merely through the omission of the contratenor. Although Monteverdi's piece is scarcely 'modern' for the 1580s, it is not academically archaic in the manner of the mass.

Other examples, more representative of the composer's intertextual use of *imitatio* in his mature work, are allusive to a greater or lesser extent. They include the nod towards Marenzio's *Non vivi mai dopo notturna pioggia* in the modern-style Tasso setting *Non si levav'ancor l'alba novella*, given pride of place at the beginning of Monteverdi's second book, which borrows its opening *fuga*, as well as some other features, from its model. Another example is the Pietro Bembo setting, in an archaizing style, that closes that collection, *Cantai un tempo, e se fu dolce il canto*, whose intertext is *Cantai, mentre ch'i arsi*from Rore's first book of five-voice madrigals (1542); here the allusions seem to be less close. But one of the most remarkable examples of Monteverdi's early *imitatio*, also from the second book, is *Ecco mormorar l'onde*, discussed below (§7), in which Monteverdi contrives to develop a quite novel structural principle directly from features that are latent in the model: in this case, *imitatio* simultaneously represents adherence to tradition and departure from it.

Examples of *imitatio* discussed in the literature tend to be drawn from works up to and including this period, probably because it has been assumed that Monteverdi used the procedure only during his apprenticeship as a composer. The extent to which *imitatio* is in evidence in works of his maturity is, therefore, insufficiently understood, though it is clear in isolated works. Thus *Sfogava con le stelle* owes a substantial debt to Caccini's setting of the same text as an accompanied song in *Le nuove musiche*, and appeared almost immediately after the publication of Caccini's collection (and may have a setting by Salomone Rossi as a further intertext): Horsley (G1978) has suggested that 'it may have been composed as a reaction to Caccini's polemic against the polyphonic madrigal found in the prefatory material to *Le nuove musiche*' and that it takes account of such details as the quantitative setting of syllables.

7. EARLY WORKS. Monteverdi's first publication was the set of three-voice *Sacrae cantiunculae* SV207–29 (1582), miniature motets in a remarkably out-of-date, yet very competent, style (see §6 above). They were followed by a volume of *Madrigali spirituali* SV179–89 (1583), of which only the bass partbook survives: these appear to have contained no striking madrigalisms, and so were also not in the most modern vein for the period.

A different picture is painted, however, by Monteverdi's first venture into secular music, in the *Canzonette a tre voci* SV1–21 (1584). These brief three-voice pieces draw on the airy, modern style of the villanellas of Marenzio, while not at every point equalling Marenzio's technical assurance. Like Marenzio's pieces, they draw on a substantial vocabulary of text-related madrigalisms even though they are strophic, including distinctions between syllabic and melismatic setting, expressive dissonances and disguised sequences of consecutive 5ths for parodic purposes. Most of them have a high tessitura (which together with the florid style suggests the textures of the *concerto delle donne*) and a flat signature, but there is a variety of clef combinations and hence tessitura, with some pieces alluding to the standard low-clef duet of upper voices notated in C clef on the top line of the stave. More noteworthy still is the extended range within a single piece effected by a combination of high and low clefs, as in *La fiera vista e'l velenoso sguardo* and *Vita de l'alma mia, cara mia vita*; Monteverdi was later to exploit exceptional, wide ranges not suggested by clef combinations in such madrigals as *Sfogava con le stelle* and *Or che'l cielo e la terra e'l vento tace*, besides the expansion of range that accompanied the introduction into his works of instrumental voices.

Like Marenzio's villanellas, these canzonettas belong to a light genre in which composers could feign unconcern. Yet the florid trio texture, in which the lowest voice is a true structural bass, in which the upper voices, rather than any voice in a tenor range, play a crucial role in defining the tonal type of the piece, and in which each phrase is tonally structured in terms of a clear cadential progression, represents the true basis of up-to-date five-voice madrigals of the 1580s, and of much of Monteverdi's own subsequent output.

So canzonettas offered serious composers an ideal vehicle for gaining technical competence, and characteristics of the canzonetta are ubiquitous in madrigal collections, as they are in Monteverdi's first book of madrigalsSV23–39, published in 1587. Tomlinson relates the purely playful, pastoral settings in this book to the style of Marenzio, and those that invoke affective dissonance to the style of Luzzaschi. Of the latter, Monteverdi's setting of Guarini's *Baci soavi e cari* is the

best-known madrigal in the volume, with Luzzaschi's *Gratie ad amor, o me beato e lui*(1582) as a possible intertext. The piece prefigures later Monteverdi madrigals in its informal but clear division into two sections of roughly equal length, the second beginning after a full cadence with theatrical, homophonic declamation. The volume is notable also for the first two of Monteverdi's cycles of linked madrigals, which represent an important device of the period for constructing extended musical forms. In *Ardosì, ma non t'amo – Ardi o gela a tua voglia – Arsi et alsi a mia voglia*the intertext is Ingegneri's setting of the same poems (by Guarini and Tasso), and the cycle provides a graceful compliment to his teacher with which to end the volume.

With the second book of madrigals SV40–59 (1590) Monteverdi, whether or not he was already working at Mantua, had 'spiritually left Cremona' (Arnold, D1963). The influence on this and the third book SV60–74 of the work of Giaches de Wert has often been noted; it reflects a concern with an affective, audience-orientated aesthetic just as much as do the monodies of the period. *Ecco mormorar l'onde*, the most celebrated madrigal in the second book, is closely modelled on Wert's *Vezzosi augelli in fra le verdi fronde*; to support the description of a lakeside dawn, Monteverdi exploited a varied range of madrigalisms within Wert's narrowly circumscribed tonal range (with hardly any variation within an F-final tonal type), including his distinctive use of homophony and of static recitation on single notes.

But the emotional thrust of the piece comes less from these than from Monteverdi's deployment of descending, stepwise diatonic chains of thinly disguised 5-3 chords, which are indeed not unique to this madrigal in the second book, and which were recognized by Leichtentritt (G1909–10) as typical of the composer's mature style. This feature is introduced very significantly at the point, in the final rhyming couplet, where the verse turns from describing external nature to the expression of the poet's amorous feelings, with a play of words on the name Laura: 'L'aura è tua messaggiera, e tu de l'aura, / ch'ogn'arso cor ristaura'. The clear, almost schematic structure provides the work with a seemingly inexorable musical logic, increasing in power towards the final cadence, which strongly underlines the affective power of Tasso's verse.
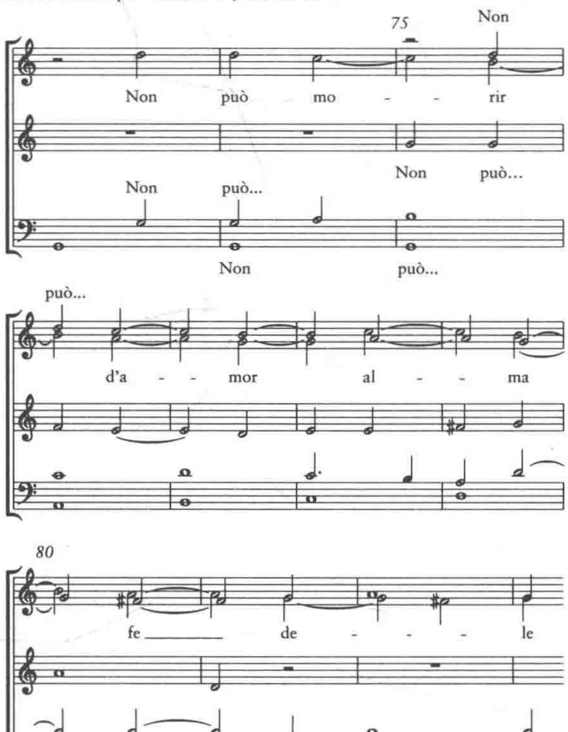
8. WORKS FROM THE MANTUAN YEARS. Besides introducing Monteverdi to the music and the aesthetic of Wert, the court of Duke Vincenzo I Gonzaga provided him with the stimulus for creating a number of different styles, and some of his largest and most impressive and complex works, such as *Orfeo*, *Arianna* and the Vespers. It was here also that his classic madrigal style (as this has usually been regarded in Monteverdi reception, represented above all in the third and fourth books) was formed, and here, stimulated by the controversy with Artusi, that he articulated his notions of a *seconda pratica*.

The first publication for Mantua was the third book of madrigals SV60–74 (1592), which already contains some of Monteverdi's best work; many of the madrigals again show the influence of Wert in the expressive, chromatic (and distinctly modern) approach that Monteverdi takes. This is well suited to the 'heroic style' (Tomlinson, D1987) of the settings in this book of passages from Tasso's *Gerusalemme liberata*, distinguished by Tomlinson from an 'epigrammatic style' that characterizes the settings of Guarini in the third book and also in the fourth and fifth books.

The epigrammatic style of many of these Guarini poems closely matches a poetic and musical ideal of the period: the resolution, in a final clinching 'acumen' or dénouement, of a witty (often paradoxical) conceit developed in a preceding 'expositio'. To create these dénouements, tonally unified musical structures were particularly suitable owing to their capacity to generate a fiction of inevitability: hence the epigrammatic style often depends on strong, final cadential progressions, with or without the intensification provided by chains of suspended dissonances. An example of such dissonances from the third book, though for an intermediate cadence suggested by the verse 'non può morir d'amor alma fedele', is the Guarini setting *Stracciami pur il core*, still remembered in the 18th century as a prime example of Monteverdi's irregular dissonance practice (*BurneyH*; G.B. Martini, G1775/*R*) (ex.4).

Guarini settings continued to dominate the fourth book of madrigals SV75–93 (1603) and the fifth book SV94–106 (1605), which contain works composed by Monteverdi since the late 1590s, as is attested by the quotation of several of them by Artusi. The epigrammatic ideal underlies what are arguably the finest madrigals in the fourth book and some of the finest Monteverdi ever composed: here the objective narration of the initial *expositio* is clearly demarcated in formal terms from the final *acumen*. For example, in the setting of Guarini's *Cor mio, mentre vi miro* the *expositio*, with objective narration set largely in Wert's block-chord declamation, concludes at a clear formal cadence halfway through the madrigal; the second half begins with a rhetorical outburst, still in

Ex.4 *Stracciami pur il core* SV64, bars 73–83



homophonic declamation, and the *acumen* of the final rhyming couplet gradually resolves into affective, imitative polyphony through a transition in which the bass of the outburst serves as a countersubject. Similar transitional devices, and a similar final resolution into tonally unified, goal-orientated polyphony for the *acumen*, are effectively used in *Sfogava con le stelle*: this madrigal, one of whose intertexts is Caccini's setting of the same words (see §6 above), has a wide variety of types of declamation, differentiated for formal purposes, and also exploits anomalous wide ranges for the sake of increasing contrasts; its varieties of declamation famously include unmeasured chanting on a chord in the manner of *falsobordone*. And in Guarini's *Ohimé, se tanto amate* the three-part structure of the verse is matched in a tripartite form in the music (bars 1–19, 20–38, 39–67); in the lengthy third section, the affectiveness of the conclusion is achieved mainly through the multiple repetitions of the word 'ohimé' rather than through thorough-going polyphony.

The extensive exploitation in the fourth and fifth books of Wert's block-chord declamation, especially in the settings of texts from Guarini's *Il pastor fido* in the fifth book, is indicative of a certain degree of theatricality, even though the settings are for five voices, and even when (as in *Cruda Amarilli, che col nome ancora* and *O Mirtillo, Mirtillo anima mia*) the texts are monologues in their dramatic context rather than choruses. (This is not to claim, however, that the madrigals in either of these books were used for theatrical performances, despite the performances of *Il pastor fido* at Mantua in 1598.) The extent of the theatrical, declamatory style in the fifth book, which is especially prominent in the madrigal cycles, such as *Ecco, Silvio, colei che in odio hai tanto*, is such that affecive polyphonic endings are often avoided, and (even though the tonal structure of these madrigals is usually closed) the structures in consequence have far less of the sense of an ending than do those of earlier collections. The theatrical style of these pieces is reinforced by the dissonance treatment that was criticized by Artusi, as for instance in the unprepared 7ths and 9ths in *Cruda Amarilli, che col nome ancora*: these divergences from strict practice are justified by the rhetorical demands of the text. In fact they are less infringements of the rules of counterpoint than extensions of them: the required preparations and resolutions of dissonances are usually found in voices in the texture other than those formally required; but it is their origin in extemporized ornamentation that is significant in the present context.
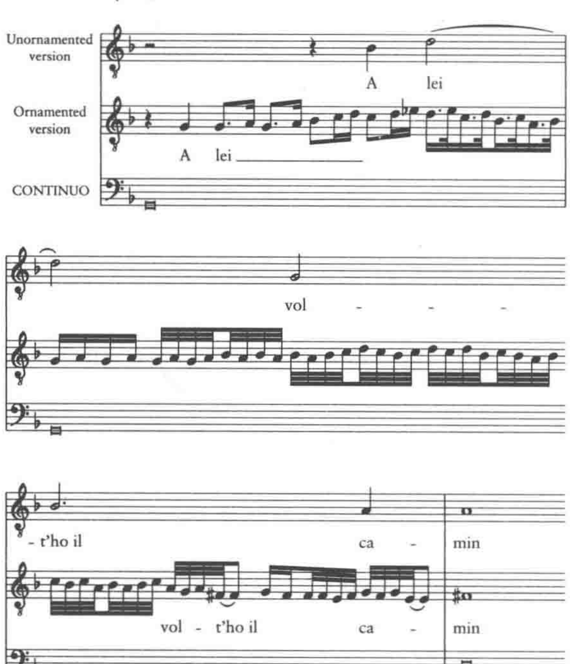
Another innovation of the fifth book is Monteverdi's provision for the first time for continuo settings in the madrigal, though this is an essential part of the texture only in the last six madrigals in the volume. Apart from solo sections within madrigals, he ignores solo monodies in the volume, even though they were highly popular at the time. His very individual combination of the expressive potential of the new medium with the sonority and rhetoric supplied by traditional polyphonic procedures is brilliantly exemplified in *T'amo mia vita, la mia cara vita*. The opening words, sung by a solo soprano, alternate antiphonally with the rest of the poem sung syllabically by an ATB trio, until the final 18 bars, when the quinto enters for the first time and the opening words are taken up polyphonically by all five voices, the phrase of text is at last completed and the music reaches its tonal goal, providing a strong emotional release of tension.

The fifth book, then, may resemble some of the theatre music in various genres, notably ballets, *intermedi*, operas and incidental music to plays, that Monteverdi was required to compose during his Mantuan employment. It is, however, not altogether like the operas *Orfeo* (1607, published in full score) and *Arianna* (1608) that were also products of this period: this new genre, unlike Guarini's pastoral tragicomedy, was not prestigious enough to raise serious literary controversy, and contemporaries as yet felt no need to justify its non-compliance with Aristotelian literary theory, nor to concern themselves about the unities. And there are numerous links between Monteverdi's early operas and other ephemeral courtly entertainments: works such as *Orfeo* are put together in eclectic fashion from established styles and elements as well as modern ones (balli with dancing, madrigals, monody, echo effects etc.). Nevertheless, there is some justification for interpreting these operas in terms of historically significant innovation: they were highly regarded by contemporaries for their capacity to 'move the passions' to an extent unknown in other entertainments, and this psychological interest lays the foundation for most later opera.

Both the poetry and the music of *Orfeo* are modelled in a number of respects on Peri's *Euridice*, which, like it, is a *favola pastorale*; but *Orfeo* is a work of much greater dimensions. It also draws on a much larger instrumental ensemble, with differentiated instrumentation used in traditional fashion to symbolize the various spheres in which the drama is played out (recorders for the pastoral scenes, trombones for the underworld etc.). The work is hardly homogeneous: there is a good deal of variety in the monodic sections and waywardness in the recitative, and indeed the printed librettos show that the ending of the work may have been altered, from a more traditional ending with a confrontation between Orfeo and the Bacchantes. Yet substantial sections of the work, especially in Acts 1 and 2, are constructed as unprecedentedly large-scale unified forms. 'Lasciate i monti' from Act 1, for instance, is virtually a balletto in the style of Gastoldi, with the clear tonal unity that one would expect from such a piece, even though it vacillates between a G major and G minor tonal type and is thus far from modally unified in the old-fashioned sense. These forms are clarified with short recurrent instrumental ritornellos which act as refrains, and the ritornellos themselves are unified through unambiguous tonal goal-orientation. At the heart of the opera is the remarkable Act 3 set piece 'Possente spirto e formidabil nume': this great set of strophic variations, with elaborate, virtuoso instrumental ritornellos, in which Orfeo charms Caronte to sleep, is presented with two alternative versions of the vocal line, one plain and the other highly ornamented (ex.5). The latter is perhaps, as Pirrotta suggested (*PirrottaDO*), an authoritative exemplar of the *genere rappresentativo*, and the piece as a whole may be viewed 'as an important landmark on the road to the "natural way of imitation"' (Fenlon; see Arnold and Fortune, D1968, 2/1985, p.275).

The style of some of the arias in *Orfeo*, such as 'Vi ricorda, o boschi ombrosi' from Act 2, with syllabic setting and swinging hemiola rhythms, is reflected also in the first set of *Scherzi musicali* sv230–45, also of 1607. These three-voice pieces (in fact accompanied duets,

Ex.5 *Possente spirto, extract*



though all three voices are texted) are strophic, with instrumental ritornellos. Most of the verse is by Gabriello Chiabrera and exemplifies his new Anacreontic canzonetta genre, crucially important to the modern style of the period, with stanzas typically of six to ten verses, with an extreme variety of syllabic length (many very short). It is possible that Chiabrera's poetic style is associated with French influence in Monteverdi's music (see Pirrotta, G1968). The composer's brother Giulio Cesare was responsible for editing the collection (himself contributing two of the pieces) and he appended to it the *Dichiaratione* as an apologia for the 'perfections of modern music', one of the key documents for an understanding of the *seconda pratica*, which may be exemplified above all in these works (see Ossi, I1992).

Monteverdi's next opera, *Arianna* (1608), seems to have outshone *Orfeo* in the eyes of his contemporaries: indeed there was one confirmed revival of it. It is now lost except for the libretto, by Rinuccini, and for the setting (surviving in multiple versions) of Arianna's lament, 'Lasciatemi morire' SV107, a work which itself supplied models for *imitatio*to numerous later composers (e.g. Porter; see Fenlon and Carter, F1995). This is highly regrettable, because the work clearly marked an advance: Tomlinson (D1987) has pointed out that, unlike the monody in *Orfeo*, the version of this lament that was sung on stage may have been a solo song accompanied polyphonically by viols – not monody but 'pseudo-monody'; and the opera itself laid claim to greater generic pretensions than *Orfeo*, being described as a tragedy rather than a *favola*. Nevertheless, there were clearly points of similarity between the two, with interpolated choruses being used to construct larger forms, and similarities are only to be expected given that the composer was obliged to work in haste. Other more minor entertainments of the same year include the *Ballo delle ingrate*, again with a libretto by Rinuccini, which was published in the eighth book of madrigals (1638). For publication the work was altered, although the full extent of the alterations (which included re-scoring for strings alone) is not clear.

Two years later, in 1610, Monteverdi published his *Vespro della Beata Vergine da concerto* SV206–206*a* (dedicated to Pope Paul V), even though he was not engaged at Mantua as a composer of sacred music. The volume contains the highly conservative Mass *In illo tempore* SV205 mentioned above (§6), as well as psalms for Vespers and motets ostensibly without a liturgical purpose; but the latter two elements in effect form a portmanteau of several Vespers settings, which make use of a variety of styles including the most modern. Monteverdi provided music for a celebration of Vespers accompanied by virtuoso instrumentalists as well as one accompanied by the organ alone, with two separate settings of the *Magnificat* (one for six voices and one for seven, the latter probably a parody of the former) corresponding to these two possibilities, quite apart from the further possibilities of omitting some of the numbers, omitting or retaining the optional ritornellos etc.. The question of the original purpose of the work has received extensive discussion (summarized in Whenham, H1997), and is still not quite settled; broadly, Monteverdi seems to have published the collection as a compositional portfolio to demonstrate mastery in a variety of contemporary church styles, and the work, or part of it, was very possibly originally used for the solemn Vespers sung at the inauguration by Vincenzo Gonzaga, at Mantua in 1608, of a new order of chivalry in honour of Christ the Redeemer (see Fenlon, H1977).

It is not surprising, then, that the 1610 Vespers has many features, and some specific music, in common with *Orfeo*, and that it is written for essentially the same forces. Indeed the initial 'Domine ad adiuvandum' SV206/1 is a reworking of the instrumental toccata with which *Orfeo* begins, with the addition of choral *falsobordone* chanting; and the splendid setting of the 'Duo Seraphim' SV206/7, for three tenors, has much directly in common with 'Possente spirto', Monteverdi representing the singing of the angels with his most ornate style. Some of the procedures used in the Vespers are traditional ones – cantus firmus, *falsobordone*, Venetian canzone, separated choirs – but are presented in a highly modern aspect; others are drawn from the modern madrigal style, with madrigalisms including echo effects and chains of dissonances used for expressive and rhetorical purposes, and with ritornellos constructed to project a unified, unambiguous tonality, with schematic (often sequential) forms like those of the instrumental ritornellos in *Orfeo*. In the Vespers, as in *Orfeo*, Monteverdi showed great skill in constructing large, symmetrical formal structures; but 'the organizing force underlying nearly all of the 14 pieces is the process of variation, expanded and deepened far beyond anything found in *Orfeo*' (Kurtzman, H1978). Both these aspects are amply illustrated in the great 'Sonata sopra "Sancta Maria, ora pro nobis"' SV206/11, which was very possibly intended as a substitute for a *Magnificat* antiphon (Blazey, H1989). It is an essentially instrumental piece, one of the largest and most impressive of the period, with 11 statements by a soprano voice of a simple plainchant litany invocation as a cantus firmus, each time to the text 'Sancta Maria, ora pro nobis', over continuous variations in the instrumental voices. The

whole movement falls into a large ternary structure: the first of the sections is apparently a purely instrumental ritornello, preceding the first statement of the cantus firmus, including rhythmic transformations of the sort used at the period, and by Monteverdi, for pairs of dances; but even this turns out at the end to be a further variation, and accompanies the final two invocations of the litany. Such inventiveness takes the work well beyond its obvious resemblance, often noted, to the style of Giovanni Gabrieli.

9. Works from the Venetian years. Monteverdi's first publication after his appointment at Venice was the sixth book of madrigals sv107–16, which appeared in 1614; two of the pieces in this book survive also in earlier versions (*Misero Alceo, dal caro albergo fore* sv114*a*, with a simpler middle section for tenor; *Presso a un fiume tranquillo* sv116*a*, with alternative transitions between the sections: see Watty, G1985–6). The collection no doubt preserves a repertory written at the end of Monteverdi's Mantuan period: pride of place in it is given to the extended lament from *Arianna*, in a version (sv107) for five voices, and Monteverdi is known to have been working in 1610 on the other major work in this collection (also a lament) the *sestina Lagrime d'amante al sepolcro dell'amata* sv111. Besides these there are several settings of verse by Marino, such as *Presso a un fiume tranquillo*, structured in concertato fashion by setting closed sections in near-homophonic choral declamation (for the narration) against sections for solo voices or duets in which the pastoral characters speak in the first person; these may be the newest works in the volume, though, like the other works in the sixth book, none of them requires independent instrumental parts other than the continuo line.

Up to 1628 Monteverdi was continuing to write works for Mantua; several were completed and others left unfinished. The ballo *Tirsi e Clori*, on a much smaller scale than the Mantuan operas or the Vespers, is one that was completed and performed in 1616 (it was published at the end of the seventh book of madrigals). It is a short dialogue-madrigal for two singers accompanied by a string ensemble; Tirsi's interventions, and then a concluding duet by both singers, are in a dance-like triple time, ending with a recurrent refrain; Clori's are in a more expressive monodic vein. This dialogue is followed by a *ballo a 5 con istrumenti e voci, concertato e adagio* (i.e. 'ad lib'), an extended madrigal.

In the same year, 1616, Monteverdi was required to set a *favola marittima*, *Le nozze di Tetide*; he presumed that an operatic setting was required, and the libretto seemed to him quite inappropriate to the demands of the genre, because, as he wrote to Striggio,

> I see that the interlocutors are winds, *amoretti*, *zefiretti* and sirens, so that many sopranos will be needed; and also that winds – west winds and north winds – have to sing. How, dear sir, if winds do not speak, shall I be able to imitate their speech? And how, by such means, shall I be able to move the passions? Arianna moved us because she was a woman, and Orfeo did the same because he was a man and not a wind . . . I find that this tale does not move me at all and is even difficult to understand . . . Arianna inspired in me a true lament, and Orfeo a true prayer, but I do not know what this will inspire in me.

But the piece was intended as a set of *intermedi*; and the notions of affective 'truth' that Monteverdi invokes are irrelevant to that genre. In any case, the commission was cancelled in 1617. Lost works that were completed and performed at this time include the opera *Andromeda* (1620) and *Apollo* (also 1620, known only from the letters of Monteverdi), which was possibly a pastoral with a ballo.

In 1619 the seventh book of madrigals sv117–45 was published, with the general title 'Concerto'; this volume significantly contains few monodies in the true sense (with the notable exception of the two 'love letters', both described as being *in genere rapresentativo* (in other words to be 'acted' as well as sung), *Se i languidi miei sguardi* and *Se pur destina e vole*). Monteverdi alluded to monody in his own ways, however: *Con che soavità, labbra adorate*, to a text by Guarini, for example, is an extensive solo for soprano alone accompanied by, and alternating with, three instrumental choruses of unparalleled sonorous splendour. But this piece bears out Tomlinson's point (D1987) that Marinist aesthetics still dominate in this volume: even when Monteverdi returns here to setting Guarini he is interested mainly in following moment-by-moment imagery rather than in constructing affective conclusions to madrigals, as he had in the Guarini settings in the fourth book of madrigals. This is less the case in *Interrotte speranze, eterna fede*, a setting of a sonnet (also by Guarini), another piece that (despite being a duet for two tenors) seems to be effectively an elaboration of a monody: the final sestet of the sonnet is given a musically expansive setting, with imitative polyphony, which well matches the *acumen* of the ending, particularly since the octave of the sonnet is set in a

3. Final page of autograph letter (10 September 1627) from Monteverdi to the Mantuan court chancellor, Alessandro Striggio, giving his reasons for refusing to return to the service of the Gonzagas (I-MAa; trans. in Arnold and Fortune, p.73)
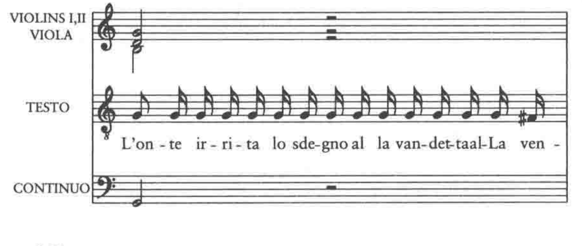
manner that is highly unified tonally and restrained from the mimetic point of view.
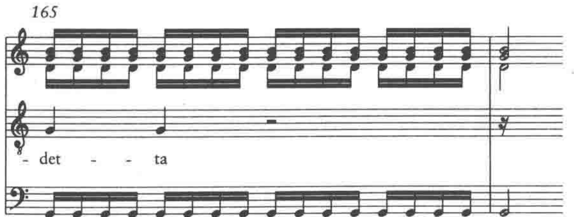
Nevertheless, rather than monodies the volume overwhelmingly favours chamber duets, some requiring considerable virtuosity from the singers, and also larger works with contrasting successive sections for full ensemble (some also with instrumental groupings) and solos or duets. And the best known of the works in the seventh book are duets that combine clear tonal structure with the principle of continuous strophic variation, and it is their structure that makes them effective, whether in the repetitive bass pattern of the romanesca *Ohimé, dov'è il mio ben, dov'è il mio core?*, over which the two high voices weave expressive dissonances within tightly unified minor-mode tonality, or in the cheerful major-mode *Chioma d'oro*. The latter is equally unified tonally, being a canzonet to which a threefold ritornello is added (the three ritornellos themselves being interrelated), with each stanza a variation over the bass line; it was reworked with highly interesting further variations as a Vesper psalm, the first *Beatus vir* SV268, in the *Selva morale e spirituale* of 1641 (details in Steele; see Finscher, D1986).

For a private performance for Girolamo Mocenigo in Venice in 1624 or 1625 Monteverdi composed the *Combattimento di Tancredi et Clorinda*, a setting of stanzas from Tasso's *Gerusalemme liberata*; and further extracts from that poem formed the text for his *Armida abbandonata* (lost), written for Mantua in 1626–7. The *Combattimento* is in sharp contrast to *Tirsi e Clori*: besides the two combatants, Tancredi and Clorinda, there is a *testo* (narrator) and short programmatic interpolations by the (string) orchestra representing horses trotting, battle being joined, Clorinda dying etc.; the vocal sections are in a fragmented recitative style verging on arioso. Most strikingly, Monteverdi uses his *genere concitato*, the 'excited genre' that depicts battle through the division of long notes into rapid repeated semiquavers, in some of the orchestral interpolations (ex.6).

The work was published in the eighth book of madrigals: Monteverdi included it as a proof that his *genere concitato* was by no means novel in 1638, and provided it in that volume with instructions for performance in extraordinary (and perhaps intentionally intimidating) detail. And indeed this work reflects a new aesthetic ideal, exemplified particularly clearly in the

Ex.6 *Il combattimento di Tancredi e Clorinda* SV153, bars 164-5





genere concitato. This ideal, probably datable to the early 1620s, resembles the poetic aesthetic of Marino and is perhaps derived from it. It finds its expression in the vivid, mimetic representation in the music of pictorial conceits, ostensibly remote from the world of the love poetry into which they are introduced, that change rapidly from moment to moment; and it is reflected also in Monteverdi's approach to Strozzi's *La finta pazza Licori* as expressed in a series of letters of 1627. This lost, probably unfinished, opera was a comedy whose heroine was to simulate madness in order to please Aminta, and various disjointed, non-musical, programmatic effects were to be exploited in order to represent her psychology; Monteverdi wrote that 'the imitation of this feigned madness, being concerned only with the present and not with the past or future, consequently must be based on the single word rather than the sense of the phrase'.

In 1632 a further volume of *Scherzi musicali* SV246–51 was published, containing simple strophic continuo songs for solo voice together with masterly works making use of continuous variation over repeated bass patterns. One such is *Quel sguardo sdegnosetto*, with three stanzas which have almost identical basses but are set with continuous, inventive melodic variation in the vocal part; the surface simplicity of the canzonetta style and the diatonic tonality are offset by the irregularity in design, with five-bar as well as four-bar phrases. The outstanding work in the collection is the great *ciaccona* for two tenors, *Zefiro torna e di soavi accenti*, whose text (by Rinuccini) is a sonnet modelled on the Petrarch sonnet already set by Monteverdi in the sixth book (*Zefiro torna e'l bel tempo rimena*). By far the greater part of this piece consists of repetitions of a bass pattern (also used for a transition in *Quel sguardo sdegnosetto*), which ensures tonal unity of a simple kind, owing to its being framed as a simple cadence in a G major tonal type: over these repetitions, outstandingly inventive variations unfold in virtuoso passage-work. But, characteristically, the repetitions of the chaconne bass do not suffice to generate the form. Instead, the triple-time motion is startlingly interrupted for the word 'piango', first with an (apparently) discontinuous E major triad in duple time, and then a second time, also in duple time, with striking dissonances; this twice allows for resumption of the chaconne bass and finally for a peroration, giving a sense of a closed form that would otherwise have been difficult to achieve.

An aesthetic that is in some respects rather different from that projected by the Mantuan and Venetian worlds of previous collections is encountered in the eighth book of madrigals SV146–67, otherwise known as the *Madrigali guerrieri, et amorosi*, which is dedicated to the Habsburg Emperor Ferdinand III. In the preface Monteverdi set out an apparently doctrinaire antiquarian agenda:

The principal passions or affections of our mind are three, namely anger, moderation and humility or supplication; so the best philosophers declare, and the very nature of our voice indicates this in having high, low and middle registers. The art of music also points clearly to these three in its terms 'agitated' [*concitato*], 'soft' and 'moderate'. In all the works of former composers I have indeed found examples of the 'soft' and the 'moderate', but never of the 'agitated', a genus nevertheless described by Plato . . . in these words: 'Take that harmony that would fittingly imitate the utterances and the accents of a brave man who is engaged in warfare'. And . . . I have applied myself with no small diligence and toil to rediscover this genus. After reflecting that according to all the best philosophers the fast pyrrhic measure was used for lively and warlike dances, and the slow spondaic measure for their opposites, I considered the semibreve, and proposed that a single semibreve should correspond to one spondaic beat; when this

was reduced to sixteen semiquavers struck one after the other and combined with words expressive of anger and disdain, I recognized in this brief sample a resemblance to the passion which I sought.

This should perhaps not be taken literally as a manifesto of the *seconda pratica* (whatever that may have meant to him at this stage in his career and with his Viennese patron in mind): Monteverdi may merely be indulging a rhetorical conceit in order to illustrate a rhetorical topos and in so doing to justify an elaborate compliment to his patron. But in any case he provided a precise description of the *concitato* genus in technical terms; and the description matches the passages in the collection that prominently feature semibreves divided into semiquavers in this manner, often using no other notes than those of the G major triad in any voice, and uncomplicated rhythms without syncopation, at points where 'war' or related ideas are touched on in the text. (Of course from one point of view this is only an extreme example of the mimetic Marinism, the isolation of external images that can be imitated in musical effects, that is thoroughly Italian and already encountered in other Monteverdi works. And from another, it represents a return to the traditional fanfare motifs that had been a part of the *battaglia* tradition in the wider European context, and, before it, of the love poetry using bellicose imagery as a conceit, that stretches back to the late Middle Ages in France.)

Monteverdi had been cultivating connections with the Habsburgs since the early 1630s or before, and may have sent the contents of the eighth book (or some of them) to his patron in manuscript well before he revised it for publication (see Saunders, G1996). Even the works in this collection that were clearly written earlier, for Venice, such as the *Combattimento di Tancredi et Clorinda*, seem likely to have been revised, perhaps in order to conform with the agenda outlined in the preface quoted above: for example, wind instruments were eliminated from the ensembles, and it may not be coincidental that Plato disapproved of them.

The volume is carefully laid out in two symmetrical halves, with 'warlike madrigals' in the first and 'amorous madrigals' in the second; each half begins with a large six-voice Marino setting (*Altri canti d'Amor, tenero arciero* in the first, *Altri canti di Marte e di sua schiera*in the second), followed by a large-scale Petrarch setting (*Or che'l cielo e la terra e'l vento tace* SV147; *Vago augelletto che cantando vai*). Each half continues with duets for tenors and other works, and concludes with a theatrical piece (the *Combattimento*and the *Lamento della ninfa*) followed by a ballo to a text by Rinuccini.

It is perhaps unsurprising that the works usually regarded as the masterpieces of this volume, *Or che'l cielo e la terra e'l vento tace* and the *Lamento della ninfa*, are among its most expansive. Nevertheless, *Or che'l cielo* is among the most fragmented and from some points of view disjointed. It is a setting for six voices, two violins and continuo, of a Petrarch sonnet; the first four verses of the poem describe a nocturnal land- and seascape, and are set by Monteverdi as a self-contained tonal unit beginning with evocative declamation in the style of Wert, and of some of his own early madrigals, tutti, in a low register on a single chord. Similar homophonic declamation concludes the next two verses. Declamation thus frames, and supplies a secure context for, the very fragmented, declamatory exclamations that Monteverdi uses for the text 'veglio, penso, ardo, piango'. But the last two verses of the octave of the sonnet break through this unity, with two substantial sections on G major triads making use of the *genere concitato* for the text 'guerra è il mio stato', even though the *prima pars* of the madrigal concludes once again with tutti declamation. The *secunda pars*, *Cosí sol d'una chiara fonte viva*, again illustrates much of the text in a moment-by-moment way; but the final madrigalism, the illustration of the word 'lunge', is calculated by Monteverdi so as to provide a more than satisfying ending. The solo tenor sings the word to an extraordinary melisma over seven bars, covering an octave and a 6th – and then the full ensemble caps this with a melisma in which the bass covers almost two octaves, and the full range of the ensemble is three and a half octaves, as the music moves into the final cadence.

The celebrated *Lamento della ninfa* is a setting in the *genere rappresentativo* of a ten-stanza strophic canzonetta text by Rinuccini, with rubrics for the performance. Earlier composers (e.g. Antonio Brunelli and Kapsberger) had set this text in simple strophic fashion, but Monteverdi virtually eliminated the strophic structure. He set the first three strophes, omitting the refrains, for TTB ensemble, in an almost pure declamatory style, as an introduction; the last stanza is similarly set and concludes the piece. Between these sections, which are cast in a third-person narrative voice, the remaining six strophes are set as a chaconne, the soprano voice taking the part of the nymph in first-person declamation against comment (mainly the refrain) from the male-voice trio. The work is typical of the Marinist aesthetic in that it sacrifices coherent unity as a structural whole, whether modally in the older sense or tonally in the modern sense, to moment-by-moment depiction of changing emotional states (the introduction and conclusion are quite fragmented). Yet a fiction of coherent unity is nevertheless projected, on the strength of the central chaconne, which is based on a short bass pattern comprising a descending tetrachord: as an 'emblem of lament' (Rosand, G1979) this is a powerful symbol of affective unity, and as one of the paradigmatic progressions underlying the early 17th-century tonal language (Chew, J1989) it is an equally powerful generator of tonal unity within the extensive section in which it is used. Thus the work combines more than one of the aesthetic positions espoused by Monteverdi during his career, even though they are ostensibly incompatible; and in doing so it is quite representative of his achievement as a whole.

In 1641 (some partbooks are dated 1640) there was published the *Selva morale e spirituale*, and a comparable volume, the *Messa et salmi*, appeared posthumously (1650). Between them these volumes contain a large amount of liturgical and other sacred music, which still no doubt represents only a selection of the works written throughout Monteverdi's service in Venice. In these works the divided-choir manner of earlier Venetian church music is abandoned but a broad spectrum of styles is nevertheless represented. The volumes include two mass settings with organ accompaniment SV257/257*a* (*Selva morale*) and SV190 (*Messa et salmi*). These are concise settings, much less consciously academic than the 1610 *Missa a 6 voci da capella* SV205 and essentially in a modern diatonic style, but they project the *stile antico* by avoiding irregular dissonance practice and madrigalisms; homophonic declamation is mainly limited to short passages in the Gloria and Credo. However, the alternative version of the *Selva*

morale mass, SV257*a*, is more mixed in style, substituting concertato settings of the 'Crucifixus', 'Et resurrexit' and 'Et iterum' (with violins) for the corresponding *a cappella* versions.

Besides these, there are numerous Vesper psalms, canticles, hymns and settings of the final Marian antiphon *Salve regina*. The psalms are mostly in concertato style, but, unlike the 1610 psalms, without plainchant cantus firmi; but a few are in the old *a cappella* style. As Stevens has pointed out (*Monteverdi: Sacred, Secular and Occasional Music*, D1978), the collection provides in effect for a Vespers celebration with up to eight soloists, a string ensemble and three or four trombones, and another with few soloists and no more than two violins. The concertato works draw heavily on the canzonetta style, with closed tonality, refrain and rondo structures, and imitation of text images in the Marinist manner; for instance, the great monody for bass voice and continuo from the *Selva morale*, *Ab aeterno ordinata sum*, resembles the virtuoso bass monodies in the eighth book, being cast in an expansive section in duple time, fragmented in expression through numerous madrigalisms (downward leaps of almost two octaves for 'abissi', semiquaver runs for 'aquarum' and 'flumina', sharply rising phrases for 'montes' etc.), followed by a canzonetta-like triple-time section and concluding with a brief coda. Other elements drawn from secular music include the echo effects used in a troped *Salve regina* with violins SV283; in this work the violins accompany the text of the actual antiphon, with continuo alone used for the tropes (each concluding with an echo effect, '. . . porta orientalis? Talis', '. . . introducta autem vita? Ita' etc.), and a characteristic large-scale structure is thereby created. The most uncompromising of these settings is the *Laetatus sum I* SV198 from the *Messa et salmi*, for six voices, trombones, bassoon, violins and continuo: a *basso ostinato* is here taken to the limits, with a single-bar motif repeated (in a manner reminiscent of *Zefiro torna e di soavi accenti* SV251) more than 100 times in duple time, then more than 70 times in triple time. Over this there are constantly changing phrases alternating with ritornellos, changing combinations of voices and instruments, and one or two madrigalisms illustrating details of the text (for example a divided scale rising through an octave and a 4th for 'ascenderunt'). An electrifying change, very like that in *Zefiro torna* at the equivalent point, ushers in the Gloria, but (another madrigalism) there is a return to the ostinato at 'et semper et in saecula' to bring the piece to a close with more repetitions, 'world without end'.

And in 1640 Monteverdi entered the operatic scene at Venice. *Arianna* was revived that year, and two new operas based on Greek and Latin epic were produced: *Il ritorno d'Ulisse in patria* (1640, surviving in a not quite complete version) and *Le nozze d'Enea in Lavinia* (1641, lost). There are problems of attribution with *Il ritorno d'Ulisse* but no-one has ever suggested that the work is remote from Monteverdi's original conception. In it, as also in *L'incoronazione di Poppea*, the various different aesthetic and technical ideals of earlier works are again brought into new syntheses. However, the backbone of *Il ritorno d'Ulisse* is no longer recitative, as in *Orfeo*. Instead, 'neutral' communication is now to some extent the province of aria, meaning not only tunefulness and tonal unity but also closed musical forms. (Badoaro, the librettist of *Il ritorno d'Ulisse*, acknowledged in the preface to *L'Ulisse errante* the consequent obvious lack of verisimilitude in opera of this period, but defended it on the grounds of utility ('to give more time for the changes of scene') and of fashion ('devoting ourselves to pleasing modern taste').) Once again, this opera is governed by the aesthetic requirement to mimic larger-than-life emotions on a constantly changing basis. (It is no doubt for this reason that Monteverdi anticipated later composers in being prepared at times to override the implicit direction of his librettist. For instance, Eumaeus's triple-time aria 'O gran figlio d'Ulisse' (II.ii) was cast by Badoaro as recitative in seven- and 11-syllable verses, and owes its highly affective (but within the work anomalous) style of word-repetition to the fact that Monteverdi ignored the implicit claims of the text.) The climactic scene in Act 2, in which Ulysses alone is able to draw his bow, typically combines this Marinist mimetic aesthetic with seemingly incongruous elements as found in works of the Mantuan period: it has a rondo-like refrain structure (a brief, tonally unified instrumental sinfonia following each unsuccessful attempt by the suitors), interrupted at Ulysses's intervention by a *sinfonia da guerra* in the *genere concitato* (with repetitions of G major fanfare motifs and rapid, measured repetitions of G in the bass in the style of the eighth book) which, together with claps of thunder, accompanies an entry of Minerva in a stage machine.

In the 1642–3 season Monteverdi's last opera, *L'incoronazione di Poppea*, often considered his supreme masterpiece, was first performed in Venice. This is a setting of a highly unusual historical libretto by Busenello: in the dénouement not only are reason and morality defeated in the final triumph of love, but this triumph is itself obviously evanescent and illusory. Busenello was a senior member of the Accademia degli Incogniti, a group with sceptical and heterodox views, who outspokenly rejected the authority of the Ancients; however, their historiography was shaped by Tacitus, on whom this libretto is based. Serious doubts have been cast on the extent of Monteverdi's responsibility for this work in the surviving versions: Curtis (B1989), for instance, regards the role of Otho as having been rewritten and the final scene as having been added by other hands. But the compositional technique relies on the same Marinist mimetic devices that were used in *Il ritorno d'Ulisse* and that Monteverdi had outlined as his own for *La finta pazza Licori*: rapidly changing images corresponding to single words in the text, sacrificing the musical continuity in order to mirror rapidly changing psychological states in the characters. This is particularly marked in the music for Nero, underlying the unstable psychology of the character.

Another, apparently opposed, characteristic of these late operas may in fact also be due to the influence of Marino: the frequent use of canzonetta forms and techniques for dramatic dialogue, even that of a serious or tragic character. Moreover, such canzonetta structures may even be cast in recitative verse, allowing Monteverdi considerable freedom in the manner in which he makes use of them. Otho's aria in Act 1 scene i, for example, represents a typical form for this period. The verse is written in seven- and 11-syllable lines, and thus apparently as recitative; yet it falls into four matching stanzas, each of one seven-syllable verse and a rhyming pair of 11-syllable verses. Monteverdi's setting of the first stanza begins as recitative, yet turns to arioso at the end; each

succeeding stanza is set as a triple-time aria (a procedure necessitating a good deal of textual repetition) and each represents a variation on the same material, with a good deal of flexibility in the vocal line. These stanzas are tonally self-contained in a D-final tonal type; yet they are formally separated from one another by a short unvarying instrumental ritornello in a C-final tonal type. One of the finest of such canzonetta structures in the opera occurs in Act 2 scene iii; Seneca's companions are given a chromatic setting of aria verse comprising eight-syllable lines, with three different textures, interspersed between instrumental ritornellos, to create a large-scale symmetrical structure that recalls some aspects of the structure of *Orfeo*.

Finally, another important posthumous publication besides the *Messa et salmi* appeared, far more miscellaneous in structure than any supervised by Monteverdi during his lifetime: the ninth book of madrigals SV168–78 (1651). This contains a substantial number of pieces that had appeared earlier, from the eighth book and from other collections, together with numerous previously unpublished works, mostly trios (some very slight) from a generation earlier. One triple-time trio for three sopranos, in alternating stanzas, *Come dolce oggi l'auretta*, with a text by Giulio Strozzi, is the sole surviving number from the opera *Proserpina rapita* of 1630.

10. HISTORICAL POSITION. Various problems beset anyone seeking to assess Monteverdi's historical position. Firstly, in every period since the early 17th century he has had the reputation of being above all else a Modern, a breaker of rules, against the Ancients, those who deferred to ancient authority. In the 17th and 18th centuries he may have needed to be defended against his adversaries on this account; since the Enlightenment (Burney in particular), he may rather have needed to be defended against his friends, those who have regarded him enthusiastically as a torch-bearer, at last bringing an understanding of modern music to realms of obscurantist darkness. (These friends have not been solely musicologists: enormous interest has been shown – and still is – by composers in studying his work and using it as the basis for their own.)

Secondly, Monteverdi's music has surprisingly often been cited by avant-garde musicographers of various hues for their own ends; in every case the considerable gains in understanding so attained have eventually been offset to some extent by the need of later scholars to deconstruct their original agendas. Thus Choron and Fayolle (*Dictionnaire historique*, 1810–11), and the 19th-century writers, including Fétis, who followed their lead, worked out a new French theory of tonality on the basis of Monteverdi's works, one that was immensely fruitful, while concealing the extent to which it reflects 19th- rather than 17th-century musical concepts. Notions of Baroque and Renaissance styles, of an essentially 20th-century variety, have also been constructed, more recently, on the basis of readings of some of Monteverdi's works. And since the late 1980s gender studies have found a fruitful pasture in Monteverdi's works (McClary, F1989; Cusick, I1993 and F1994; Gordon F1999; and others); their insistence on taking narrative complexity seriously is a welcome corrective to some tendencies in the traditional literature, though it is too early to see whether in other respects they will be more than a local American specialism, or how they may usefully contribute towards defining Monteverdi's historical position.

On the basis of the account above, it may be concluded that Monteverdi himself was scarcely interested in securing a reputation as a revolutionary or as a conservative; with a few significant exceptions (for example keyboard and lute music) he made use of an exceptionally wide range of techniques and genres throughout his life, showing what can only be described as an opportunistic and eclectic willingness to use whatever lay to hand for the purpose. Thus he could be numbered among the 'progressive' composers and theorists, since he was content to use modern techniques; but equally he was concerned to be seen as a competent composer in the *stile antico*. This means that his achievement was both retrospective and progressive: he sums up the late Renaissance (in a variety of aspects) while at the same time summing up much of the early Baroque. And in one respect in particular, his achievement was enduring: the effective projection of human emotions in music, in a way adequate for theatre as well as for chamber music.

WORKS

Editions: *Claudio Monteverdi: Tutte le opere*, ed. G.F. Malipiero (Asolo, 1926–42, 2/1954–68) [M]
Claudio Monteverdi: Opera omnia, ed. Fondazione Claudio Monteverdi, IMa, *Monumenta*, v (1970–) [F]
Claudio Monteverdi: Composizioni vocali profane e sacre (inedite), ed. W. Osthoff (Milan, 1958) [O]
Claudio Monteverdi: Il quinto libro de madrigali, ed. K. and J.P. Jacobsen (Egtved, 1985) [J]
Catalogue: *Claudio Monteverdi: Verzeichnis der erhaltenen Werke (SV): kleine Ausgabe*, ed. M.H. Stattkus (Bergkamen, 1985) [SV]

Only principal sources are given (see SV for fuller details). Incipits are full first lines as styled in Fabbri (D1985). Precise details of vocal scorings are given in works for three or fewer voices (except the 1584 Canzonette (all S, S, A or S, S, T) and the 1607 Scherzi musicali (all S, S, B)); optional parts are given in parentheses.

DRAMATIC

Texts: A. Solerti: *Gli albori del melodramma* (Milan, 1904/*R*) [SA]
A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*) [SM]
A. Della Corte: *Drammi per musica dal Rinuccini allo Zeno* (Turin, 1958/*R*) [DC]

SV	*title*	*genre, acts*	*libretto*	*first performance*	*sources, editions and remarks*
—	Gli amori di Diana ed Endimione	ballo		Mantua, ? carn. 1604–5	lost
318	Orfeo	favola in musica, prol, 5	A. Striggio (ii)	Mantua, ducal palace, 24 Feb 1607	lib (Mantua, 1607 *bis*), score (Venice, 1609/*R*, 1615/*R*); M xi, SA iii, DC i, ed. E.H. Tarr (Paris, 1974), ed. D. Stevens (London, 1967, rev. 1968)

SV	*title*	*genre, acts*	*libretto*	*first performance*	*sources, editions and remarks*
245	De la bellezza le dovute lodi	ballo	?F. Gonzaga	unknown	pubd in Scherzi musicali (Venice, 1607)
291	Arianna	tragedia in musica, 1	O. Rinuccini	Mantua, ducal palace, 28 May 1608	lib (Florence, Mantua, Venice, all 1608), also in F. Follino: *Compendio delle sontuose feste fatto l'anno M.D.C.VIII nella città di Mantova* (Mantua, 1608), SA ii, DC i; music lost except for Lamento d'Arianna (Venice, 1623), M xi, 161, also pubd in *Il maggio fiorito*, ed. G.B. Rocchigiani (Orvieto, 1623[8]); MS copies of five-section monodic version of lament in *I-MOe* and *Vc*; MS copies of lament, incl. all nine sections of Arianna's speech, in *GB-Lbl* and *I-Fn*, repr. in SA i; Monteverdi's five-part arr. of first four sections of lament pubd in his *Il sesto libro de' madrigali* (Venice, 1614), M vi; first four sections of lament also pubd as sacred contrafactum for solo voice, *Pianto della Madonna*, in his *Selva morale e spirituale* (Venice, 1640–41), M xv/3
167	rev. version Maseherata dell'Ingrate	ballo	Rinuccini	Venice, S Moisè, carn. 1639/–40 Mantua, ducal palace, 4 June 1608	lib (Venice, 1640) lib (Mantua, 1608), also in F. Follino: *Compendio* (Mantua, 1608), SA ii
	rev. version			Vienna, imperial court, ?1636	text and possibly music rev., pubd as *Ballo delle ingrate* in Monteverdi: *Madrigali guerrieri, et amorosi* (Venice, 1638), M viii, 314; ed. D. Stevens (London and Mainz, 1960)
145	Tirsi e Clori	ballo	?Striggio	Mantua, ducal palace, Jan 1616	M vii, 191
—	Le nozze di Tetide	favola marittima	S. Agnelli		known only from Monteverdi's letters; begun Dec 1616 for perf. at Mantua, commission cancelled Jan 1617
—	Andromeda	favola in musica	E. Marigliani	Mantua, carn. 1619–20	lib (Mantua, 1620); music lost [see Rosenthal, F1985]
—	Apollo	ballo	Striggio	Mantua, probably ducal palace, Feb 1620	known only from Monteverdi's letters
153	Combattimento di Tancredi e Clorinda	opuscolo in genere rappresentativo	T. Tasso: *Gerusalemme liberata* (xii. 52–62, 64–8)	Venice, Palazzo Mocenigo, carn. 1624 [?=1625]	pubd in Monteverdi: *Madrigali guerrieri, et amorosi* (Venice, 1638), M viii, 132
—	Armida abbandonata		Tasso: *Gerusalemme liberata* (xvi. 40ff)		known only from Monteverdi's letters; probably similar in conception to Combattimento, comp. 1626–7
—	La finta pazza Licori	op, 5	G. Strozzi		known only from Monteverdi's letters (1 May–18 Sept 1627); for perf. at Mantua, lib completed, but only most of Act 1 of the music; abandoned by 18 Sept 1627
—	Mercurio e Marte	torneo regale	Achillini	Parma, Farnese, 21 Dec 1628	text (Parma, 1628), SM; music lost
323	Proserpina rapita	anatopismo	Strozzi	Venice, Palazzo Mocenigo, April 1630	lib (Venice, 1630); music lost except for trio 'Come dolce oggi l'auretta', pubd in Monteverdi: *Madrigali e canzonette* (Venice, 1651), M ix, 60
154	Volgendo il ciel per l'immortal sentiero Movete al mio bel suon	ballo	Rinuccini	Vienna, imperial palace, ?30 Dec 1636	pubd in Monteverdi: *Madrigali guerrieri, et amorosi* (Venice, 1638), M viii, 157
325	Il ritorno d'Ulisse in patria	dramma per musica, prol, 3	G. Badoaro, after Homer: *Odyssey*	Venice, S Cassiano, carn. 1639–40	*A-Wn* 18763; M xii
—	Vittoria d'Amore	balletto	B. Morando	Piacenza, citadella, 7 Feb 1641	lib (Piacenza, n.d.); music lost

SV	title	genre, acts	libretto	first performance	sources, editions and remarks
—	Le nozze d'Enea in Lavinia	tragedia di lieto fine, prol, 5		Venice, SS Giovanni e Paolo, carn. 1640–41	music lost
308	L'incoronazione di Poppea [La coronatione di Poppea; Il Nerone]	opera reggia/dramma musicale, prol, 3	G.F. Busenello, after Tacitus: *Annals*, Suetonius: *The Twelve Caesars*, Dio Cassius: *Roman History*, and pseudo-Seneca: *Octavia*	Venice, SS Giovanni e Paolo, carn. 1642–3; rev. Naples, 1651	scenario (Venice, 1643); lib (Naples, 1651; Busenello: *Delle hore ociose* (Venice, 1656), DC i; scores *I-Nc*, *Vnm*, M xiii; ed. A. Curtis (London, 1989)
—	Gli Argonauti	mascherata	Achillini	Parma, March 1628	known only from Monteverdi's letters
—	Prologue [Teti e Flora], 5 intermedi	intermedi [for a perf. of Tasso: *Aminta*	A. Pio di Savoia (prol); Achillini	Parma, courtyard of S Pietro Martire, 13 Dec 1628	lib (Parma, 1628, 1629), SM; music lost

Other: Prologue [Ha cento lustri con etereo giro] (G. Chiabrera) to a perf. of G.B. Guarini: *L'idropica*, Mantua, ducal palace, 2 June 1608, SA iii, music lost; Prologue [Su le penne de' venti il ciel varcando] to *La Maddalena* (sacra rappresentazione, G.B. Andreini), Mantua, March 1617 (Venice, 1617[3]), sv333, M xi, 170; 2 or more intermedi for a perf. of Marigliani: *Le tre costanti*, Mantua, ducal palace, 18 Jan 1622, music lost

SECULAR VOCAL

Canzonette, libro primo, 3vv (Venice, 1584), sv1–21 [1584]
Madrigali, libro primo, 5vv (Venice, 1587), sv23–39 [1587]
Il secondo libro de madrigali, 5vv (Venice, 1590), sv40–59 [1590]
Il terzo libro de madrigali, 5vv (Venice, 1592), sv60–74 [1592]
Il quarto libro de madrigali, 5vv (Venice, 1603), sv75–93 [1603]
Il quinto libro de madrigali, 5vv, bc (Venice, 1605), sv 94–106 [1605]
Scherzi musicali di Claudio Monteverde, raccolti da Giulio Cesare Monteverde suo fratello, 3vv (Venice, 1607[21]), sv230–45 [1607]
Il sesto libro de madrigali, 5vv, con uno dialogo, 7vv, bc (Venice, 1614), sv107–16 [1614]
Concerto: settimo libro de madrigali, con altri generi de canti, 1–4, 6vv (Venice, 1619), sv117–45 [1619]
Lamento d'Arianna . . . con due lettere amorose in genere rapresentativo (Venice, 1623), sv22, 141, 142 [1623]
Scherzi musicali cioè arie, & madrigali in stil recitativo, con una ciaccona . . . raccolti da Bartholomeo Magni, 1, 2vv, bc (Venice, 1632), sv246–51 [1632]
Madrigali guerrieri, et amorosi con alcuni opuscoli in genere rappresentativo, che saranno per brevi episodii frà i canti senza gesto. Libro ottavo, 1–8vv, insts, bc (Venice, 1638), sv146–67 [1638]
Madrigali e canzonette . . . Libro nono, 2, 3vv (Venice, 1651), sv168–78 [1651]
Works in 1594[15], 1597[13], 1605[12], G. de Wert: Il duodecimo libro de madrigali, 4–7vv (Venice, 1608; only B partbook survives), G.B. Camarella: Madrigali et arie (Venice, ?1623), 1624[11], C. Milanuzzi: Quarto scherzo delle ariose vaghezze . . . con una cantata, & altre arie del Signor Monteverde, e del Sig. Francesco suo figliolo, 1v, bc (Venice 1624 [lost], 1624), 1634[7]

SV	
25	A che tormi il ben mio, 5vv, 1587; M i, 8; F ii, 82
110	A Dio, Florida bella, il cor piagato (G.B. Marino), 5vv, hpd, 1614; M vi, 38; F x, 144
125	Ah che non si conviene, T, T, bc, 1619; M vii, 62
75	Ah dolente partita (G.B. Guarini) (= O infelix recessus), 5vv, 1597[13], 1603; M iv, 1; F v, 93
—	Ahi che non pur risponde (4p. of Lamento d'Arianna (ii))
290	Ahi che si parte il mio bel sol adorno, S, S, T, *I-MOe* α.K.6.31; M xvii, 38
101	Ahi come a un vago sol cortese giro (Guarini) (= Vives in corde meo Deus meus), 5vv, bc, 1605 (arr. [S], S, bc, *GB-Och* 878, 880); M v, 62; F vi, 170; J
—	Ahi sciocco mondo e cieco, ahi cruda sorte (4p. of Ohimé, dov'è il mio ben, dov'è il mio core?)
169	Alcun non mi consigli, A, T, B, bc, 1651; M ix, 42; F xix, 135
174	Alle danze, alle gioie, ai diletti, T, T, B, bc, 1651; M ix, 68; F xix, 164
—	Allora i pastor tutti (3p. of Fumia la pastorella)
138	Al lume delle stelle (T. Tasso) (= O rex supreme Deus), 4vv, bc, 1619; M vii, 129
—	Almo divino raggio (2p. of Fumia la pastorella)
146	Altri canti d'Amor, tenero arciero, 6vv, 2 vn, 4 va da braccio, bc, 1638; M viii, 2
155	Altri canti di Marte e di sua schiera (Marino) (= Pascha concelebranda) (2p. Due belli occhi fur l'armi onde trafitto), 6vv, 2 vn, bc, 1638; M viii, 181
231	Amarilli onde m'assale (G. Chiabrera), 3vv, 2 vn, bc, 1607; M x, 31
144	Amor, che deggio far?, 'Canzonetta', 4vv, 2 vn, chit/spinet, 1619; M vii, 182
—	'Amor', dicea, e'l piè (2p. of Lamento della ninfa)
238	Amorosa pupilletta (A. Cebà), 3vv, 2 vn, bc, 1607; M x, 44
26	Amor, per tua mercè vatten'a quella (G.M. Bonardo), 5vv, 1587; M i, 11; F ii, 85
103	Amor, se giusto sei (= Amem te Domine spes mea), 5vv, bc, 1605; M v, 81; F vi, 184; J
37	Amor, s'il tuo ferire, 5vv, 1587; M i, 54; F ii, 117
91	Anima del cor mio (= Anima quam dilexi), 5vv, 1603; M iv, 88; F v, 181
90	Anima dolorosa che vivendo (Guarini) (= Anima miseranda quae offendis Deum tuum), 5vv, 1603; M iv, 84; F v, 177
80	Anima mia, perdona (Guarini) (= Domine Deus meus) (2p. Che se tu se' il cor mio), 5vv, 1603; M iv, 26; F v, 118
119	A quest'olmo, a quest'ombre et a quest'onde (Marino), 6vv, 2 vn, 2 rec/fifare, bc, 1619; M vii, 14
—	Ardi o gela a tua voglia (2p. of Ardo sì, ma non t'amo)
152	Ardo, avvampo, mi struggo, ardo: accorrete (= Alleluia, kommet, jauchzet; = Freude, kommet, lasset uns gehen), 8vv, 2 vn, bc, 1638; M viii, 107
158	Ardo e scoprir, ahi lasso, io non ardisco, T, T, bc, 1638, 1651; M ix, 32; F xix, 120
39	Ardo sì, ma non t'amo (Guarini) (2p. Ardi o gela a tua voglia (T. Tasso), risposta; 3p. Arsi et alsi a mia voglia (T. Tasso), contrarisposta), 5vv, 1587; M i, 61; F ii, 122
—	Armatevi pupille (2p. of Quel sguardo sdegnosetto)
150	Armato il cor d'adamantina fede (= Heus bone vir), T, T, bc, 1632, 1638, 1651; M ix, 27; F xix, 113
—	Armi false non son, ch'ei s'avvicina (3p. of Gira il nemico insidïoso Amore)
—	Arsi et alsi a mia voglia (3p. of Ardo sì, ma non t'amo)
133	Augellin che la voce al canto spieghi, T, T, B, bc, 1619; M vii, 98
84	A un giro sol de bell'occhi lucenti (Guarini) (= Cantemus laeti quae Deus effecit), 5vv, 1603; M iv, 49; F v, 142
27	Baci soavi e cari (Guarini), 5vv, 1587; M i, 14; F ii, 87
115	Batto, qui pianse Ergasto; ecco la riva (Marino), 5vv, hpd, 1614; M vi, 101; F x, 203
—	Begl'occhi a l'armi (3p. of Quel sguardo sdegnosetto)
168	Bel pastor dal cui bel sguardo (O. Rinuccini), S, T, bc, 1651; M ix, 1; F xix, 81
41	Bevea Fillide mia (G. Casoni), 5vv, 1590; M ii, 15; F iii, 102
59	Cantai un tempo, e se fu dolce il canto (P. Bembo), 5vv, 1590; M ii, 102; F iii, 176
2	Canzonette d'amore, 3vv, 1584; M x, 3
23	Ch'ami la vita mia nel tuo bel nome, 5vv, 1587; M i, 1; F ii, 77
99	Che dar piú vi poss'io? (= Qui regnas super alta poli), 5vv, bc ad lib, 1605; M v, 51; F vi, 159; J
—	Che se tu se' il cor mio (= O gloriose martyr) (2p. of Anima mia, perdona)
143	Chioma d'oro, 'Canzonetta' (= Ecce panis angelorum; = Güldne Haare, gleich Aurore), S, S, 2 vn, chit/spinet, 1619; M vii, 176
70	Ch'io non t'ami, cor mio (Guarini), 5vv, 1592; M iii, 76; F iv, 164
98	Ch'io t'ami, e t'ami piú della mia vita (Guarini) (= Te sequar Jesu mea vita) (2p. Deh bella e cara e sí soave un tempo; 3p. Ma tu, piú che mai dura), 5vv, bc ad lib, 1605 (arr. S, S, bc, *Lbl* Add. 31440); M v, 39; F vi, 147; J
162	Chi vole aver felice e lieto il core, 'cantato à voce piena, alla francese' (Guarini), 5vv, bc 1638; M viii, 280

14 Chi vuol veder d'inverno un dolce aprile, 3vv, 1584; M x, 17
20 Chi vuol veder un bosco folto e spesso, 3vv, 1584; M x, 23
243 Clori amorosa (?Chiabrera), 3vv, 2 vn, bc, 1607; M x, 54
173 Come dolce oggi l'auretta (G. Strozzi, from Proserpina rapita) (2p. Gli amoretti l'aura fanno; 3p. Ride il bosco, brilla il prato; 4p. Entri pur nel nostro petto), S, S, S, bc, 1651; M ix, 60; F xix, 157
11 Come farò, cuor mio, quando mi parto, 3vv, 1584; M x, 14
139 Con che soavità, labbra adorate (Guarini), S, 6 str, 2 chit/hpd/spinet, hpd, bc, 1619; M vii, 137
76 Cor mio, mentre vi miro (Guarini) (= Jesu dum te contemplor), 5vv, 1603; M iv, 7; F v, 99
77 Cor mio, non mori? E mori (= Jesu tu obis), 5vv, 1603; M iv, 11; F v, 103
— Cor mio, non val fuggir: sei morto o servo (6p. of Gira il nemico insidïoso Amore)
12 Corse a la morte il povero Narciso, 3vv, 1584; M x, 15
— Cosí sol d'una chiara fonte viva (= Dein allein ist ja grosser Gott die Sache) (2p. of Or che'l cielo e la terra e'l vento tace)
94 Cruda Amarilli, che col nome ancora (Guarini) (= Felle amaro me potavit populus), 5vv, bc ad lib, 1605 (arr. [S], S, B/bc, *Lbl* Add.31440 (B only), *Och* 878 (S2 only), 880 (bc only); M v, 1; F vi, 107; J
55 Crudel, perché mi fuggi (Guarini), 5vv, 1590; M ii, 83; F iii, 160
235 Damigella (Chiabrera) (= Su fanciullo), 3vv, 2 vn, bc, 1607; M x, 40
— Darà la notte il sol lume alla terra (3p. of Sestina)
— Deh bella e cara e sí soave un tempo (= Sancta Maria quae Christum peperisti) (2p. of Ch'io t'ami, e t'ami piú della mia vita)
— De l'usate mie corde al suon potrai (3p. of Ninfa che scalza il piede e sciolto il crine)
124 Dice la mia bellissima Licori (Guarini), T, B, bc, 1619; M vii, 58
170 Di far sempre gioire, A, T, B, bc, 1651; M ix, 50; F xix, 143
— Ditelo, o fiumi, e voi ch'udiste Glauco (2p. of Sestina)
52 Dolcemente dormiva la mia Clori (T. Tasso), 5vv, 1590; M ii, 78; F iii, 150
242 Dolci miei sospiri (Chiabrera), 3vv, 2 vn, bc, 1607; M x 52
42 Dolcissimi legami (T. Tasso), 5vv, 1590; M ii, 19; F iii, 105
161 Dolcissimo uscignolo, 'cantato à voce piena, alla francese' (Guarini), 5vv, bc, 1638; M viii, 271
47 Donna, nel mio ritorno (T. Tasso), 5vv, 1590; M ii, 44; F iii, 127
38 Donna, s'io miro voi giaccio divengo, 5vv, 1587; M i, 58; F ii, 120
— Dorinda, ah dirò mia se mia non sei (= Maria quid ploras ad monumentum) (3p. of Ecco, Silvio, colei che in odio hai tanto)
— Dove, dov'è la fede (3p. of Lamento d'Arianna (ii))
— Due belli occhi fur l'armi onde trafitto (= Ergo gaude laetare; = Lauda anima mea) (2p. of Altri canti di Marte e di sua schiera)
— Dunque, amate reliquie, un mar di pianto (6p. of Sestina)
— Dunque ha potuto in me piú che'l mio amore (3p. of Ohimé, dove'è il mio ben, dov'è il mio core?)
— Dunque ha potuto sol desio d'onore (2p. of Ohimé, dov'è il mio ben, dov'è il mio core?)
249 Ecco di dolci raggi il sol armato (final stanza: Io che armato sinor d'un duro gelo), T, bc, in G.B. Camarella: Madrigali et arie (Venice, ?1623), 1632; M x, 81
135 Eccomi pronta ai baci (Marino), T, T, B, bc, 1619; M vii, 111
51 Ecco mormorar l'onde (T. Tasso), 5vv, 1590; M ii, 68; F iii, 145
— Ecco piegando le ginocchia a terra (= Te Jesu Christe liberator meus) (4p. of Ecco, Silvio, colei che in odio hai tanto)
97 Ecco, Silvio, colei che in odio hai tanto (Guarini) (= Qui pependit in cruce Deus meus) (2p. Ma se con la pietà non è in te spenta; 3p. Dorinda, ah dirò mia se mia non sei; 4p. Ecco piegando le ginocchia a terra; 5p. Ferir quel petto, Silvio?), 5vv, bc ad lib, 1605 (arr. S, S, bc, *Lbl* Add. 31440); M v, 14; F vi, 121; J
127 Ecco vicine, o bella tigre, l'ore (C. Achillini), T, T, bc, 1619; M vii, 71
105 E cosí a poco a poco (Guarini), 5vv, bc, 1605; M v, 96; F vi, 195; J
— E dicea l'una sospirando allora (2p. of Non si levava ancor l'alba novella)
— Entri pur nel nostro petto (4p. of Come dolce oggi l'auretta)
96 Era l'anima mia (Guarini) (= Stabat Virgo Maria), 5vv, bc ad lib, 1605; M v, 9; F vi, 116; J
248 Eri già tutta mia (= Kind'tjen soet uytvercoren), S, bc, 1632; M x, 80

250 Et è pur dunque vero, S, 1 inst, bc, 1632; M x, 82
— Ferir quel petto, Silvio? (= Pulchrae sunt genae tuae) (5p. of Ecco, Silvio, colei che in odio hai tanto)
29 Filli cara et amata (A. Parma), 5vv, 1587; M i, 21; F ii, 92
232 Fugge il verno dei dolori (?Chiabrera), 3vv, 2 vn, bc, 1607; M x, 34
31 Fumia la pastorella (A. Allegretti), 5vv, 1587; M i, 27; F ii, 97
15 Già mi credev'un sol esser in cielo, 3vv, 1584; M x, 18
241 Giovinetta (Cebà), 3vv, 2 vn, bc, 1607 (arr. S, bc, *I-MOe* Mus.G.239); M x, 50
148 Gira il nemico insidioso Amore (G. Strozzi) (2p. Nol lasciamo accostar, ch'egli non saglia; 3p. Armi false non son, ch'ei s'avvicina; 4p. Vuol degli occhi attaccar il baloardo; 5p. Non è piú tempo oimé, ch'egli ad un tratto; 6p. Cor mio, non val fuggir: sei morto o servo), A, T, B, bc, 1638; M viii, 75
17 Giú lí a quel petto giace un bel giardino, 3vv, 1584; M x, 20
— Gli amoretti l'aura fanno (2p. of Come dolce oggi l'auretta)
16 Godi pur del bel sen, felice pulce, 3vv, 1584; M x, 19
21 Hor, care canzonette, 3vv, 1584; M x, 24
— Hor che'l' ciel e la terra e'l vento tace (see Or che'l cielo e la terra e'l vento tace)
230 I bei legami (Chiabrera), S, S, B, 2 vn, bc, 1607; M x, 29
— I cinque fratelli: La Garda impoverir di pesci egregi, sonnet cycle, 1628 (G. Strozzi), music lost
6 Il mio martir tengo celat'al cuore, 3vv, 1584; SV6; M x, 9
— Incenerite spoglie, avara tomba (see Sestina)
132 Interrotte speranze, eterna fede (Guarini), T, T, bc, 1619; M vii, 94
44 Intorno a due vermiglie e vaghe labbra, 5vv, 1590; M ii, 29; F iii, 114
309 Io ardo sí, ma'l fuoco è di tal sorte (= Bella fiamma d'amor, dolce Signore), S, S, B, 1594[15]; M xvii, 1; O, 2
— Io che armato sinor d'un duro gelo (= Spera in Domino et fac bonitatem) (final stanza of Ecco di dolci raggi il sol armato)
— Io che nell'otio nacqui e d'otio vissi (2p. of Ogni amante è guerrier: nel suo gran regno)
86 Io mi son giovinetta (Guarini) (= Rutilante in nocte exultant), 5vv, 1603; M iv, 59; F v, 152
8 Io mi vivea com'aquila mirando, 3vv, 1584; M x, 11
— Io pur verrò là dove sete, e voi (3p. of Vivrò fra i miei tormenti e le mie cure)
19 Io son fenice e voi sete la fiamma, 3vv, 1584; M x, 22
121 Io son pur vezzosetta pastorella (Incolto accademico Immaturo), S, S, bc, 1619; M vii, 41
54 La bocca onde l'asprissime parole (E. Bentivoglio), 5vv, 1590; M ii, 75; F iii, 157
3 La fiera vista e'l velenoso sguardo, 3vv, 1584; M x, 4
60 La giovinetta pianta (= Florea serta laeti), 5vv, 1592; M iii, 1; F iv, 83
— Lagrime d'amante al sepolcro dell'amata (see Sestina)
22 Lamento d'Arianna (i): Lasciatemi morire (Rinuccini) (= Pianto della Madonna; = Lamento della Madalena), S, bc, 1623, 1623[8], *GB-Lbl* Add. 30491, *I-Fn* B.R.238 (Magl. XIX.114), *MOe* Mus.G.239, *Vc* Torrefranca 28600; M xi, 161
107 Lamento d'Arianna (ii): Lasciatemi morire (Rinuccini) (2p. O Teseo, o Teseo mio; 3p. Dove, dov'è la fede; 4p. Ahi che non pur risponde), 5vv, bc, 1614; M vi, 1; F x, 107
163 Lamento della ninfa: Non avea Febo ancora, 'rapresentativo' (Rinuccini) (2p. 'Amor', dicea, e'l piè; 3p. Sí tra sdegnosi pianti), S, T, T, B, bc, 1638; M viii, 286
A2 Lamento di Olimpia: Voglio, voglio morir, voglio morire, S, bc, *GB-Lbl* Add. 30491, 31440; O, 10 [doubtful]
310 La mia turca che d'amor (final stanza: Prendi l'arco invitto Amor), S, bc, in C. Milanuzzi: Quarto scherzo delle ariose vaghezze (Venice, 1624/*R*); M ix, 117
236 La pastorella mia spietata e rigida (J. Sannazaro), 3vv, 2 vn, bc, 1607; M x, 41
82 La piaga c'ho nel core (A. Gatti) (= Plagas tuas adoro), 5vv, 1603; M iv, 41; F v, 134
— Lasciatemi morire (see Lamento d'Arianna)
— Là tra'l sangue e le morti egro giacente (2p. of Vattene pur, crudel, con quella pace)
36 La vaga pastorella, 5vv, 1587; M i, 50; F ii, 114
240 La vïoletta (Chiabrera), 3vv, 2 vn, bc, 1607; M x, 48
— Lettera amorosa (see Se i languidi miei sguardi)
244 Lidia spina del mio core (Cebà) (= Dolce spina del mio core), 3vv, 2 vn, bc, 1607; M x, 56
92 Longe da te, cor mio (= Longe a te mi Jesu), 5vv, 1603; M iv, 92; F v, 185
81 Luci serene e chiare (R. Arlotti) (= Luce serena lucent), 5vv, 1603; M iv, 35; F v, 128
73 Lumi, miei cari lumi (Guarini), 5vv, 1592; M iii, 99; F iv, 189
— Ma dove, o lasso me, dove restaro (2p. of Vivrò fra i miei tormenti e le mie cure)

246 Maledetto, S, bc, 1632; M x, 76
— Ma per quel ampio Egeo spieghi le vele (3p. of Ogni amante è guerrier: nel suo gran regno)
— Ma se con la pietà non è in te spenta (= Qui pietate tua) (2p. of Ecco, Silvio, colei che in odio hai tanto)
— Ma te raccoglie, o ninfa, in grembo il cielo (4p. of Sestina)
— Ma tu, piú che mai dura (= Spernit Deus cor durum) (3p. of Ch'io t'ami, e t'ami piú della mia vita)
157 Mentre vaga angioletta (Guarini), T, T, bc, 1638; M viii, 246
50 Mentr'io miravo fiso (T. Tasso), 5vv, 1590; M ii, 58; F iii, 139
100 M'è piú dolce il penar per Amarilli (Guarini) (= Animas eruit e domo), 5vv, bc ad lib, 1605; M v, 56; F vi, 164; J
114 Misero Alceo, dal caro albergo fore (Marino), 5vv, hpd, 1614 (early variants in *D-Kl* 2° MS Mus.57f); M vi, 91; F x, 196
160 Ninfa che scalza il piede e sciolto il crine (2p. Qui deh meco t'arresta, ove di fiori; 3p. De l'usate mie corde al suon potrai), T, T, B, bc, 1638; M viii, 259
— Nol lasciamo accostar, ch'egli non saglia (2p. of Gira il nemico insidïoso Amore)
— Non avea Febo ancora (see Lamento della ninfa)
234 Non cosí tost'io miro (Chiabrera), 3vv, 2 vn, bc, 1607; M x, 38
118 Non è di gentil core, S, S, bc, 1619; M vii, 8
— Non è piú tempo oimé, ch'egli ad un tratto (5p. of Gira il nemico insidïoso Amore)
43 Non giacinti o narcisi (Casoni), 5vv, 1590; M ii, 24; F iii, 109
57 Non m'è grave il morire (B. Gottifredi), 5vv, 1590; M ii, 92; F iii, 168
165 Non partir, ritrosetta, A, A, B, bc, 1638; M viii, 305
88 Non piú guerra, pietate (Guarini), 5vv, 1603; M iv, 72; F v, 165
40 Non si levav'ancor l'alba novella (T. Tasso) (2p. E dicea l'una sospirando allora), 5vv, 1590; M ii, 1; F iii, 91
45 Non sono in queste rive (T. Tasso), 5vv, 1590; M ii, 35; F iii, 119
126 Non vedrò mai le stelle, T, T, bc, 1619; M vii, 66
172 Non voglio amare, T, T, B, bc, 1651; M ix, 58; F xix, 155
314 Occhi miei, se mirar piú non debb'io, S, S, B, 1594[15]; M xvii, 2; O, 3
71 Occhi un tempo mia vita (Guarini), 5vv, 1592; M iii, 82; F iv, 171
— O chiome d'or, neve gentil del seno (5p. of Sestina)
61 O come è gran martire (Guarini) (= O dies infelices), 5vv, 1592; M iii, 8; F iv, 91
120 O come sei gentile (Guarini), S, S, bc, 1619; M vii, 41
315 O come vaghi, o come (G.B. Anselmi), T, T, bc, 1624[11]; M ix, 102
63 O dolce anima mia, dunque è pur vero (Guarini), 5vv, 1592; M iii, 9; F iv, 104
151 Ogni amante è guerrier: nel suo gran regno (Rinuccini) (2p. Io che nell'otio nacqui e d'otio vissi; 3p. Ma per quel ampio Egeo spieghi le vele; 4p. Riedi, ch'al nostro ardor, ch'al nostro canto), T, T, B, bc, 1638; M viii, 88
316 Ohimé ch'io cado, ohimé (= Wie wann von Gold ein Ring), S, bc, in C. Milanuzzi: Quarto scherzo delle ariose vaghezze (Venice, 1624/*R*); M ix, 111
140 Ohimé, dov'è il mio ben, dov'è il mio core?, 'romanesca' (B. Tasso) (2p. Dunque ha potuto sol desio d'onore; 3p. Dunque ha potuto in me piú che'l mio amore; 4p. Ahi sciocco mondo e cieco, ahi cruda sorte), S, S, bc, 1619; M vii, 152
112 Ohimé il bel viso, ohimé il soave sguardo (Petrarch), 5vv, bc, 1614; M vi, 70; F x, 178
85 Ohimé, se tanto amate (Guarini), 5vv, 1603; M iv, 54; F v, 147
178 O mio bene, o mia vita, T, T, B, bc, 1651; M ix, 95; F xix, 189
95 O Mirtillo, Mirtillo anima mia (Guarini) (= O mi fili mea vita), 5vv, bc ad lib, 1605; M v, 5; F vi, 111; J
— Ond'ei di morte la sua faccia impressa (2p. of 'Rimanti in pace' a la dolente e bella)
68 O primavera, gioventú dell'anno (Guarini) (= Praecipitantur e torrente nives), 5vv, 1592; M iii, 62; F iv, 150
147 Or che'l cielo e la terra e'l vento tace (Petrarch) (= O du mächtiger Herr hoch ins Himmels Throne) (2p. Cosí sol d'una chiara fonte viva), 6vv, 2 vn, bc, 1638; M viii, 39
237 O rosetta che rossetta (Chiabrera), 3vv, 2 vn, bc, 1607; M x, 43
65 O rossignuol che in queste verdi fronde (Bembo), 5vv, 1592; M iii, 33; F iv, 119
159 O sia tranquillo il mare, o pien d'orgoglio, T, T, bc, 1638, 1651; M ix, 36; F xix, 127
— O Teseo, o Teseo mio (2p. of Lamento d'Arianna (ii))
122 O viva fiamma, o miei sospiri ardenti (?G.A. Gesualdo), S, S, bc, 1619; M vii, 47

136 Parlo, miser, o taccio? (Guarini) (= Longe mi Jesu; = O Jesu, o dulcis Jesu), S, S, B, bc, 1619; M vii, 116
— Partenza amorosa (see Se pur destina e vole)
319 Pensier aspro e crudele, ?5vv, in G. de Wert: Il duodecimo libro de madrigali (Venice, 1608, inc.)
128 Perché fuggi tra' salci, ritrosetta (Marino), T, T, bc, 1619; M vii, 76
320 Perché, se m'odiavi, S, bc, 1634[7]; M xvii, 24
175 Perché, se m'odiavi, T, T, B, bc, 1651; M ix, 79; F xix, 175
164 Perché te'n fuggi, o Fillide? (Rinuccini), A, T, B, bc, 1638; M viii, 295
69 Perfidissimo volto (Guarini), 5vv, 1592; M iii, 68; F iv, 156
93 Piagne e sospira, e quando i caldi raggi (T. Tasso) (= Plorat amare), 5vv, 1603; M iv, 96; F v, 189
321 Piú lieto il guardo, S, bc, 1634[7]; M xvii, 22
30 Poi che del mio dolore, 5vv, 1587; M i, 24; F ii, 95
— Poi ch'ella in sé tornò, deserto e muto (3p. of Vattene pur, crudel, con quella pace)
— Prendi l'arco invitto Amor (final stanza of La mia turca che d'amor)
116 Presso a un fiume tranquillo, dialogue (Marino), 7vv, bc, 1614 (early variants in *D-Kl* 2° MS Mus.57f); M vi, 113; F x, 211
322 Prima vedrò ch'in questi prati nascano (= Prima vedrò ch'in questi prati nascano), S, S, B, bc, 1605[12]; M xvii, 5; O, 6
1 Qual si può dir maggiore, 3vv, 1584; M x, 2
171 Quando dentro al tuo seno, T, T, B, bc, 1651; M ix, 56; F xix, 149
233 Quando l'alba in oriente (Chiabrera), 3vv, 2 vn, bc, 1607; M x, 36
10 Quando sperai del mio servir mercede, 3vv, 1584; M x, 13
324 Quante son stelle in ciel e in mar arene (S. Cerreto) (= Quante son stell'intorn'a l'aureo crine), S, S, B, 1594[15]; M xvii, 3; O, 4
87 Quell'augellin che canta (Guarini) (= Qui laudes tuas cantat), 5vv, 1603; M iv, 66; F v, 159
48 Quell'ombr'esser vorrei (Casoni), 5vv, 1590; M ii, 49; F iii, 132
247 Quel sguardo sdegnosetto (2p. Armatevi pupille; 3p. Begl'occhi a l'armi), S, bc, 1632; M x, 77
35 Questa ordí il laccio, questa (G.B. Strozzi *il vecchio*), 5vv, 1587; M i, 46; F ii, 111
106 Questi vaghi concenti, 9vv, 9 insts, bc, 1605; M v, 104; F vi, 203; J
56 Questo specchio ti dono (Casoni), 5vv, 1590; M ii, 87; F iii, 163
— Qui deh meco t'arresta, ove di fiori (2p. of Ninfa che scalza il piede e sciolto il crine)
113 Qui rise, o Tirsi, e qui ver me rivolse (Marino), 5vv, hpd, 1614; M vi, 77; F x, 186
4 Raggi, dov'è il mio bene?, 3vv, 1584; M x, 6
— Ride il bosco, brilla il prato (3p. of Come dolce oggi l'auretta)
— Riedi, ch'al nostro ardor, ch'al nostro canto (4p. of Ogni amante è guerrier: nel suo gran regno)
74 'Rimanti in pace' a la dolente e bella (L. Celiano = A. Grillo) (2p. Ond'ei di morte la sua faccia impressa), 5vv, 1592; M iii, 104; F iv, 195
49 S'andasse Amor a caccia (T. Tasso), 5vv, 1590; M ii, 53; F iii, 135
329 Sdegno la fiamma estinse (O. Cavaletta), ?5vv, in G. de Wert: Il duodecimo libro de madrigali (Venice, 1608, inc.)
141 Se i languidi miei sguardi, 'Lettera amorosa in genere rapresentativo' (Achillini), S, bc, 1619, 1623; M vii, 160
131 Se'l vostro cor, madonna (Guarini), T, B, bc, 1619; M vii, 90
32 Se nel partir da voi, vita mia, sento (Bonardo), 5vv, 1587; M i, 36; F ii, 103
331 Se non mi date aita (= Se non mi date aita), S, S, B, 1594[15]; M xvii, 4
24 Se per avervi ohimé donato il core, 5vv, 1587; M i, 5; F ii, 80
66 Se per estremo ardore (?Guarini), 5vv, 1592; M iii, 41; F iv, 128
142 Se pur destina e vole, 'Partenza Amorosa . . . in genere rapresentativo' (?Rinuccini), T, bc, 1619, 1623; M vii, 167
28 Se pur non mi consenti (L. Groto), 5vv, 1587; M i, 18; F ii, 90
111 Sestina: Lagrime d'amante al sepolcro dell'amata [incipit: Incenerite spoglie, avara tomba] (S. Agnelli) (2p. Ditelo, o fiumi, e voi ch'udiste Glauco; 3p. Darà la notte il sol lume alla terra; 4p. Ma te raccoglie, o ninfa, in grembo il cielo; 5p. O chiome d'or, neve gentil del seno; 6p. Dunque, amate reliquie, un mar di pianto), 5vv, bc, 1614; M vi, 46; F x, 150
53 Se tu mi lasci, perfida, tuo danno (T. Tasso), 5vv, 1590; M ii, 65; F iii, 154
149 Se vittorie sí belle (F. Testi), T, T, bc, 1638, 1651; M ix, 21; F xix, 105

78 Sfogava con le stelle (?Rinuccini) (= O stellae coruscantes), 5vv, 1603; M iv, 15; F v, 107

89 Sí ch'io vorrei morire (M. Moro) (= O Jesu mea vita), 5vv, 1603; M iv, 78; F v, 171

18 Sí come crescon alla terra i fiori, 3vv, 1584; M x, 21

332 Sí dolce è'l tormento, S, bc, in C. Milanuzzi: Quarto scherzo delle ariose vaghezze (Venice, 1624/*R*); M ix, 119

176 Sí, sí, ch'io v'amo, T, T, T, bc, 1651; M ix, 82; F xix, 178

— Sí tra sdegnosi pianti (3p. of Lamento della ninfa)

130 Soave libertate (Chiabrera), T, T, bc, 1619; M vii, 85

7 Son questi i crespi crini e questo il viso, 3vv, 1584; M x, 10

62 Sovra tenere erbette e bianchi fiori, 5vv, 1592; M iii, 13; F iv, 97

64 Stracciami pur il core (Guarini), 5vv, 1592; M iii, 26; F iv, 111

9 Su, su, ch'l giorno è fore, 3vv, 1584; M x, 12

166 Su, su, su, pastorelli vezzosi, S, S, A, bc, 1638; M viii, 310

177 Su, su, su, pastorelli vezzosi, T, T, B, bc, 1651; M ix, 89; F xix, 185

334 Taci, Armelin, deh taci (Anselmi), A, T, bc, 1624^{11}; M ix, 106

104 'T'amo, mia vita' la mia cara vita (Guarini) (= Gloria tua manet in aeternum), 5vv, bc, 1605 (arr. [S], S, bc, *GB-Och* 878, 880); M v, 90; F vi, 191; J

117 Tempro la cetra, e per cantar gli onori (Marino), T, 5 insts, bc, 1619; M vii, 1

58 Ti spontò l'ali, Amor, la donna mia (F. Alberti), 5vv, 1590; M ii, 97; F iii, 172

129 Tornate, o cari baci (Marino), T, T, bc, 1619; M vii, 81

33 Tra mille fiamme e tra mille catene, 5vv, 1587; M i, 39; F ii, 105

102 Troppo ben può questo tiranno Amore (Guarini) (= Ure me Domine amore tuo) 5vv, bc, 1605; M v, 7; F vi, 177; J

137 Tu dormi, ah crudo core! (= O Jesu lindere meinen Schmertzen), 4vv, bc, 1619; M vii, 123

13 Tu ridi sempre mai, 3vv, 1584; M x, 16

46 Tutte le bocche belle (Alberti), 5vv, 1590; M ii, 39; F iii, 123

109 Una donna fra l'altre onesta e bella (= Una es o Maria; = Wie ein Rubin in feinem Golde leuchtet), 5vv, hpd, 1614; M vi, 29; F x, 137

34 Usciam, ninfe, omai fuor di questi boschi, 5vv, 1587; M i, 42; F ii, 108

134 Vaga su spina ascosa (Chiabrera) (= Ave Regina mundi; = Jesum viri senesque), T, T, B, bc, 1619; M vii, 104

239 Vaghi rai di cigli ardenti (Chiabrera), 3vv, 2 vn, bc, 1607; M x, 46

156 Vago augelletto che cantando vai (Petrarch) (= Resurrexit de sepulchro; = Veni soror mea), 7vv, 2 vn, va da braccio, bc, 1638; M viii, 222

67 Vattene pur, crudel, con quella pace (T. Tasso) (2p. Là tra'l sangue e le morti egro giacente; 3p. Poi ch'ella in sé tornò, deserto e muto), 5vv, 1592; M iii, 48; F iv, 136

5 Vita de l'alma mia, cara mia vita, 3vv, 1584; M x, 88

72 Vivrò fra i miei tormenti e le mie cure (T. Tasso) (2p. Ma dove, o lasso me, dove restaro; 3p. Io pur verrò là dove sete, e voi), 5vv, 1592; M iii, 87; F iv, 177

337 Voglio di vita uscir, voglio che cadano, S, bc, *I-Nf* 473.2 (olim IV–2–23b); O, 18

— Voglio, voglio morir, voglio morire (see Lamento di Olimpia)

83 Voi pur da me partite, anima dura (Guarini) (= Tu vis a me abire), 5vv, 1603; M iv, 44; F v, 137

79 Volgea l'anima mia soavemente (Guarini) (= Ardebat igne puro), 5vv, 1603; M iv, 20; F v, 112

123 Vorrei baciarti, o Filli (Marino), A, A, bc, 1619; M vii, 52

— Vuol degli occhi attaccar il baloardo (4p. of Gira il nemico insidïoso Amore)

251 Zefiro torna e di soavi accenti, 'ciaccona' (Rinuccini), T, T, bc, 1632, 1651; M ix, 9; F xix, 91

108 Zefiro torna e'l bel tempo rimena (Petrarch), 5vv, bc, 1614; M vi, 22; F x, 130

SACRED AND DEVOTIONAL

Sacrae cantiunculae . . . liber primus, 3vv (Venice, 1582), sv207–29 [1582]

Madrigali spirituali, 4vv (Brescia, 1583; only B partbook survives), sv179–89 [1583]

Sanctissimae Virgini missa senis vocibus ad ecclesiarum choros ac vesperae pluribus decantandae cum nonnullis sacris concentibus, ad sacella sive principum cubicula accommodata, 1–3, 6–8, 10vv, insts, bc (Venice, 1610), sv205–6 [1610]

Selva morale e spirituale (Venice, 1640–41), sv252–88 [1641]

Messa, 4vv, et salmi, 1–8vv, concertati, e parte da cappella, & con le Letanie della B.V. (Venice, 1650), sv19–204 [1650]

Works in 1615^{13}, G.B. Ala: Primo libro delli concerti ecclesiastici, 1–4vv, org (Milan, 1618), 1620^{3}, 1620^{4}, 1621^{4}, 1622^{2}, 1624^{2}, 1625^{1}, 1625^{2}, 1626^{3}, 1627^{4}, 1629^{5}, 1645^{3}, 1651^{2}, P.F. Böddecker: Sacra partitura, 1v (Strasbourg, 1651)

Latin

205 Missa da capella, 6vv, bc, 1610 (on Gombert's motet In illo tempore); M xiv, 57

257 Messa . . . da capella (i), 4vv, bc, 1641 (for alternative settings of Crucifixus, Et resurrexit, Et iterum venturus est, see below); M xv, 59; F xv, 256

190 Messa . . . da capella (ii), 4vv, bc, 1650; M xvi, 1; F xviii, 141

262 Ab aeterno ordinata sum, 'motetto', B, bc, 1641; M xv, 189; F xv, 357

289 Adoramus te Christe, 6vv, bc, 1620^{3}; M xvi, 439

222 Angelus ad pastores ait, 3vv, 1582; M xiv, 36

— Audi caelum (see Salve Regina)

— Audi coelum verba mea (see Vespro della Beata Vergine)

213 Ave Maria gratia plena, 3vv, 1582; M xiv, 15

— Ave maris stella (see Vespro della Beata Vergine)

268 Beatus vir I, 'concertato', 6vv, 2 vn, 3 va da braccio/trbn ad lib, bc, 1641; M xv, 368; F xv, 573

269 Beatus vir II, 'si puo cantare ridoppiato & forte o come piacerà', 5vv, bc, 1641; M xv, 418; F xv, 604

195 Beatus vir, 7vv, 2 vn, bc, 1650; M xvi, 167; F xviii, 264

292 Cantate Domino canticum novum, S, S (or T, T), bc, 1615^{13}; M xvi, 409

293 Cantate Domino canticum novum, 6vv, bc, 1620^{3}; M xvi, 422

294 Christe adoramus te, 5vv, bc, 1620^{3}; M xvi, 428

— Christe Redemptor omnium (see Deus tuorum militum (ii))

295 Confitebor tibi Domine, 4vv, bc, 1627^{4}, *D-Kl* 2° MS Mus.51v; O, 45

265 Confitebor tibi Domine I, A, T, B, chorus 5vv, bc, 1641; M xv, 297; F xv, 505

266 Confitebor tibi Domine II, 'concertato', S, T, B, 2 vn, bc, 1641; M xv, 338; F xv, 533

267 Confitebor tibi Domine III, 'stile alla franzese', 5vv (or S, 4 va da braccio), bc, 1641; M xv, 352; F xv, 555

193 Confitebor tibi Domine (iv), S, 2 vn/va da braccio, bc, 1650; M xvi, 129; F xviii, 230

194 Confitebor tibi Domine (v), S, T, 2 vn, bc, 1650; M xvi 144; F xviii, 247

296 Confitebor tibi Domine, S, 5 va da braccio, org, bc, *S-Uu* Vok.mus .i hs. 29:22, 79:10, doubtful (probably by J. Rosenmüller); ed. A. Watty (Wolfenbüttel and Zürich, 1986)

275 Credidi propter quod locutus sum, 'del quarto tuono', 'da capella', 8vv (2 choirs), bc, 1641; M xv, 544; F xv, 730

259 Crucifixus, 'concertato' (also serves as alternative for parallel section in Messa . . . da capella (i)), 4vv, bc, 1641; M xv, 178; F xv, 347

297 Currite, populi, psallite timpanis, T, bc, 1625^{2}; M xvi, 491

— Deus in adiutorium (see Vespro della Beata Vergine)

278a Deus tuorum militum (i), 'Comune unius martiris', T, 2 vn, bc, 1641 (= Sanctorum meritis II and Iste confessor (i)); M xv, 614; F xv, 777

280 Deus tuorum militum (ii), 'Himnus unius martiris', 'Sopra la stessa aria si potranno cantare ancora Iesu corona Virginum, Christe Redemptor omnium, & altri del medesimo metro', T, T, B, 2 vn, bc, 1641; M xv, 636

— Dixit Dominus (see Vespro della Beata Vergine)

263 Dixit Dominus I, 'concertato', 8vv, 2 vn, 4 va da braccio/trbn ad lib, bc, 1641; M xv, 195; F xv, 367

264 Dixit Dominus II, 'concertato', 8vv, 2 vn, 4 va da braccio/trbn ad lib, bc, 1641; M xv, 246; F xv, 436

191 Dixit Dominus (iii), 8vv (2 choirs), bc, 1650; M xvi, 54; F xviii, 187

192 Dixit Dominus (iv), 'alla breve', 8vv (2 choirs), bc, 1650; M xvi, 94; F xviii, 212

— Domine ad adiuvandum (see Vespro della Beata Vergine)

298 Domine ne in furore tuo, 6vv, bc, 1620^{3}; M xvi, 432

214 Domine pater et Deus, 3vv, 1582; M xiv, 17

— Duo seraphim (see Vespro della Beata Vergine)

299 Ecce sacrum paratum convivium, T, bc, 1625^{2} (ornamented version in P.F. Böddecker: Sacra partitura, Strasbourg, 1651); M xiv, 497

300 Ego dormio et cor meum vigilat, S, B, bc, 1625^{1}; M xvi, 481

301 Ego flos campi, A, bc, 1624[2]; M xvi, 464

209 Ego sum pastor bonus, 3vv, 1582; M xiv, 6

— Eli clamans spiritum patri (2p. of O magnum pietatis opus)

302 En gratulemur hodie, T, 2 vn, bc, 1651[2]; M xvi, 517

261 Et iterum venturus est (also serves as alternative for parallel section in Messa . . . da capella (i)), A, A, B, 4 trbn/va da braccio ad lib, bc, 1641; M xv, 187; F xv, 354

260 Et resurrexit (also serves as alternative for parallel section in Messa . . . da capella (i)), S, S (or T, T), 2 vn, bc, 1641; M xv, 182; F xv, 350

303 Exulta filia Sion, S, bc, 1629[5]; M xvii, 8; O, 32

304 Exultent coeli et gaudeant angeli, 'Questa cantada . . . si puol radoppiare, cioè ricopiarla, & farla sonare da gli istromenti, & cantare insieme con le voci', 5vv, 5 insts ad lib, bc, 1629[5]; M xvii, 15; O, 39

305 Fuge anima mea mundum, S, A, vn, bc, 1621[4]; M xvi, 444

258 Gloria in excelsis Deo, 'concertata', 7vv, 2 vn, 4 va da braccio/trbn ad lib, bc, 1641; M xv, 117; F xv, 310

307 Gloria in excelsis Deo, 8vv (2 choirs), bc, *I-Nf* 473.1 (olim IV–2–23a); O, 65

218 Hodie Christus natus est, 3vv, 1582; M xiv, 26

221 In tua patientia possedisti animam tuam, 3vv, 1582; M xiv, 34

278b Iste confessor (i), 'Comune confessorum', T, 2 vn, bc, 1641 (= Sanctorum meritis II and Deus tuorum militum (i)); M xv, 618; F xv, 780

279 Iste confessor (ii), 'Himnus comune confessorum', 'sopra alla qual aria si puo cantare parimente Ut queant laxis di S. Gio. Batt. & simili', S, S, 2 vn, bc, 1641; M xv, 622; F xv, 783

229 Iusti tulerunt spolia impiorum, 3vv, 1582; M xiv, 50

— Jesu corona Virginum (see Deus tuorum militum (ii))

286 Jubilet tota civitas, 'motetto . . . in dialogo', S, bc, 1641; M xv, 748; F xv, 951

204 Laetaniae della Beata Vergine, 6vv, bc, 1620[4], 1626[3], 1650; M xvi, 382; F xviii, 496

— Laetatus sum (see Vespro della Beata Vergine)

198 Laetatus sum (i), 6vv, 2 vn, 2 trbn, bn, 1650; M xvi, 231; F xviii, 317

199 Laetatus sum (ii), 5vv, bc, 1650; M xvi, 276; F xviii, 368

207 Lapidabant Stephanum, 3vv, 1582; M xiv, 1

— Lauda Jerusalem (see Vespro della Beata Vergine)

202 Lauda Jerusalem (i), A, T, B, bc, 1650; M xvi, 344; F xviii, 449

203 Lauda Jerusalem (ii), 5vv, bc, 1650; M xvi, 358; F xviii, 467

225 Lauda Syon salvatorem, 3vv, 1582; M xiv, 42

287 Laudate Dominum in sanctis eius, S/T, bc, 1641; M xv, 753; F xv, 960

272 Laudate Dominum omnes gentes I, 'concertato', 5vv, chorus 4vv ad lib, 4 va da braccio/trbn ad lib, bc, 1641; M xv, 481; F xv, 678

273 Laudate Dominum omnes gentes II, 8vv, 2 vn, bc, 1641; M xv, 503; F xv, 692

274 Laudate Dominum omnes gentes III, 8vv, bc, 1641; M xv, 521; F xv, 715

197 Laudate Dominum omnes gentes (iv), B, bc, 1650 (ornamented version in 1651[2]); M xvi, 227, 519; F xviii, 312

— Laudate pueri Dominum (see Vespro della Beata Vergine)

270 Laudate pueri Dominum (i), 'concertato', 5vv, 2 vn, bc, 1641; M xv, 438; F xv, 626

271 Laudate pueri Dominum (ii), 'con instrumenti', 5vv, bc, 1641; M xv, 460; F xv, 650

196 Laudate pueri Dominum (iii), 'alla quarta bassa. Da capella', 5vv, bc, 1650; M xvi, 211; F xviii, 291

311 Laudate pueri Dominum, 6vv, bc, *D-Kl* 2° MS Mus.51v; ed. D. Arnold (London, 1982)

— Magnificat (see Vespro della Beata Vergine; two settings)

281 Magnificat I, 8vv (2 choirs), 2 vn, 4 va da braccio/trbn ad lib, bc, 1641; M xv, 639; F xv, 797

282 Magnificat II, 'Primo tuono', 'in genere da capella', 4vv, bc, 1641; M xv, 703; F xv, 891

276 [Memento Domine David] et omnis mansuetudinis, 'quarti toni', 'da capella', 8vv (2 choirs), bc, 1641; M xv, 567; F xv, 746

— Nigra sum (see Vespro della Beata Vergine)

— Nisi Dominus (see Vespro della Beata Vergine)

200 Nisi Dominus (i), S, T, B, 2 vn, bc, 1650; M xvi, 299; F xviii, 395

201 Nisi Dominus (ii), 6vv, bc, 1650; M xvi, 318; F xviii, 417

312 O beatae viae, S, S (or T, T), bc, 1621[4]; M xvi, 454

226 O bone Jesu illumina oculos meos, 3vv, 1582; M xiv, 44

313 O bone Jesu, o piissime Jesu, S, S, bc, 1622[2]; M xvi, 506

217 O crux benedicta, 3vv, 1582; M xiv, 25

219 O Domine Jesu Christe adoro te (2p. O Domine Jesu Christe adoro te), 3vv, 1582; M xiv, 29

216 O magnum pietatis opus (2p. Eli clamans spiritum patri), 3vv, 1582; M xiv, 22

317 O quam pulchra es anima mea, T, bc, 1625[2]; M xvi, 486

220 Pater venit hora clarifica filium tuum, 3vv, 1582; M xiv, 33

— Pulchra es (see Vespro della Beata Vergine)

212 Quam pulchra es et quam decora amica mea, 3vv, 1582; M xiv, 13

224 Quia vidisti me Thoma credidisti, 3vv, 1582; M xiv, 40

228 Qui vult venire post me abneget se, 3vv, 1582; M xiv, 48

223 Salve crux pretiosa, 3vv, 1582; M xiv, 38

326 Salve o regina, T/S, bc, 1624[2]; M xvi, 475

285 Salve [o] Regina (= Salve Jesu o pater misericordiae), A, T/S, B, bc, 1629[5], 1641; M xv, 741; F xv, 941

327 Salve Regina, T, bc, 1625[2]; M xvi, 502

283 Salve Regina (i) [incipit: Audi coelum], 'in ecco concertata', T, T, 2 vn, bc, 1641; M xv, 724; F xv, 916

284 Salve Regina (ii) (= Salvi mi Jesu), T, T (or S, S), bc, 1641; M xv, 736; F xv, 933

328 Sancta Maria succurre miseris, S, S, bc, in G.B. Ala: Primo libro delli concerti ecclesiastici (Milan, 1618); M xvi, 511

277 Sanctorum meritis I, 'Primo himnus comune plurimorum martirum', 'sopra alla qual aria si potranno cantare anco altri hinni pero che sijno dello stesso metro', S, 2 vn, bc, 1641; M xv, 606; F xv, 771

278 Sanctorum meritis II, 'Plurimorum martirum & confessorum', 'sopra a la qual aria si puo cantare anco altri hinni delo stesso metro', T, 2 vn, bc, 1641 (= Deus tuorum militum and Iste confessor); M xv, 610; F xv, 774

— Sonata sopra 'Sancta Maria, ora pro nobis' (see Vespro della Beata Vergine)

227 Surgens Jesus Dominus noster, 3vv, 1582; M xiv, 46

210 Surge propera amica mea, 3vv, 1582; M xiv, 8

215 Tu es pastor ovium (2p. Tu es Petrus), 3vv, 1582; M xiv, 19

— Tu es Petrus (2p. of Tu es pastor ovium)

211 Ubi duo vel tres congregati fuerint, 3vv, 1582; M xiv, 11

279a Ut queant laxis, 'Himnus Sancti Ioannis', S, S, 2 vn, bc, 1641 (= Iste confessor (ii)); M xv, 629; F xv, 788

208 Veni sponsa Christi, 3vv, 1582; M xiv, 3

335 Venite sitientes ad aquas, S, S, bc, 1624[2]; M xvi, 467

336 Venite videte martirem, S, bc, 1645[3]; M xvii, 25

206 Vespro della Beata Vergine, 'composti sopra canti fermi', 1610:

- [Deus in adiutorium] Domine ad adiuvandum, 6vv, 2 vn, 2 cornetts, 3 trbn, 5 va da braccio, bc; M xiv, 123
- Dixit Dominus, 6vv, 6 insts ad lib, bc, rev. in 1615[2]; M xiv, 133
- Nigra sum, T, bc; M xiv, 150
- Laudate pueri Dominum, 8vv, org; M xiv, 153
- Pulchra es, S, S, bc; M xiv, 170
- Laetatus sum, 6vv, bc; M xiv, 174
- Duo seraphim, T, T, T, bc; M xiv, 190
- Nisi Dominus, 10vv (2 choirs), bc; M xiv, 198
- Audi coelum verba mea, T, chorus 6vv, bc; M xiv, 227
- Lauda Jerusalem, 7vv, bc; M xiv, 237
- Sonata sopra 'Sancta Maria, ora pro nobis', S, 2 vn, 2 cornetts, 3 trbn (or 2 tbn, va da braccio), va da braccio, bc; M xiv, 250
- Ave maris stella, 10vv (2 choirs), 5 insts, bc; M xiv, 274
- Magnificat, 7vv, 2 fl, 2 fifare, 2 vn, 3 cornetts, 2 trbn, va da braccio, org; M xiv, 285
- Magnificat, 6vv, org; M xiv, 327

Italian

188 Afflitto e scalz'ove la sacra sponda (F. Rorario) (2p. Ecco, dicea, ecco l'Agnel di Dio), 4vv, 1583
— Ahi quel sole che dianzi in su l'aurora (5p. of Spuntava il dí)
— Ai piedi avendo i capei d'oro sparsi (2p. of Le rose lascia, gli amaranti e gigli)
181 Aventurosa notte, in cui risplende (Rorario) (2p. Serpe crudel, se i tuoi primier'inganni), 4vv, 1583
256 Chi vol che m'innamori, 'canzon morale', A, T, B, 2 vn, bc, 1641; M xv, 54; F xv, 249
187 Dal sacro petto esce veloce dardo (Rorario) (2p. Sciogliér m'addita, se talor mi cinge), 4vv, 1583
189 De' miei giovenil anni era l'amore (Rorario) (2p. Tutt'esser vidi le speranze vane), 4vv, 1583
182 D'empi martiri e un mar d'orrori varca (Rorario) (2p. Ond'in ogni pensier ed opra santo), 4vv, 1583
— Ecco, dicea, ecco l'Agnel di Dio (2p. of Afflitto e scalz'ove la sacra sponda)
228 È questa vita un lampo (A. Grillo), 5vv, bc, 1641; M xv, 35; F xv, 228
306 Fuggi, fuggi, cor, fuggi a tutte l'or, ?3vv, *I-BRq* L.IV.99 (S partbook) (see Kurtzman, G1979)
— La piú dolce rugiada (2p. of Spuntava il dí)
— La vagheggiano gli alberi (3p. of Spuntava il dí)
180 L'aura del ciel sempre feconda spiri (Rorario) (2p. Poi che benigno il novo cant'attende), 4vv, 1583
185 L'empio vestia di porpora e di bisso (Rorario) (2p. Ma quel mendico Lazaro, che involto), 4vv, 1583
184 Le rose lascia, gli amaranti e gigli (Rorario) (2p. Ai piedi avendo i capei d'oro sparsi), 4vv, 1583
— L'eterno Dio quel cor pudico scelse (2p. of L'uman discorso, quanto poc'importe)
186 L'uman discorso, quanto poc'importe (Rorario) (2p. L'eterno Dio quel cor pudico scelse), 4vv, 1583
— Ma quel mendico Lazaro, che involto (2p. of L'empio vestia di porpora e di bisso)
183 Mentre la stell'appar nell'oriente (Rorario) (2p. Tal contra Dio de la superbia il corno), 4vv, 1583
252 O ciechi, il tanto affaticar che giova?, 'madrigale morale' (Petrarch), 5vv, 2 vn, bc, 1641; M xv, 1; F xv, 205
— Ond'in ogni pensier ed opra santo (2p. of D'empi martiri e un mar d'orrori varca)
— Per valletta o per campagna (4p. of Spuntava il dí)
— Poi che benigno il novo cant'attende (2p. of L'aura del ciel sempre feconda spiri)
179 Sacrosanta di Dio verace imago (Rorario), 4vv, 1583
— Sciogliér m'addita, se talor mi cinge (2p. of Dal sacro petto esce veloce dardo)
330 Se d'un angel il bel viso, ?3vv, *BRq* L.IV.99 (S partbook); (see Kurtzman, G1979)
— Serpe crudel, se i tuoi primier'inganni (3p. of Aventurosa notte, in cui risplende)
255 Spuntava il dí, 'canzonetta morale' (F. Balducci) (2p. La piú dolce rugiada; 3p. La vagheggiano gli alberi; 4p. Per valletta o per campagna; 5p. Ahi quel sole che dianzi in su l'aurora), A, T, B, bc, 1641; M xv, 1; F xv, 236
— Tal contra Dio de la superbia il corno (2p. of Mentre la stell'appar nell'oriente)
— Tutt'esser vidi le speranze vane (2p. of De' miei giovenil anni era l'amore)
253 Voi ch'ascoltate in rime sparse il suono, 'madrigale morale' (Petrarch) (= Haec dicit Dominus), 5vv, 2 vn, bc, 1641; M xv, 15; F xv, 215

CONTRAFACTA

A. Coppini, ed.: Musica tolta da i madrigali di [11] Claudio Monteverdi, e d'altri autori, e fatta spirituale, 5, 6vv (Milan, 1607[20]) [1607]
A. Coppini, ed.: Il secondo libro della musica [8] di Claudio Monteverdi e d'altri autori fatta spirituale, 5vv (Milan, 1608) [1608]
A. Coppini, ed.: Il terzo libro della musica [19] di Claudio Monteverdi, fatta spirituale, 5vv (Milan, 1609) [1609]
P. Lappi, ed.: Concerti sacri, libro secondo, 1–7vv, bc (Venice, 1623) [1623]
J. Staden: Geistliche Music-Klang (Nuremberg, 1633) [1633]
C. Monteverdi: Selva morale e spirituale (Venice, 1640–41) [1641]
A. Profe, ed.: Erster Theil geistlicher Concerten und Harmonien, 1–7vv, insts, org (Breslau, 1641[2]) [1641[2]]
A. Profe, ed.: Ander Theil geistlicher Concerten und Harmonien, 1–7vv, 2 vn, org (Leipzig, 1641[3]) [1641[3]]
A. Profe, ed.: Dritter Theil geistlicher Concerten und Harmonien, 1–5vv, 2 vn, org (Leipzig, 1642[4]) [1642]
A. Profe, ed.: Corollarum geistlicher collectaneorum (Leipzig, 1649[6]) [1649]

Latin

Amem te Domine spes mea (= Amor, se giusto sei), 1609
Anima miseranda quae offendis Deum tuum (= Anima dolorosa che vivendo), 1609
Anima quam dilexi (= Anima del cor mio), 1609
Animas eruit e domo (= M'è piú dolce il penar per Amarilli), 1608
Ardebat igne puro (= Volgea l'anima mia soavemente), 1609
Ave Regina mundi (= Vaga su spina ascosa), 1623
Cantemus laeti quae Deus effecit (= A un giro sol de bell'occhi lucenti), 1609
Domine Deus meus (= Anima mia, perdona) (2p. O gloriose martyr), 1609
Ecce panis angelorum (= Chioma d'oro), S, S, T, [?T], 2 vn, bc, Malta, Mdina, Cathedral Museum, MS 47
Ergo gaude laetare (= Due belli occhi fur l'armi onde trafitto) (2p. of Pascha concelebranda, also texted Lauda anima mea)
Felle amaro me potavit populus (= Cruda Amarilli, che col nome ancora), 1607
Florea serta laeti (= La giovinetta pianta), 1608
Gloria tua manet in aeternum (= 'T'amo, mia vita' la mia cara vita), 1607
Haec dicit Dominus (= Voi ch'ascoltate in rime sparse il suono), 1642
Heus bone vir (= Armato il cor d'adamantina fede), 1642
Iam moriar mi fili (see Pianto della Madona)
Jesu dum te contemplor (= Cor mio, mentre vi miro), 1609
Jesum viri senesque (= Vaga su spina ascosa), 1641[2]
Jesu tu obis (= Cor mio, non mori? E mori), 1609
Lauda anima mea (= Due belli occhi fur l'armi onde trafitto) (2p. of Pascha concelebranda, also texted Ergo gaude laetare)
Longe a te mi Jesu (= Longe da te, cor mio), 1609
Longe mi Jesu (= Parlo, miser, o taccio?), 1649
Luce serena lucent (= Luci serene e chiare), 1609
Maria quid ploras ad monumentum (= Dorinda, ah dirò mia se mia non sei), 1607
O dies infelices (= O come è gran martire), 1608
O gloriose martyr (= Che se tu se' il cor mio) (2p. of Domine Deus meus peccavi)
O infelix recessus (= Ah dolente partita), 1608
O Jesu mea vita (= Sí ch'io vorrei morire), 1609
O Jesu, o dulcis Jesu (= Parlo, miser, o taccio?), lost (formerly *PL-WRu*)
O mi fili mea vita (= O Mirtillo, Mirtillo anima mia), 1608
O rex supreme Deus (= Al lume delle stelle), 1649
O stellae coruscantes (= Sfogava con le stelle), 1609
Pascha concelebranda (= Altri canti di Marte e di sua schiera) (2p. Ergo gaude laetare, also texted Lauda anima mea), 1641[3]
Pianto della Madona: Iam moriar mi fili (= Lamento d'Arianna (i)), 1641, 1642, sv288; M xv, 757; F xv, 967
Plagas tuas adoro (= La piaga c'ho nel core), 1609
Plorat amare (= Piagne e sospira, e quando i caldi raggi), 1609
Praecipitantur e torrente nives (= O primavera, gioventú dell'anno), 1608
Pulchrae sunt genae tuae (= Ferir quel petto, Silvio?), 1607
Quam bonus est Deus (model unknown), ATB, *GD* Cath. q.28
Qui laudes tuas cantat (= Quell'augellin che canta), 1609
Qui pependit in cruce Deus meus (= Ecco, Silvio, colei che in odio hai tanto), 1607
Qui pietate tua (= Ma se con la pietà non è in te spenta), 1609
Qui regnas super alta poli (= Che dar piú vi poss'io?), 1608
Resurrexit de sepulchro (= Vago augelletto che cantando vai) (also texted Veni soror mea), 1649
Rutilante in nocte exultant (= Io mi son giovinetta), 1609
Salve Jesu o pater misericordiae (= Salve [o] Regina), *D-Lr* Mus. Ant. Pract. K.N.206
Salve mi Jesu (= Salve Regina (ii)), *Lr* Mus. Ant. Pract. K.N.206
Sancta Maria quae Christum peperisti (= Deh bella e cara e sí soave un tempo), 1607
Spera in Domino et fac bonitatem (= Io ch'armato sin hor d'un duro gelo), 1642
Spernit Deus cor durum (= Ma tu, piú che mai dura), 1607

Stabat Virgo Maria (= Era l'anima mia), 1607
Te Jesu Christe liberator meus (= Ecco piegando le ginocchia a terra), 1607
Te sequar Jesu mea vita (= Ch'io t'ami, e t'ami piú della mia vita), 1608
Tu vis a me abire (= Voi pur da me partite, anima dura), 1609
Una es o Maria (= Una donna fra l'altre onesta e bella), 1609
Ure me Domine amore tuo (= Troppo ben può questo tiranno Amore), 1607
Veni soror mea (= Vago augelletto che cantando vai) (also texted Resurrexit de sepulchro), 1649
Vives in corde meo Deus meus (= Ahi come a un vago sol cortese giro), 1607

Italian

Bella fiamma d'amor, dolce Signore (= Io ardo sí, ma'lfoco è di tal sorte), *I-Bc* Q27
Dolce spina del mio core (= Lidia spina del mio core), *BRq* L.IV.99
Lamento della Mad[d]alena (= Lamento d'Arianna (i)), *Bc* Q43
Occhi miei, se mirar piú non debb'io (= Occhi miei, se mirar piú non debb'io), *Bc* Q27
O rosetta che rossetta (= O rosetta che rossetta), *BRq* L.IV.99
Pianto della Madona (see Contrafacta, Latin)
Prima vedrò ch'in questi prati nascano (= Prima vedrò ch'in questi prati nascano), *Bc* Q27
Quante son stell'intorn'a l'aureo crine (= Quante son stelle in ciel e in mar arene), *Bc* Q27
Se non mi date aita, *Bc* Q27
Su fanciullo (= Damigella), *BRq* L.IV.99

German

Alleluja, kommet, jauchzet (= Ardo, avvampo, mi struggo, ardo: accorrete) (also texted Freude, kommet, lasset uns gehen), 1649
Dein allein ist ja grosser Gott die Sache (= Cosí sol d'una chiara fonte viva) (2p. of O du mächtiger Herr Lock ins Himmels Throne)
Freude, kommet, lasset uns gehen (= Ardo, avvampo, mi struggo, ardo: accorrete) (also texted Alleluja, kommet, jauchzet), 1649
Güldne Haare, gleich Aurore (= Chioma d'oro), *D-Kl* 2° MS Mus.58j
O du mächtiger Herr hoch ins Himmels Throne (= Or che'l cielo e la terra e'l vento tace) (2p. Dein allein ist ja grosser Gott die Sache), 1649
O Jesu lindere meinen Schmertzen (= Tu dormi, ah crudo core!), 1649
Wie ein Rubin in feinem Golde leuchtet (= Una donna fra l'altre honesta e bella), *Dl* Mus.Pi 8
Wie wann von Gold ein Ring (= Ohimé ch'io cado, ohimé), 1633

Dutch

Kind'tjen soet uytvercoren (= Eri già tutta mia), in Cantiones natalitiae (Antwerp, 1654); ed. R. Rasch, Exempla musica neerlandica, xii–xiii (Amsterdam, 1981)

INSTRUMENTAL

Ballo, in P. Milioni and L. Monte: *Vero e facil modo d'imparare a sonare, et accordare da se medesimo la chitarra spagnuola* (Rome and Macerata, 1637), SVA1 (see Fabbri, B1980)

BIBLIOGRAPHY

A Bibliographies, catalogues, letters, documents. B Attributions, doubtful works. C Iconography. D General studies, life and works. E Aesthetics. F Theatre music. G Madrigals, canzonets, music and poetry. H Sacred music. I Seconda pratica. J Theory, analysis. K Instruments, notation, performing practice. L Reception.

A: BIBLIOGRAPHIES, CATALOGUES, LETTERS, DOCUMENTS

BertolottiM
S. Davari: 'Notizie biografiche del distinto maestro di musica Claudio Monteverdi desunte dai documenti dell'Archivio storico Gonzaga', *Atti e memorie della R. Accademia virgiliana di Mantova* (1884–5), 79–183
A. Ademollo: *La bell'Adriana ed altre virtuose del suo tempo alla corte di Mantova: contributo di documenti per la storia della musica in Italia nel primo quarto del Seicento* (Città di Castello, 1888)
G. Sommi Picenardi: 'D'alcuni documenti concernenti Claudio Monteverde', *Archivio storico lombardo*, xxii (1895), 154–62
A. Solerti: *Le origini del melodramma: testimonianze di contemporanei* (Turin, 1903/*R*)
C. Gallico: 'Newly Discovered Documents Concerning Monteverdi', *MQ*, xlviii (1962), 68–72
An Alphabetical Index to Claudio Monteverdi: Tutte le opere nuovamente date in luce da G. Francesco Malipiero, Asolo, 1926–1942, Music Library Association Index Series, i (New York, 1964)
A. Rosenthal: 'A Hitherto Unpublished Letter of Claudio Monteverdi', *Essays Presented to Egon Wellesz*, ed. J. Westrup (Oxford, 1966), 103–7
E. Santoro: *La famiglia e la formazione di Claudio Monteverdi: note biografiche con documenti inediti* (Cremona, 1967)
U. Bonafini, ed.: *Catalogo delle lettere autografe di Claudio Monteverdi conservate presso l'Archivio di stato gonzaghesco di Mantova* (Mantua, ?1968)
W. Siegmund-Schultze: 'Beiträge zu einem neuen Monteverdi-Bild', *Wissenschaftliche Beiträge der Martin-Luther-Universität Halle-Wittenberg*, ser. G, viii/1 (1968), 11–40
C. MacClintock: 'New Sources of Mantuan Music', *JAMS*, xxii (1969), 508–11
G. Westerlund and E. Hughes: *Music of Claudio Monteverdi: a Discography* (London, 1972)
D. de' Paoli, ed.: *Claudio Monteverdi: Lettere dediche e prefazioni* (Rome, 1973)
A. Curtis: *A Selective Monteverdi Discography* (Berkeley, 1979)
J.G. Kurtzman: 'An Early Seventeenth-Century Manuscript of Canzonette e madrigaletti spirituali', *Studi musicali*, viii (1979), 140–71
D. Stevens, ed. and trans.: *The Letters of Claudio Monteverdi* (London, 1980, 2/1995)
M.H. Stattkus: *Claudio Monteverdi: Verzeichnis der erhaltenen Werke (SV): kleine Ausgabe* (Bergkamen, 1985)
G. Vio: 'Ultimi ragguagli monteverdiani', *Rassegna veneta di studi musicali*, ii–iii (1986–7), 347–64
S.H. Parisi: '*Licenza alla mantovana*: Frescobaldi and the Recruitment of Musicians for Mantua, 1612–15', *Frescobaldi Studies*, ed. A. Silbiger (Durham, NC, 1987), 55–91
K.G. Adams and D. Kiel: *Claudio Monteverdi: a Guide to Research* (New York, 1989) [incl. annotated bibliography to 1986]
S. Ehrmann: *Claudio Monteverdi: die Grundbegriffe seines musiktheoretischen Denkens* (Pfaffenweiler, 1989)
S.H. Parisi: *Ducal Patronage of Music in Mantua, 1587–1627: an Archival Study* (diss., U. of Illinois, 1989)
E. Lax, ed.: *Claudio Monteverdi: Lettere* (Florence, 1994)
S.H. Parisi: 'Musicians at the Court of Mantua during Monteverdi's Time: Evidence from the Payrolls', *Musicologia humana: Studies in Honor of Warren and Ursula Kirkendale*, ed. S. Gmeinwieser, D. Hiley and J. Riedlbauer (Florence, 1994), 183–208
S.H. Parisi: 'Acquiring Musicians and Instruments in the Early Baroque: Observations from Mantua', *JM*, xiv (1996), 117–50
A. Pryer: 'Monteverdi, Two Sonnets and a Letter', *EMc*, xxv (1997), 357–71
'Manuscript Matters (The Lucille-Graham-Trust Collection and a Monteverdi Letter)', *Opera*, i (1999), 34–5

B: ATTRIBUTIONS, DOUBTFUL WORKS

F. Torrefranca: 'Il lamento di Erminia di Claudio Monteverdi', *Inedito*, ii (1944), 31; suppl., 1
W. Osthoff: 'Monteverdi-Funde', *AMw*, xiv (1957), 253–80
I. Godt: 'A Monteverdi Source Reappears: the Grilanda of F.M. Fucci', *ML*, lx (1979), 428–39
P. Fabbri: 'Inediti monteverdiani', *RIM*, xv (1980), 71–86
M. Danckwardt: 'Das Lamento d'Olimpia "Voglio voglio morir" : eine Komposition Claudio Monteverdis?', *AMw*, xli (1984), 149–75
A. Curtis: '*La Poppea impasticciata* or, Who Wrote the Music to *L'incoronazione* (1643)?', *JAMS*, xlii (1989), 23–54
A. Gianuario: *L'incoronazione di Poppea è di Claudio Monteverdi?* (Florence, 1991/2)
A. Watty: 'Confitebor tibi Domine a 6: von Monteverdi oder Rosenmüller?', *Schütz-Jb 1995*, 141–9

C: ICONOGRAPHY

R. Lunelli: 'Iconografia monteverdiana', *RMI*, xlvii (1943), 38–45
F. Lesure: 'Un nouveau portrait de Monteverdi', *RdM*, liii (1967), 60 only
G. de Logu: 'An Unknown Portrait of Monteverdi by Domenico Feti', *Burlington Magazine*, cix (1967), 706–9
E. Santoro: *Iconografia monteverdiana* (Cremona, 1968)
D. Stevens: 'A "New" Monteverdi Portrait', *The Strad*, cvi (1995), 473

D: GENERAL STUDIES, LIFE AND WORKS

PirrottaDO
E. Vogel: 'Claudio Monteverdi', *VMw*, iii (1887), 315–450
C. Trevor: 'Claudio Monteverdi (1567–1643)', *MMR*, xl (1910), 149–51
C.H.H. Parry: 'The Significance of Monteverde', *PMA*, xlii (1916), 51–67
L. Schneider: *Un précurseur de la musique italienne aux XVIe et XVIIe siècles: Claudio Monteverdi (1567–1643), l'homme et son temps, le musicien* (Paris, 1921)
H. Prunières: *La vie et l'oeuvre de Claudio Monteverdi* (Paris, 1924, 2/1931; Eng. trans., 1926/*R*)
G.F. Malipiero: *Claudio Monteverdi* (Milan, 1929)
Musica [Florence], ii (1943) [Monteverdi issue]
D. de' Paoli: *Claudio Monteverdi* (Milan, 1945, enlarged 2/1979)
H.F. Redlich: *Claudio Monteverdi: Leben und Werk* (Olten, 1949; Eng. trans., rev., 1952/*R*)
L. Schrade: *Monteverdi: Creator of Modern Music* (New York, 1950/*R*)
M. Le Roux: *Claudio Monteverdi* (Paris, 1951)
C. Sartori: *Monteverdi* (Brescia, 1953)
H.F. Redlich: 'Claudio Monteverdi: some Problems of Textual Interpretation', *MQ*, xli (1955), 66–75
F.B. Zimmerman: 'Purcell and Monteverdi', *MT*, xcix (1958), 368–9
D. Arnold: 'Music at the Scuola di San Rocco', *ML*, xl (1959), 229–41
L. Passuth: *A mantuai herceg muzsikusa; Claudio Monteverdi korának regényes története* (Budapest, 1959, 6/1975; Ger. trans., 1959, as *Monteverdi: der Roman eines grossen Musikers*; Ger. trans., 1982, as *Divino Claudio: ein Monteverdi-Roman*)
M. Roche: *Monteverdi* (Paris, 1960)
D. Arnold: 'The Monteverdian Succession at St Mark's', *ML*, xlii (1961), 205–11
M. Pandi: *Claudio Monteverdi* (Budapest, 1961)
D. Arnold: *Monteverdi* (London, 1963, rev. 3/1990 by T. Carter)
R. Tellart: *Claudio Monteverdi; l'homme et son oeuvre* (Paris, 1964)
Ars: revista de arte, xxvi/102 (1966) [Monteverdi issue]
Claudio Monteverdi: Siena 1967 [*RIM*, ii/2 (1967)]
R. Bacchelli: *Monteverdiana . . . Per le celebrazioni centenarie in Mantova, 1967* (Mantua, 1967)
G. Barblan, ed.: *Claudio Monteverdi nel quarto centenario della nascita* (Turin, 1967)
Exposição comemorativa do 4° centenario do nascimento de Claudio Monteverdi, Teatro Nacional de S Carlos, 17 May – 5 June 1967 (Lisbon, 1967) [exhibition catalogue]
G.F. Malipiero: *Così parlò Claudio Monteverdi* (Milan, 1967)
K.L. Neumann, ed.: *Claudio Monteverdi, 1567–1643: 400. Geburtstag* (Frankfurt, 1967)
D. Arnold and N. Fortune, eds.: *The Monteverdi Companion* (London, 1968, 2/1985 as *The New Monteverdi Companion*)
Claudio Monteverdi e il suo tempo: Venice, Mantua and Cremona 1968 [incl. A.A. Abert: 'Die Opernästhetik Claudio Monteverdis', 35–44; N. Pirrotta: 'Teatro, scene e musica nelle opere di Monteverdi', 45–68; P. Collaer: 'Notes concernant l'instrumentation de l'"Orfeo" de Claudio Monteverdi', 69–74; A.M. Monterosso Vacchelli: 'Elementi stilistici nell'"Euridice" di Jacopo Peri in rapporto all'"Orfeo" di Monteverdi', 117–28; R. Allorto: 'Il prologo dell'"Orfeo": note sulla formazione del recitativo monteverdiano', 157–70; K. Jeppesen: 'Monteverdi, Kapellmeister an S.ta Barbara?', 313–19]
G. Pontiroli: *Notizie sui Monteverdi, su personaggi ed artisti del loro ambiente: la casa natale di Claudio Monteverdi (spogli d'archivio)* (Cremona, 1968)
G. Vecchi: *Le accademie musicali del primo Seicento e Monteverdi a Bologna* (Bologna, 1969)
R. Tellart: *Claudio Monteverdi* (Lausanne, 1970)
V. Konen: *Klaudio Monteverdi, 1567–1643* (Moscow, 1971)
C. Gallico: '"Contra Claudium Monteuiridum"', *RIM*, x (1975), 346–59
D. Arnold: 'Cavalli at St Mark's', *EMc*, iv (1976), 266–74
C. Gallico: 'Guglielmo Gonzaga signore della musica', *NRMI*, xi (1977), 321–34; repr. in *Mantova e i Gonzaga nella civiltà del Rinascimento* (Mantua, 1977)
C. Gianturco: *Claudio Monteverdi: stile e struttura* (Pisa, 1978)
D. Stevens: 'Monteverdi, Petratti, and the Duke of Bracciano', *MQ*, lxiv (1978), 275–94
D. Stevens: *Monteverdi: Sacred, Secular, and Occasional Music* (Cranbury, NJ, 1978)
C. Gallico: *Monteverdi: poesia musicale, teatro e musica sacra* (Turin, 1979)
I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
S. Leopold: *Claudio Monteverdi und seine Zeit* (Laaber, 1982, 2/1993; Eng. trans., 1991)
J.H. Moore: '*Venezia favorita da Maria*: Music for the Madonna Nicopeia and Santa Maria della Salute', *JAMS*, xxxvii (1984), 229–355
N. Pirrotta: *Music and Culture in Italy from the Middle Ages to the Baroque* (Cambridge, MA, 1984) [incl. 'Monteverdi and the Problems of Opera', 235–53; 'Theatre, Sets, and Music in Monteverdi's Operas', 254–70; 'Monteverdi's Poetic Choices', 271–316; 'Early Venetian Libretti at Los Angeles', 317–24]
P. Fabbri: *Monteverdi* (Turin, 1985; Eng. trans., 1994)
M. Štědroň: *Claudio Monteverdi: genius opery* (Prague, 1985)
L. Finscher, ed.: *Claudio Monteverdi: Festschrift Reinhold Hammerstein* (Laaber, 1986) [incl. R. Hammerstein: 'Versuch über die Form im Madrigal Monteverdis', 9–34; W. Arlt: 'Der Prolog des *Orfeo* als Lehrstück der Aufführungspraxis', 35–52; M. Bielitz: 'Zum Verhältnis von Form und Semantik in der Musik von Monteverdi', 53–122; W. Braun: 'Monteverdis grosse Bassmonodien', 123–40; C. Dahlhaus: 'Seconda pratica und musikalische Figurenlehre', 141–50; I. Fenlon: 'Mantua, Monteverdi and the History of *Andromeda*', 163–74; W. Kirkendale: 'Zur Biographie des ersten Orfeo, Francesco Rasi', 297–335; S. Leopold: 'Lyra Orphei', 337–46; C.-H. Mahling: 'Zum Verhältnis von "Klangraum" und dramatischer Gestaltung in Claudio Monteverdis *L'Orfeo* (1607) und *L'incoronazione di Poppea* (1642)', 347–58; B. Meier: 'Zur Tonart der Concertato-Motetten in Monteverdis *Marienvesper*', 359–68; G. Morche: 'Monteverdis lateinische Musik "da concerto"', 369–86; J. Steele: 'The Concertato Synthesis: Monteverdi's *Beatus Primo*', 427–34; G.A. Tomlinson: 'Giambattista Guarini and Monteverdi's Epigrammatic Style', 435–52; C. Wolff: 'Zur Frage der Instrumentation und des Instrumentalen in Monteverdis Opern', 489–98]
W. Konold: *Claudio Monteverdi* (Reinbek bei Hamburg, 1986)
G. Tomlinson: *Monteverdi and the End of the Renaissance* (Berkeley, 1987)
F. de Haen: *Monteverdi: zijn leven, zijn brieven* (Peer, 1989)
L. Welker: 'Claudio Monteverdi und die Alchemie', *Basler Jb für historische Musikpraxis*, xiii (1989), 11–29
S.K. McClary: *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis, 1991)
Claudio Monteverdi, studi e prospettive: Mantua 1993
Claudio Monteverdi und die Folgen: Detmold 1993
Muzsika, xxxvi/12 (1993) [Monteverdi issue]
E. Obniska: 'Ostatnie lata w Mantui', *RM*, xxxvii/6 (1993), 1, 6 only
E. Rosand: 'Venice, 1580–1680', *Man & Music*, iii: *The Early Baroque Era: from the Late 16th Century to the 1660s*, ed. C.A. Price (London, 1993), 75–102
D. Scott: 'Sexuality and Musical Style from Monteverdi to Mae West', *The Last Post: Music after Modernism*, ed. S. Miller (Manchester, 1993), 132–49
D. Stevens: 'Monteverdiana 1993', *EMc*, xxii (1993), 565–74
N. Pirrotta: 'Claudio Monteverdi, veneziano di adozione', *Studi musicali*, xxiii (1994), 73–86
Attualità di Monteverdi: Cremona 1995 [incl. N. Pirrotta: 'Opera: da Monteverdi a Monteverdi', 7–21; P. Gargiulo: 'Claudio Monteverdi: il canto, la scena, gli affetti', 23–35; P. Besutti: 'Oltre la seconda pratica', 37–47]
L. Virágh: 'Hogyan (ne) énkeljünk Monteverdit?', *Muzsika*, xxxvii/11 (1994), 21–4
Z. Fabianska: 'Problemy tonalne dziel Claudia Monteverdiego w historiografii muzycznej', *Muzyka*, xlii/3 (1997), 27–53; xliii/1 (1998), 25–3
R. Tellart: *Claudio Monteverdi* (Paris, 1997)
B. Gordon: *Singing the Female Body: Monteverdi, Subjectivity, Sensuality* (diss., U. of Pennsylvania, 1998)

E: AESTHETICS

A. Tessier: 'Monteverdi e la filosofia dell'arte', *RaM*, ii (1929), 459–68
A. Gianuario: 'Proemio all'"Oratione di Monteverdi"', *RIM*, iv (1969), 32–47
N. Anfuso and A. Gianuario: *Preparazione alla interpretazione della poiēsis monteverdiana* (Florence, 1971)

P. Fabbri: 'Tasso, Guarini e il "divino Claudio": componimenti manieristiche nella poetica di Monteverdi', *Studi musicali*, iii (1974), 233–54
R.M. Isgro: 'Sixteenth-Century Conception of Harmony', *College Music Symposium*, xix/1 (1979), 7–52
H.M. Brown: 'Emulation, Competition, and Homage: Imitation and Theories of Imitation in the Renaissance', *JAMS*, xxxv (1982), 1–48
R. Katz: *Divining the Powers of Music: Aesthetic Theory and the Origins of Opera* (New York, 1986)
G.E. Watkins and T. LaMay: '*Imitatio* and *Emulatio*: Changing Concepts of Originality in the Madrigals of Gesualdo and Monteverdi in the 1590s', *Claudio Monteverdi: Festschrift Reinhold Hammerstein*, ed. L. Finscher, (Laaber, 1986), 453–87
R. Fraser: 'Monteverdi and the Immortality of Art', *Virginia Quarterly Review*, lxv/1 (1989), 32–52
S. Schmalzriedt: 'Manierismus als "Kunst des Überarbeitens": Anmerkungen zu Monteverdis und D'Indias Madrigalen "Cruda Amarilli"', *Festschrift Ulrich Siegele*, ed. R. Faber and others (Kassel, 1991), 51–66
M. Fend: 'The Changing Function of *senso* and *ragione* in Italian Music Theory of the Late 16th Century', *The Second Sense: Studies in the History of Hearing and Musical Judgment*, ed. C. Burnett and others (London, 1993), 199–221
A. Gianuario: *L'estetica di Claudio Monteverdi attraverso quattro sue lettere* (?Rome, 1993)
T. Carter: 'Resemblance and Representation: Towards a New Aesthetic in the Music of Monteverdi', *'Con che soavità': Essays in Italian Baroque Opera, Song and Dance, 1580–1740*, ed. I. Fenlon and T. Carter (Oxford, 1995), 118–34

F: THEATRE MUSIC

PirrottaDO
F. Caroso: *Nobiltà di dame* (Venice, 1600)
G. Bertazzolo: *Breve relatione dello sposalitio fatto dalla serenissima Principessa Eleonora Gonzaga con la Sacra Cesarea Maestà di Ferdinando II Imperatore* (Mantua, 1622)
L. Allacci: *Drammaturgia . . . divisa in sette indici* (Rome, 1666, 2/1755, enlarged by G. Cendoni, A. Zeno, G. degli Apostoli and others, as *Drammaturgia di Lione Allacci accresciuta e continuata fino all'anno MDCCLV*)
C. Ivanovitch: *Minerva al tavolino* (Venice, 1681)
G.B. Doni: *Lyra Barberina* [1635] (Florence, 1763) [see esp. pt ii: *Trattato della musica scenica*]
H. Kretzschmar: 'Monteverdis "Incoronazione di Poppea"', *VMw*, x (1894), 483–530
H. Goldschmidt: *Studien zur Geschichte der italienischen Oper im 17. Jahrhundert* (Leipzig, 1901–4/*R*)
H. Goldschmidt: 'Monteverdi's "Ritorno d'Ulisse"', *SIMG*, iv (1902–3), 671–85
A.V. Heuss: 'Die Instrumental-Stücke des Orfeo', *SIMG*, iv (1902–3), 175–224
A. Solerti: 'Un ballo musicato da C. Monteverde sconosciuto a' suoi biografi', *RMI*, xi (1904), 24–34
A. Solerti: *Gli albori del melodramma* (Milan, 1904–5/*R*)
H. Goldschmidt: 'Claudio Monteverdis Oper "Il ritorno d'Ulisse in patria"', *SIMG*, ix (1907–8), 570–92
R. Mitjana y Gordón: *Claudio Monteverde (1567–1643) y los origenes de la opera italiana; conferencia leida en el Centro de estudios esteticos de Uppsala el 7 de diciembre de 1909* (Málaga, 1911)
R. Haas: 'Zur Neuausgabe von Claudio Monteverdis "Il ritorno d'Ulisse in patria"', *SMw*, ix (1922), 3–42
A. Tessier: 'Les deux styles de Monteverde', *ReM*, iii/6–8 (1921–2), 223–54
H. Prunières: 'Monteverdi's Venetian Operas', *MQ*, x (1924), 178–92
C. van den Borren: '"Il ritorno d'Ulisse in patria" de Claudio Monteverdi', *Revue de l'Université de Bruxelles*, xxx (1924–5), 353–87
J.A. Westrup: 'Monteverde's Orfeo', *MT*, lxvi (1925), 1096–100
J.A. Westrup: 'Monteverde's *Il ritorno d'Ulisse in patria*', *MMR*, lviii (1928), 106–7
J.A. Westrup: 'The Originality of Monteverde', *PMA*, lx (1933–4), 1–25
'Notizie: preziose scoperte di autografi di Claudio Monteverdi', *La bibliofilia*, xxxviii (1936), 69–70
G. Benvenuti: 'Il manoscritto veneziano della "Incoronazione di Poppea"', *RMI*, xli (1937), 176–84
H.F. Redlich: 'Notationsprobleme in Cl. Monteverdis "Incoronazione di Poppea"', *AcM*, x (1938), 129–32
J.A. Westrup: 'Monteverdi's Lamento d'Arianna', *MR*, i (1940), 144–54
V. Bucchi: *L'Orfeo di Claudio Monteverdi* (Florence, 1949)
W. Apel: 'Anent a Ritornello in Monteverdi's Orfeo', *MD*, v (1951), 213–22
C. Sartori: 'Monteverdiana', *MQ*, xxxviii (1952), 399–413
D.P. Walker: 'Orpheus as Theologian and Renaissance Platonists', *Journal of the Warburg and Courtauld Institutes*, xvi (1953), 100–20
A.A. Abert: *Claudio Monteverdi und das musikalische Drama* (Lippstadt, 1954)
W. Osthoff: 'Die venezianische und neapolitanische Fassung von Monteverdis "Incoronazione di Poppea"', *AcM*, xxvi (1954), 88–113
J. Kerman: 'The Dark Ages', *Opera as Drama* (New York, 1956, 3/1989)
W. Osthoff: 'Zu den Quellen von Monteverdis "Ritorno d'Ulisse in patria"', *SMw*, xxiii (1956), 67–78
W. Osthoff: 'Neue Beobachtungen zu Quellen und Geschichte von Monteverdis "Incoronazione di Poppea"', *Mf*, xi (1958), 129–38
W. Osthoff: 'Zur Bologneser Aufführung von Monteverdis "Ritorno di Ulisse" im Jahre 1640', *AÖAW*, xcv (1958), 155–60
G. Pannain: 'Studi monteverdiani', *RaM*, xxviii (1958), 7–15, 97–118, 187–203, 281–92; xxix (1959), 42–50, 95–105, 234–46, 310–21; xxx (1960), 24–32, 230–47, 312–24; xxxi (1961), 14–26; xxxii (1962), 1–20; *Quaderni della RaM*, iii (1965), 13–24
W. Osthoff: *Das dramatische Spätwerk Claudio Monteverdis* (Tutzing, 1960)
D. Stevens: 'Claudio Unclouded: a Ballet in Five Parts', *MT*, ci (1960), 23 only
D. Arnold: '"L'incoronazione di Poppea" and its Orchestral Requirements', *MT*, civ (1963), 176–8
I. Lavin: 'Lettres de Parmes (1618, 1627–28) et débuts du théâtre baroque', *Le lieu théâtral à la Renaissance: Royaumont 1963*, 105–58
S. Reiner: 'Preparations in Parma, 1618, 1627–28', *MR*, xxv (1964), 273–301
D. Arnold: '"Il ritorno d'Ulisse" and the Chamber Duet', *MT*, cvi (1965), 183–5
C. Gallico: 'I due pianti d'Arianna di Claudio Monteverdi', *Chigiana*, new ser., iv (1967), 29–42
N. Pirrotta: 'Early Opera and Aria', *New Looks at Italian Opera: Essays in Honor of Donald Jay Grout*, ed. W.W. Austin (Ithaca, NY, 1968), 39–107 [repr. in Pirrotta, 1969]
N. Anfuso and A. Gianuario, eds.: *C. Monteverdi: Lamento d'Arianna: studio e interpretazione sulla edizione a stampa del Gardano, Venezia 1623* (Florence, 1969)
N. Pirrotta: 'Early Venetian Libretti at Los Angeles', *Essays in Musicology in Honor of Dragan Plamenac*, ed. G. Reese and R.J. Snow (Pittsburgh, 1969/*R*), 233–44
A.A. Abert: 'Tasso, Guarini e l'opera', *NRMI*, iv (1970), 827–40
D. Arnold: 'Monteverdi's Singers', *MT*, cxi (1970), 982–5
E.B. Savage: 'Love and Infamy: the Paradox of Monteverdi's *L'incoronazione di Poppea*', *Comparative Drama*, iv (1970), 197–207
T. Antonicek: 'Claudio Monteverdi und Österreich', *ÖMz*, xxvi (1971), 266–71
F. Fano: '*Il combattimento di Tancredi* e *Clorinda* e *L'incoronazione di Poppea* di Claudio Monteverdi', *Studi sul teatro veneto fra rinascimento ed età barocca*, ed. M.T. Muraro (Venice, 1971), 345–71
N. Pirrotta: 'Monteverdi e i problemi dell'opera', ibid., 321–43; Eng. trans. in Pirrotta, 1984
N. Anfuso and others: *Claudio Monteverdi, Orfeo: exempla di semeiografia ed armonia nell'edizione del 1609* (Florence, *c*1972)
B. Brizi: 'Teoria e prassi melodrammatica di G.F. Busenello e *L'incoronazione di Poppea*', *Venezia e il melodramma nel Seicento: Venice 1972*, 51–74
A. Chiarelli: '*L'incoronazione di Poppea* o *Il Nerone*', *RIM*, ix (1974), 117–51
N. Anfuso and A. Gianuario: *Le tre Arianne di Claudio Monteverdi* (Florence, 1975)
L. Bianconi and T. Walker: 'Dalla "Finta pazza" alla "Veremonda": storie di Febiarmonici', *RIM*, x (1975), 379–454
I. Fenlon: 'Music and Spectacle at the Gonzaga Court, *c*.1580–1600', *PRMA*, ciii (1976), 90–105
L'avant-scène opéra, no.5 (1976) [*L'Orfeo* issue]

R.D. Covell: *Monteverdi's 'L'incoronazione di Poppea': the Musical and Dramatic Structure* (diss., U. of New South Wales, 1977)
A. Szweykowska: 'Le due poetiche venete e le ultime opere di Claudio Monteverdi', *Quadrivium*, xx (1977), 149–57
C.J. Day: 'The Theater of SS Giovanni e Paolo and Monteverdi's *L'incoronazione di Poppea*', *CMc*, no.25 (1978), 22–38
R. Müller: *Dramatischer Gesang und Instrumentalsatz bei Claudio Monteverdi* (diss., U. of Munich, 1978)
A.A. Abert: *Claudio Monteverdis Bedeutung für die Entstehung des musikalischen Dramas* (Darmstadt, 1979)
G.A. Tomlinson: *Rinuccini, Peri, Monteverdi, and the Humanist Heritage of Opera* (diss., U. of California, Berkeley, 1979)
B.R. Hanning: *Of Poetry and Music's Power: Humanism and the Creation of Opera* (Ann Arbor, 1980)
L. Sirch: '"Violini piccoli alla francese" e "canto alla francese" nell' "Orfeo" e negli Scherzi musicali di Monteverdi', *NRMI*, xv (1980), 50–65
F.W. Sternfeld: 'Aspects of Echo Music in the Renaissance', *Studi musicali*, ix (1980), 45–57
S. Leopold: 'Die Hierarchie Arkadiens: soziale Strukturen in den frühen Pastoralopern und ihre Ausdrucksformen', *Schweizer Jb für Musikwissenschaft*, new ser., i (1981), 71–92
T. Carter: 'A Florentine Wedding of 1608', *AcM*, lv (1983), 89–107
S. Leopold: 'Orpheus in Mantua, und anderswo', *Concerto*, i (1983), 35–42
A. Magini: *Indagini stilistiche intorno 'L'incoronazione di Poppea'* (diss., U. of Bologna, 1983/4)
R. Müller: 'Basso ostinato und die *imitatione del parlare* in Monteverdis "Incoronazione di Poppea"', *AMw*, xl (1983), 1–23
G.A. Tomlinson: 'Twice Bitten, Thrice Shy; or Monteverdi's "finta" *Finta pazza*', *JAMS*, xxxvi (1983), 303–11
I. Fenlon: 'Monteverdi's Mantuan *Orfeo*: some New Documentation', *EMc*, xii (1984), 163–72
U. Michels: 'Das "Lamento d'Arianna" von Claudio Monteverdi', *Analysen: Beiträge zu einer Problemgeschichte des Komponierens: Festschrift für Hans Heinrich Eggebrecht* (Wiesbaden, 1984), 91–109
R. Müller: *Der stile recitativo in Claudio Monteverdis 'Orfeo': dramatischer Gesang und Instrumentalsatz* (Tutzing, 1984)
W. Osthoff: '*Contro le legge de' Fati*: Polizianos und Monteverdis *Orfeo* als Sinnbild künstlerischen Wettkampfs mit der Natur', *AnMc*, no.22 (1984), 11–68
E. Rosand: 'Seneca and the Interpretation of *L'incoronazione di Poppea*', *JAMS*, xxxviii (1985), 34–71
A. Rosenthal: 'Monteverdi's *Andromeda*: a Lost Libretto Found', *ML*, lxvi (1985), 1–8
E. Strainchamps: 'The Life and Death of Caterina Martinelli: New Light on Monteverdi's *Arianna*', *Early Music History*, v (1985), 155–86
D. Stevens: 'Monteverdi's Earliest Extant Ballet', *EMc*, xiv (1986), 358–66
A. Magini: 'Le monodie di Benedetto Ferrari e *L'incoronazione di Poppea*: un rilevamento stilistico comparativo', *RIM*, xi (1986), 266–99
J. Whenham, ed.: *Claudio Monteverdi: 'Orfeo'* (Cambridge, 1986)
L. Zoppelli: 'Il rapto perfettissimo: un'inedita testimonianza sulla "Proserpina" di Monteverdi', *Rassegna veneta di studi musicali*, ii–iii (1986–7), 343–5
M. Conti, ed.: *Il ritorno d'Ulisse in patria* (Florence, 1987)
G. Tomlinson: *Monteverdi and the End of the Renaissance* (Berkeley, 1987)
A. Csampai and D. Holland, eds.: *Orfeo (Claudio Monteverdi), Orpheus und Eurydike (Christoph Willibald Gluck): Texte, Materialien, Kommentare* (Reinbek bei Hamburg, 1988)
L'avant-scène opéra, no.115 (1988) [*L'incoronazione di Poppea* issue]
I. Mamczarz: *Le Théâtre Farnèse de Parme et le drame musical italien (1618–1732)* (Florence, 1988)
A. Curtis: '*La Poppea impasticciata* or, Who Wrote the Music to *L'incoronazione* (1643)?', *JAMS*, xlii (1989), 23–54
S.K. McClary: 'Constructions of Gender in Monteverdi's Dramatic Music', *COJ*, i (1989), 203–23
E. Rosand: 'Iro and the Interpretation of *Il ritorno d'Ulisse in patria*', *JM*, vii (1989), 141–64
E. Rosand: 'Monteverdi's Mimetic Art: *L'incoronazione di Poppea*', *COJ*, i (1989), 113–37; repr. in *Studies in Musical Sources and Style: Essays in Honor of Jan LaRue*, ed. E.K. Wolf and E.H. Roesner (Madison, WI, 1990)
J. Bokina: 'Deity, Beast, and Tyrant: Images of the Prince in the Operas of Monteverdi', *International Political Science Review*, xii (1991), 48–66
E. Rosand: *Opera in Seventeenth-Century Venice: the Creation of a Genre* (Berkeley, 1991)
L.O. Akopjan: 'Niektore aspekty organizacji czasu muzycznego w operze Claudio Monteverdiego Koronacja Poppei' [Some aspects of the organization of musical time in *L'incoronazione di Poppea*], *Muzyka*, xxxvii (1992), 3–28
R. Covell: 'Monteverdi's *Proserpina rapita*: Clues in Absentia', *Sound and Reason: Music and Essays in Honour of Gordon D. Spearritt* (St Lucia, Queensland, 1992), 142–60
I. Fenlon and P.N. Miller: *The Song of the Soul: Understanding 'Poppea'* (London, 1992)
N. John, ed.: *The Operas of Monteverdi* (London, 1992) [ENO opera guide]
E. Rosand: 'Operatic Ambiguities and the Power of Music', *COJ*, iv (1992), 75–80
E. Rosand: 'Operatic Madness: a Challenge to Convention', *Music and Text: Critical Inquiries*, ed. S.P. Scher (Cambridge, 1992), 241–87
T. Carter: '"In Love's harmonious consort"? Penelope and the Interpretation of *Il ritorno d'Ulisse in patria*', *COJ*, v (1993), 1–16
T. Carter: '*Possente spirto*: on Taming the Power of Music', *EMc*, xxi (1993), 517–23
P. Fabbri: 'New Sources for *Poppea*', *ML*, lxxiv (1993), 16–23
L'arte della danza ai tempi di Claudio Monteverdi: Turin 1993
S. Lazzoni: 'Agli albori del melodramma: *L'Orfeo* e *L'Arianna* di Claudio Monteverdi', *Rassegna musicale Curci*, xlvi (1993), 3–8
S. Leopold: 'Der schöne Hirte und seine Vorfahren', *De musica et cantu: Studien zur Geschichte der Kirchenmusik und der Oper: Helmut Hucke zum 60. Geburtstag*, ed. P. Cahn and A.-K. Heimer (Hildesheim, 1993), 471–80
F.W. Sternfeld: *The Birth of Opera* (Oxford, 1993)
I. Alm: 'L'arte della danza ai tempi di Claudio Monteverdi', *Dance Research Journal*, xxvi/1 (1994), 44
L'avant-scène opéra, no.154 (1994) [*Il ritorno d'Ulisse in patria* issue]
S.G. Cusick: '"There was not one Lady who Failed to Shed a Tear": Arianna's Lament and the Construction of Modern Womanhood', *EMc*, xxii (1994), 21–41
I. Godt: 'I casi di Arianna', *RIM*, xxix (1994), 315–59
E. Rosand: 'The Bow of Ulysses: Monteverdi, Badoaro and *Il ritorno d'Ulisse*', *JM*, xii (1994), 376–95
J.L. Buller: 'Looking Backwards: Baroque Opera and the Ending of the Orpheus Myth', *International Journal of the Classical Tradition*, i/3 (1995), 57–79
Claudio Monteverdi: um die Geburt der Oper, Musik-Konzepte, no.88 (1995)
I. Fenlon and T. Carter, eds.: *'Con che soavità': Essays in Italian Baroque Opera, Song and Dance, 1580–1740* (Oxford, 1995) [incl. I. Fenlon: 'The Origins of the Seventeenth-Century Staged *Ballo*', 13–40; W.V. Porter: '*Lamenti recitativi da camera*', 73–110; F.W. Sternfeld: 'Aspects of Aria', 111–17; T. Carter: 'Resemblance and Representation: Towards a New Aesthetic in the Music of Monteverdi', 118–34; P. Fabbri: 'On the Origins of an Operatic Topos: the Mad-Scene', 157–95]
W. Heller: *Chastity, Heroism, and Allure: Women in the Opera of Seventeenth-Century Venice* (diss., Brandeis U., 1995)
W. Osthoff: 'Monteverdis *Orfeo*: sein erste Druck und ein handschriftliches Fragment aus dem 17. Jahrhundert', *Festschrift Klaus Hortschansky*, ed. A. Beer and L. Lütteken (Tutzing, 1995), 59–79
E. Rosand: 'Monteverdi's *Il ritorno d'Ulisse in patria* and the Power of Music', *COJ*, vii (1995), 179–84
J. Solomon: 'The Neoplatonic Apotheosis in Monteverdi's *Orfeo*', *Studi musicali*, xxiv (1995), 27–47
T. Carter: 'Intriguing Laments: Sigismondo d'India, Claudio Monteverdi, and *Dido alla Parmigiana* (1628)', *JAMS*, xlix (1996), 32–69
T. Carter: 'Re-Reading "Poppea": some Thoughts on Music and Meaning in Monteverdi's Last Opera', *JRMA*, cxxii (1997), 173–204
T. Carter: 'Lamenting Ariadne?', *EMc*, xxvii (1999), 395–405
B. Gordon: 'Talking Back: the Female Voice in *Il ballo delle ingrate*', *COJ*, xi (1999), 1–30
H. Schulze: *Die Figur des Odysseus in der venezianischen Oper des 17. Jahrhunderts* (diss., U. of Heidelberg, forthcoming)

G: MADRIGALS, CANZONETS, MUSIC AND POETRY

G.M. Artusi: *L'Artusi, overo Delle imperfettioni della moderna musica* (Venice, 1600/R1968 in BMB, section 2, xxxvi)

G.M. Artusi: *Seconda parte dell'Artusi overo Delle imperfettioni della moderna musica* (Venice, 1603/R1968 in BMB, section 2, xxxvi)

G.M. Artusi: *Discorso secondo musicale di Antonio Braccino da Todi per la dichiaratione della lettera posta ne' Scherzi musicali del sig. Claudio Monteverde* (Venice, 1608/R)

G.M. Bononcini: *Musico prattico* (Bologna, 1688)

F.S. Quadrio: *Della storia e della ragione d'ogni poesia* (Milan, 1739–52), esp. vol.ii/2, p.324

G.B. Martini: *Esemplare, o sia Saggio fondamentale pratico di contrappunto fugato*, ii (Bologna, 1775/R)

T. Kroyer: *Die Anfänge der Chromatik im italienischen Madrigal des XVI. Jahrhunderts: ein Beitrag zur Geschichte des Madrigals* (Leipzig, 1902)

H. Leichtentritt: 'Claudio Monteverdi als Madrigalkomponist', *SIMG*, xi (1909–10), 255–91

A.V. Heuss: 'Ein Beitrag zu dem Thema: Monteverdi als Charakteristiker in seinen Madrigalen', *Festschrift Rochus Freiherr von Liliencron* (Leipzig, 1910/R), 93–109

H. Riemann: 'Der Basso ostinato und die Anfänge der Kantate', *SIMG*, xiii (1911–12), 531–43

H. Riemann: 'Eine siebensätzige Tanzsuite von Monteverdi v. J. 1607', *SIMG*, xiv (1912–13), 26–33

R. Schwartz: 'Zu den Texten der ersten fünf Bücher der Madrigale Monteverdis', *Festschrift Hermann Kretzschmar* (Leipzig, 1918/R), 147–8

P. Epstein: 'Dichtung und Musik in Monteverdis Lamento d'Arianna', *ZMw*, x (1927–8), 216–22

K.F. Müller: *Die Technik der Ausdrucksdarstellung in Monteverdis monodischen Frühwerken* (Berlin, 1931)

H.F. Redlich: *Das Problem des Stilwandels in Monteverdis Madrigalwerk: ein Beitrag zur Formengeschichte des Madrigals* (diss., U. of Frankfurt, 1931)

H.F. Redlich: *Claudio Monteverdi: ein formengeschichtlicher Versuch* (Berlin, 1932)

L. Walter: *Die Ostinatotechnik in den Chaconne- und Arienformen des 17. und 18. Jahrhunderts* (Würzburg, 1940)

A. Cimbro: 'I madrigali di Claudio Monteverdi', *Musica* [Florence], ii (1943), 3–34

L. Ronga: 'Tasso e Monteverdi', *Poesia*, no.1 (1945), 272–80

A. Hartmann jr: 'Battista Guarini and *Il pastor fido*', *MQ*, xxxix (1953), 415–25

D. Arnold: '"Seconda Pratica": a Background to Monteverdi's Madrigals', *ML*, xxxviii (1957) 341–52

W. Weismann: 'Ein verkannter Madrigalzyklus Monteverdis', *DJbM*, ii (1957), 37–51

P.J. Willetts: 'A Neglected Source of Monody and Madrigal', *ML*, xliii (1962), 329–39

D. Arnold: *Monteverdi Madrigals* (London, 1967)

N. Fortune: 'Duet and Trio in Monteverdi', *MT*, cviii (1967), 417–21

C. Gallico: 'Emblemi strumentali negli "Scherzi" di Monteverdi', *RIM*, ii (1967), 54–73

R. Strohm: 'Osservazioni su "Tempro la cetra"', *RIM*, ii (1967), 357–64

N. Pirrotta: 'Scelte poetiche di Monteverdi', *NRMI*, ii (1968), 10–42, 226–54; Eng. trans. in Pirrotta (1984)

U. Schulz-Buschhaus: *Das Madrigal: zur Stilgeschichte der italienischen Lyrik zwischen Renaissance und Barock* (Bad Homburg, 1969)

Z.M. Szweykowski: '"Ah dolente partita": Monteverdi, Scacchi', *Quadrivium*, xii/2 (1971), 59–76

J. Roche: *The Madrigal* (London, 1972, 2/1990)

G.G. LeCoat: *Music and the Rhetoric of the Arts During the Age of Monteverdi* (diss., U. of Washington, 1973)

L. Bianconi: '"Ah dolente partita": espressione ed artificio', *Studi musicali*, iii (1974), 105–30

G. Moses: *Literary Genre in Monteverdi* (diss., Brown U., 1974)

S. Reiner: 'La vag' Angioletta (and others), Part I', *AnMc*, no.14 (1974), 26–88

J.M. Chater: '"Cruda Amarilli": a Cross-Section of the Italian Madrigal', *MT*, cxvi (1975), 231–4

I. Horsley: 'Monteverdi's Use of Borrowed Material in "Sfogava con le stelle"', *ML*, lix (1978), 316–28

J. Kurtzman: 'An Early 17th-Century Manuscript of *Canzonette e madrigaletti spirituali Studi musicali*', viii (1979), 149–72

E. Rosand: 'The Descending Tetrachord: an Emblem of Lament', *MQ*, lxv (1979), 346–59

M.A. Balsano, ed.: *L'Ariosto, la musica, i musicisti* (Florence, 1981)

S. Leopold: 'Chiabrera und die Monodie: die Entwicklung der Arie', *Studi musicali*, x (1981), 75–106

G.A. Tomlinson: 'Madrigal, Monody, and Monteverdi's "via naturale alla immitatione"', *JAMS*, xxxiv (1981), 60–108

G.A. Tomlinson: 'Music and the Claims of Text: Monteverdi, Rinuccini, and Marino', *Critical Inquiry*, vii (1982), 565–89

J. Whenham: *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982)

C. Dahlhaus: '"Ecco mormorar l'onde": Versuch, ein Monteverdi-Madrigal zu interpretieren', *Chormusik und Analyse*, ed. H. Poos (Mainz, 1983), 139–54

P. Fabbri: 'Concordanze letterarie e divergenze musicali intorno ai *Madrigali a cinque voci . . . libro primo* di Claudio Monteverdi', *Musica e filologia*, ed. M. Di Pasquale (Verona, 1983), 56–7

D.T. Mace: 'Tasso, "La Gerusalemme liberata", and Monteverdi', *Music and Language*, ed. E.S. Beebe (New York, 1983), 118–56

P.E. Carapezza: '"Non si levava ancor l'alba novella" cantava il Gallo sopra il Monteverde', *Sette variazioni a Luigi Rognoni*, ed. A. Titone and P.E. Carapezza (Palermo, 1985), 47–77

R.I. DeFord: 'Musical Relationships between the Italian Madrigal and Light Genres in the Sixteenth Century', *MD*, xxxix (1985), 107–68

A. Watty: 'Zwei Stücke aus Claudio Monteverdis 6. Madrigalbuch in handschriftlicher Frühfassung', *Schütz-Jb 1985–6*, 124–36

R.I. DeFord: 'The Influence of the Madrigal on Canzonetta Texts of the Late Sixteenth Century', *AcM*, lix (1987), 127–51

D. Gagné: 'Monteverdi's "Ohimè dov'è il mio ben" and the Romanesca', *Music Forum*, vi (1987), 61–91

T.K. LaMay: *Monteverdi's Canzonettas and Madrigals, Books I–III: the Significance of Parody, or Imitatio, in the Genesis of his Musical Style* (diss., U. of Michigan, 1987)

G. Tomlinson: *Monteverdi and the End of the Renaissance* (Berkeley, 1987)

M.A. Balsano and T. Walker, eds.: *Tasso, la musica, i musicisti* (Florence, 1988)

R. Hammerstein: 'Questioni formali nei madrigali di Monteverdi', *Il madrigale tra Cinque e Seicento*, ed. P. Fabbri (Bologna, 1988), 335–58

M.M. Ossi: 'L'armonia raddoppiata: on Claudio Monteverdi's *Zefiro torna*, Heinrich Schütz's *Es steh Gott auf*, and other Early Seventeenth-Century Ciaccone', *Studi musicali*, xvii (1988), 225–52

L. Davey: 'Le due sorelle: Music and Poetry in Monteverdi's Settings of Marino', *The Italianist*, ix (1989), 89–102

M.A. Mabbett: *The Italian Madrigal, 1620–1655* (diss., U. of London, 1989)

M.M. Ossi: *Claudio Monteverdi and the Concertato Principle: a Study of his Concertato Madrigals* (diss., Harvard U., 1989)

A. Coeurdevey: 'Claudio Monteverdi: Madrigaux, livre IV', *Analyse musicale*, xxv (1991), 65–76

Il madrigale oltre il madrigale: dal Barocca al Novecento: Lenno, nr Como 1991

G. Durosoir: *Madrigal italien de Luca Marenzio à Claudio Monteverdi (1580–1603)* (Paris, 1992)

Marc'Antonio Ingegneri: Cremona (1992)

J.G. Kurtzman: 'A Taxonomic and Affective Analysis of Monteverdi's "Hor che'l ciel e la terra"', *MAn*, xii (1993), 169–95

G.A. Predota: 'Towards a Reconsideration of the Romanesca: Francesca Caccini's *Primo libro delle musiche* and Contemporary Monodic Settings in the First Quarter of the Seventeenth Century', *Recercare*, v (1993), 87–8

P. Fabbri: 'Metro letterario e metro musicale nelle pagine di un critico di Chiabrera', *Musicologia humana: Studies in Honor of Warren and Ursula Kirkendale*, ed. S. Gmeinwieser, D. Hiley and J. Riedlbauer (Florence, 1994), 373–82

Claudio Monteverdi, vom Madrigal zur Monodie, Musik-Konzepte, nos.83–4 (1994)

Monteverdi e i suoi poeti, Tribuna Dantesca, 11–31 Oct 1994 (Florence, 1994) [exhibition catalogue]

F. Chiarelli: *'Il lume rinchiuso' (The Poetics of the Seconda Prattica): Monteverdi's Fifth, Sixth and Seventh Books of Madrigals* (diss., U. of London, 1995)

Monteverdi: recitativo in monodia e polifonia: Rome 1995

S. Saunders: 'New Light on the Genesis of Monteverdi's Eighth Book of Madrigals', *ML*, lxxvii (1996), 183–93

L. Welker: 'Monteverdi, Tasso und der Hof von Mantua: "Ecco mormorar l'onde" (1590)', *AMw*, liii (1996), 194–206

J. Ethnersson: 'Uppsatsreferat: Claudio Monteverdis användande av ostinatobas: en studie av denna kompositionstekniks olika funktioner och affektmässiga betydelse', *STMf*, lxxix (1997), 177–8
G. Gronda and P. Fabbri, eds.: *Libretti d'opera italiani dal Seicento al Novecento* (Milan, 1997)
S.H. Parisi: 'Bologna Q 27 IV/V: a New Manuscript Source of Italian Monody and Canzonette', *Studi musicali*, xxvi (1997), 76–104
P.C. Schick: *Concordia discors: Polyphony and Dialogue in Willaert, Wert, and Monteverdi* (diss., Yale U., 1997)
P. Fabbri and A. Pompilio: *Guarini e la musica* (Florence, forthcoming)

H: SACRED MUSIC

C. von Winterfeld: *Johannes Gabrieli und sein Zeitalter* (Berlin, 1834)
A. Adrio: *Die Anfänge des geistlichen Konzerts* (Berlin, 1935)
H.F. Redlich: 'Claudio Monteverdis Kirchenmusik', *Anbruch*, xvii (1935), 42–4
B. Lupo: 'Sacre monodie monteverdiane', *Musica* [Florence], ii (1943), 51–85
H.F. Redlich: 'Monteverdi's Religious Music', *ML*, xxvii (1946), 208–15
I.D. Hiatt: *An Introduction to the Sacred Music of Claudio Monteverdi* (diss., U. of California, Berkeley, 1948)
D. Arnold: 'Notes on Two Movements of the Monteverdi "Vespers"', *MMR*, lxxxiv (1954), 59–66
D. Arnold: 'Monteverdi's Church Music: some Venetian Traits', *MMR*, lxxxviii (1958), 83–91
D. Stevens: 'Monteverdi's Vespers Verified', *MT*, cii (1961), 422 only
D. Stevens: 'Where are the Vespers of Yesteryear?', *MQ*, xlvii (1961), 315–30
D. Arnold: 'The Monteverdi Vespers: a Postscript', *MT*, civ (1963), 24–5
G. Biella: 'La Messa, il Vespro e i sacri concenti di Claudio Monteverdi nella stampa Amadina dell'anno 1610', *Musica sacra* [Milan], 2nd ser., ix (1964), 104–15
G. Biella: 'I "Vespri dei Santi" di Claudio Monteverdi', *Musica sacra* [Milan], 2nd ser., xi (1966), 144–53
D.D. Farr: *Claudio Monteverdi's 'Vespro della Beata Vergine', 1610* (diss., U. of Oregon, 1966)
J. Roche: 'The Duet in Early Seventeenth-Century Italian Church Music', *PRMA*, xciii (1966–7), 33–50
D. Arnold: 'More Monteverdi Vespers', *MT*, cviii (1967), 637–8
S. Bonta: 'Liturgical Problems in Monteverdi's Marian Vespers', *JAMS*, xx (1967), 87–106
W. Osthoff: 'Unità liturgica e artistica nei Vespri del 1610', *RIM*, ii (1967), 314–27
D. Stevens: 'Monteverdi's Venetian Church Music', *MT*, cviii (1967), 414–17
C.R. Davis: *Monteverdi's 'Messa a 4 voci da cappella' (1651): an Analysis for Performance* (diss., Indiana U., 1970)
G. Hust: *Untersuchungen zu Claudio Monteverdis Messkompositionen* (diss., U. of Heidelberg, 1970)
P.M. Tagmann: 'La cappella dei maestri cantori della basilica palatina di Santa Barbara a Mantova (1556–1630): nuovo materiale scoperto negli archivi mantovani', *Civiltà mantovana*, iv (1970), 376–400
H.H. Carter: *A Study of the Concertato Psalm Settings in Monteverdi's 'Selva morale e spirituale'* (diss., U. of Illinois, 1971)
J. Roche: 'Monteverdi: an Interesting Example of Second Thoughts', *MR*, xxxiii (1971), 193–204
D. Arnold: 'A Background Note on Monteverdi's Hymn Settings', *Scritti in onore di Luigi Ronga* (Milan and Naples, 1973), 33–44
J. Roche: 'Anthologies and the Dissemination of Early Baroque Italian Sacred Music', *Soundings*, iv (1974), 6–12
J.G. Kurtzman: 'Some Historical Perspectives on the Monteverdi Vespers', *AnMc*, no.15 (1975), 29–86
P.M. Tagmann: 'The Palace Church of Santa Barbara in Mantua, and Monteverdi's Relationship to its Liturgy', *Festival Essays for Pauline Alderman*, ed. B.L. Karson (Provo, UT, 1976), 53–60
I. Fenlon: 'The Monteverdi Vespers: Suggested Answers to some Fundamental Questions', *EMc*, v (1977), 380–87
J.G. Kurtzman: *Essays on the Monteverdi Mass and Vespers of 1610* (Houston, 1978)
N. Schalz: *Studien zur Komposition des Gloria: musikalische Formgestaltung von der Gregorianik bis zu Monteverdi* (Tutzing, 1980)
D. Arnold: *Monteverdi Church Music* (London, 1982)
H. Hucke: 'Die fälschlich so genannte "Marien"-Vesper von Claudio Monteverdi', *GfMKB: Bayreuth 1981*, 295–305
J. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)
M.A. Rorke: 'Sacred Contrafacta of Monteverdi's Madrigals and Cardinal Borromeo's Milan', *ML*, lxv (1984), 168–75
J.G. Kurtzman: 'An Aberration Amplified', *EMc*, xiii (1985), 73–6
F. Noske: 'An Unknown Work by Monteverdi: the Vespers of St John the Baptist', *ML*, lxvi (1985), 118–22
G. Dixon: 'Monteverdi's Vespers of 1610: "della Beata Vergine"?', *EMc*, xv (1987), 386–9
E. van Swol: 'Joodse elementen in Monteverdi's *Mariavespers*', *Mens en melodie*, xlii (1987), 373–7
D. Blazey: 'A Liturgical Role for Monteverdi's *Sonata sopra Sancta Maria*', *EMc*, xvii (1989), 175–82
W. Steinbeck: 'Motettisches und madrigalisches Prinzip in der geistlichen Musik der Schütz-Zeit: Monteverdi, Schütz, Schein', *Schütz-Jb 1989*, 5–14
G. Bonomo: 'Giulio Cesare Monteverdi e gli inni della raccolta *Delli affetti musici*', *RIM*, xxvii (1992), 41–101
G. Drebes: 'Schütz, Monteverdi und die "Vollkommenheit der Musik": *Es steh Gott auf* aus den *Symphoniae sacrae II*', *Schütz-Jb 1992*, 25–55
R. Eberlein: 'Die Taktwechsel in Monteverdis Marienvesper', *Musik und Kirche*, lxii (1992), 184–9
J.G. Kurtzman: 'Why Would Monteverdi Publish a Vespers in 1610? Lifting the Shadows on the Development of a Repertoire', *De musica et cantu: Studien zur Geschichte der Kirchenmusik und der Oper: Helmut Hucke zum 60. Geburtstag*, ed. P. Cahn and A.-K. Heimer (Hildesheim, 1993), 419–55
L. Lockwood: 'Monteverdi and Gombert: the Missa In illo tempore of 1610', ibid., 457–69
J. Valkestijn: '1643–Claudio Monteverdi–1993: kerkmuziek als hoogwaardig bijprodukt', *Gregoriusblad*, cxvii (1993), 106, 169, 231–9
J.G. Kurtzman: 'Monteverdi's "Mass of Thanksgiving" Revisited', *EMc*, xxii (1994), 63–84
G. Dixon: '"Behold our Affliction": Celebration and Supplication in the Gonzaga Household', *EMc*, xxiv (1996), 251–61
L.M. Koldau: 'Exegese mit musikalischen Mitteln: die Psalmvertonungen Claudio Monteverdis', *Musik und Kirche*, lxvii (1997), 367–75
J. Whenham: *Monteverdi: Vespers (1610)* (Cambridge, 1997)
J.G. Kurtzman: *The Monteverdi Vespers of 1610: Music, Context, Performance* (Oxford, 1999)
L.M. Koldau: *Die Selva morale: Claudio Monteverdi als Kirchenkomponist* (diss., U. of Bonn, forthcoming)

I: SECONDA PRATICA

A. Berardi: *Miscellanea musicale* (Bologna, 1689)
W. Kreidler: *Heinrich Schütz und der stile concitato von Claudio Monteverdi* (Kassel, 1934)
C.V. Palisca: 'Vincenzo Galilei's Counterpoint Treatise: a Code for the Seconda Prattica', *JAMS*, ix (1956), 81–96
D. Arnold: '"Seconda Pratica": a Background to Monteverdi's Madrigals', *ML*, xxxviii (1957), 341–52
D. Arnold: 'Monteverdi and the Art of War', *MT*, cviii (1967), 412–14
C. Gallico: 'La "lettera amorosa" di Monteverdi e lo stile rappresentativo', *NRMI*, i (1967), 287–302
D. Stevens: 'Madrigali guerrieri, et amorosi: a Reappraisal for the Quatercentenary', *MQ*, liii (1967), 161–87
R.M. Isgro: *The First and Second Practices of Monteverdi: their Relation to Contemporary Theory* (diss., U. of Southern California, 1968)
R.M. Beaudoin: *The Seconda pratica of Claudio Monteverdi as Used in his 'Quinto libro de madrigali a cinque voci' (1605)* (diss., Michigan State U., 1984)
G. Tomlinson: *Monteverdi and the End of the Renaissance* (Berkeley, 1987)
S. Leopold: 'Das Madrigal und die wahre Theatermusik: die Stillehre Giovanni Battista Donis', *Musiktheorie*, iv (1989), 143–52
E.L. Weber: *An Analysis of the Seconda Prattica in Claudio Monteverdi's Madrigals* (diss., U. of Tennessee, 1989)
G. Drebes: 'Monteverdis Kontrastprinzip, die Vorrede zu seinem 8. Madrigalbuch und das genere concitato', *Musiktheorie*, vi (1991), 29–42
T. Carter: 'Artusi, Monteverdi, and the Poetics of Modern Music', *Musical Humanism and its Legacy: Essays in Honor of Claude V. Palisca*, ed. N.K. Baker and B.R. Hanning (Stuyvesant, NY, 1992), 171–94

B.R. Hanning: 'Monteverdi's Three Genera: a Study in Terminology', ibid., 145–70
M.M. Ossi: 'Claudio Monteverdi's *Ordine novo, bello et gustevole*: the Canzonetta as Dramatic Module and Formal Archetype', *JAMS*, xlv (1992), 261–304
G. Chew: 'The Platonic Agenda of Monteverdi's *seconda pratica*: a Case Study from the Eighth Book of Madrigals', *MAn*, xii (1993), 147–68
S.G. Cusick: 'Gendering Modern Music: Thoughts on the Monteverdi–Artusi Controversy', *JAMS*, xlvi (1993), 1–25
C.S. Brauner: 'Binary Opposition and the Power of Gendered Rhetoric in Late Renaissance Thought: a Response to a Critique of the So-Called Monteverdi–Artusi Dispute', *JAMS*, xlvii (1994), 550–54
P. Tagliaferri: '"Seconda prattica" negli "Scherzi musicali" a tre voci (1607) di Claudio Monteverdi', *NRMI*, xxviii (1994), 217–22

J: THEORY, ANALYSIS

F.-J. Fétis: *Traité complet de la théorie et de la pratique de l'harmonie* (Paris and Brussels, 1844, 20/1903)
R.E. Welch: *The Dissonance of Monteverdi's 'Orfeo'* (diss., U. of Rochester, 1946)
H. Zingerle: *Die Harmonik Monteverdis und seiner Zeit* (Vienna, 1951)
D.H. Heydenburk: *The Harmonic Rhythm of Monteverdi's 'Il ritorno d'Ulisse'* (diss., Indiana U., 1954)
H. Federhofer: *Beiträge zur musikalischen Gestaltanalyse* (Graz, 1956)
L. Lockwood: 'A View of the Early Sixteenth-Century Parody Mass', *Queen's College: Twenty-Fifth Anniversary Festschrift*, ed. A. Mell (Flushing, NY, 1964), 53–77
L. Lockwood: 'On Parody as Term and Concept in Sixteenth-Century Music', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/*R*), 560–75
C. Dahlhaus: *Untersuchungen über die Entstehung der harmonischen Tonalität* (Kassel, 1968; Eng. trans., 1990)
R.M. Isgro: *The First and Second Practices of Monteverdi: their Relation to Contemporary Theory* (diss., U. of Southern California, 1968)
R. Smith Brindle: 'Monteverdi's G minor Mass [1650]: an Experiment in Construction', *MQ*, liv (1968), 352–60
N. Anfuso and A. Gianuario: *Modalità e realtà fonetica nel 'Lamento d'Arianna' di Claudio Monteverdi* (Florence, 1970)
K.R. Mays: *Harmonic Style in the Madrigals of Claudio Monteverdi* (diss., Indiana U., 1971)
B. Meier: *Die Tonarten der klassischen Vokalpolyphonie nach den Quellen dargestellt* (Utrecht, 1974; Eng. trans., 1988)
S.K. McClary: *The Transition from Modal to Tonal Organization in the Works of Monteverdi* (diss., Harvard U., 1976)
K. Berger: *Theories of Chromatic and Enharmonic Music in Late 16th-Century Italy* (Ann Arbor, 1980)
F. Salzer: 'Heinrich Schenker and Historical Research: Monteverdi's Madrigal *Oimè, se tanto amate*', *Aspects of Schenkerian Theory*, ed. D. Beach (New Haven, CT, and London, 1983), 135–52
C. Dahlhaus: 'Zur Harmonik des 16. Jahrhunderts', *Musiktheorie*, iii (1988), 205–12
G.A. Chew: 'The Perfections of Modern Music: Consecutive Fifths and Tonal Coherence in Monteverdi', *MAn*, viii (1989), 247–73
H.S. Powers: 'Monteverdi's Model for a Multimodal Madrigal', *In cantu et in sermone: for Nino Pirrotta*, ed. F. Della Seta and F. Piperno (Florence, 1989), 185–219
E.T. Chafe: 'Aspects of Durus/Mollis Shift and the Two-System Framework of Monteverdi's Music', *Schütz-Jb 1990*, 171–206
C. Dahlhaus: *Studies on the Origin of Harmonic Tonality* (Princeton, NJ, 1990)
E.T. Chafe: *Monteverdi's Tonal Language* (New York, 1992)
T. Carter: '"An Air New and Grateful to the Ear": the Concept of *Aria* in Late Renaissance and Early Baroque Italy', *MAn*, xii (1993), 127–45
L.M. Ciacchi: *Rhythmic and Formal Design in Selected Madrigals of Claudio Monteverdi* (diss., Yale U., 1993)
T. Carter: 'Resemblance and Representation: Towards a New Aesthetic in the Music of Monteverdi', *'Con che soavità': Essays in Italian Baroque Opera, Song and Dance, 1580–1740*, ed. I. Fenlon and T. Carter (Oxford, 1995), 118–34
L. Paget: 'Monteverdi as Discepolo: Harmony, Rhetoric and Psalm-Tone Hierarchies in the Works of Ingegneri and Monteverdi', *JMR*, xv (1995), 149–75
M. de Natale: 'Teoria e/o ermeneutica: una rilettura della querela Artusi–Monteverdi', *Analisi*, viii (1997), 7–16
H. Schick: *Musikalische Einheit im Madrigal von Rore bis Monteverdi: Phänomene, Formen und Entwicklungslinien* (Tutzing, 1998)

K: INSTRUMENTS, NOTATION, PERFORMING PRACTICE

H. Goldschmidt: 'Die Instrumentalbegleitung der italienischen Musikdramen in der ersten Hälfte des XVII. Jarhhunderts', *MMg*, xxvii (1895), 52–62
P. Epstein: 'Zur Rhythmisierung eines Ritornells von Monteverdi', *AMw*, viii (1926), 416–19
J.A. Westrup: 'Monteverdi and the Orchestra', *ML*, xxi (1940), 230–45
P. Collaer: 'L'orchestra di Claudio Monteverdi', *Musica* [Florence], ii (1943), 86
I. Horsley: 'Improvised Embellishment in the Performance of Renaissance Polyphonic Music', *JAMS*, iv (1951), 3–19
E.T. Ferand: 'Improvised Vocal Counterpoint in the Late Renaissance and Early Baroque', *AnnM*, iv (1956), 129–74
W. Osthoff: 'Trombe sordine', *AMw*, xiii (1956), 77–95
D. Stevens: 'Ornamentation in Monteverdi's Shorter Dramatic Works', *IMSCR VII: Cologne 1958*, 284–7
D.D. Boyden: 'Monteverdi's *violini piccoli alla francese* and *viole da brazzo*', *AnnM*, vi (1958–63), 387–401
F. Ghisi: 'L'orchestra in Monteverdi', *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag*, ed. H. Hüschen (Regensburg, 1962/*R*), 187–92
R.L. Weaver: 'The Orchestra in Early Italian Opera', *JAMS*, xvii (1964), 83–9
W. Frobenius: 'Zur Notation eines Ritornells in Monteverdis "L'Orfeo"', *AMw*, xxviii (1971), 201–4
H. Hell: 'Zu Rhythmus und Notierung des "Vi ricorda" in Claudio Monteverdi's *Orfeo*', *AnMc*, no.15 (1975), 87–157
A. Holschneider: 'Zur Aufführungspraxis der Marien-Vesper von Monteverdi', *HJbMw*, i (1975), 59–68
I. Horsley: 'Full and Short Scores in the Accompaniment of Italian Church Music in the Early Baroque', *JAMS*, xxx (1977), 466–99
N. Harnoncourt: 'Werk und Aufführung bei Monteverdi', *ÖMz*, xxxiii (1978), 193–9
E.H. Tarr and T. Walker: '*Bellici carmi, festivo fragor*: die Verwendung der Trompete in der italienischen Oper des 17. Jahrhunderts', *HJbMw*, iii (1978), 143–203
D. Bryant: 'The *cori spezzati* of St Mark's: Myth and Reality', *EMH*, i (1981), 165–86
P. Fabbri and A. Pompilio: *Il corago, o vero Alcune osservazioni per metter bene in scena le composizioni drammatiche* (Florence, 1983)
N. Rogers: 'Orfeo aus der Sicht des Interpreten', *Concerto*, i (1983), 43–4
N. Harnoncourt: *Der musikalische Dialog: Gedanken zu Monteverdi, Bach und Mozart* (Salzburg, 1984; Eng. trans., 1989)
A. Parrott: 'Transposition in Monteverdi's Vespers of 1610: an "Aberration" Defended', *EMc*, xii (1984), 490–516
G. Dixon: 'Continuo Scoring in the Early Baroque: the Role of Bowed-Bass Instruments', *Chelys*, xv (1986), 38–53
M.N. Jessie: *Performance Practice Considerations in the Madrigals of Claudio Monteverdi* (diss., U. of Oklahoma, 1987)
T.F. Kelly: '*Orfeo* da camera: Estimating Performing Forces in Early Opera', *Historical Performance: the Journal of Early Music America*, i (1988), 3–9
M.J. Pride: *The Performance Practice of Claudio Monteverdi's Fifth Book of Madrigals* (diss., U. of Southern California, 1989)
R. Savage and M. Sansone: '*Il corago* and the Staging of Early Opera: Four Chapters from an Anonymous Treatise circa 1630', *EMc*, xvii (1989), 495–511
R. Bowers: 'Some Reflection upon Notation and Proportions in Monteverdi's Mass and Vespers of 1610', *ML*, lxxiii (1992), 347–98
G.B. Baroffio: 'A proposito di esecuzioni filologiche', *NRMI*, xxvii (1993), 221–6 [on the *Selva morale* mass]
P. Holman: '*Col nobilissimo esercitio della vivuola*: Monteverdi's String Writing', *EMc*, xxi (1993), 577–90
R. Bowers and J. Kurtzman: 'Notation and Proportions in Monteverdi's Mass and Vespers of 1610', *ML*, lxxv (1994), 145–54 [letters]
G. Cowen: 'A Monteverdi Madrigal Rebarred', *Choral Journal*, xxxv/1 (1994–5), 47–8

S. Stubbs: '*L'armonia sonora*: Continuo Orchestration in Monteverdi's *Orfeo*', *EMc*, xxii (1994), 87–98
R. Wistreich: 'La voce e grata assai, ma …": Monteverdi on Singing', *EMc*, xxii (1994), 7–19
R. Bowers: 'Proportional Notations in Monteverdi's *Orfeo*', *ML*, lxxvi (1995), 149–67
Performing Practice in Monteverdi's Music: London 1993
A. Parrott: 'Getting it Right: some Lingering Misconceptions of Performance Practice in Monteverdi's Vespers of 1610', *MT*, cxxxvi (1995), 531–5
D. Stevens: 'Monteverdi e la prassi esecutiva', *NRMI*, xxix (1995), 595–605 [see also A. Parrott, *NRMI*, xxx (1996), 312–13]
D. Stevens: 'Sound without Fury: Current Approaches to Performing Monteverdi', *MT*, cxxxvi (1995), 220–24
R. Eberlein: 'Proportionsangaben in der Musik des 17. Jahrhunderts, ihre Bedeutung und Ausführung', *AMw*, lvi (1999), 29–51

L: RECEPTION

Choron-FayolleD; FétisB
G.B. Marinoni: *Fiori poetici raccolti nel funerale del . . . signor Claudio Monteverdi, maestro di cappella della ducale di S. Marco* (Venice, 1644)
R.G. Kiesewetter: *Geschichte der europäisch-abendländischen oder unsrer heutigen Musik* (Leipzig, 1834; Eng. trans., 1848)
R.G. Kiesewetter: *Schicksale und Beschaffenheit des weltlichen Gesanges vom frühen Mittelalter bis zu der Erfindung des dramatischen Styles und den Anfängen der Oper* (Leipzig, 1841)
J. Hullah: *Lectures on Musical History* (London, 1865)
H. Riemann: *Musik-Lexikon: Theorie und Geschichte der Musik* (Leipzig, 1882)
D. Arnold: 'Alessandro Grandi, a Disciple of Monteverdi', *MQ*, xliii (1957), 171–86
Baroque Opera at Smith College, 1926–1931, Record of a Pioneer Venture in Music: Monteverdi and Handel Operas as Performed under the Direction of Werner Josten (New York, 1966)
A. Gianuario: *Gian Francesco Malipiero e l'arte monteverdiana: annotazioni tratte da un carteggio* (Florence, 1973)
D. Arnold: 'The Second Venetian Visit of Heinrich Schütz', *MQ*, lxxi (1985), 359–74
R. Reichhart: *Claudio Monteverdis "L'Orfeo" und seine Bearbeitungen: die Entwicklung der Monteverdi-Rezeption des letzten Jahruhunderts* (diss., U. of Vienna, 1986)
G. Haenen: 'Coupures, bewerkingen en authentieke strikken: de Monteverdi-revival in de 19e en 20e eeuw', *Tijdschrift voor oude muziek*, viii (1993), 12–15
A. Dell'Antonio: '*Il divino Claudio*: Monteverdi and Lyric Nostalgia in Fascist Italy', *COJ*, viii (1996), 271–84
M. Engelhardt, ed.: *In Teutschland noch gantz ohnbekandt: Monteverdi-Rezeption und frühes Musiktheater im deutschsprachigen Raum* (Frankfurt, 1996)
B. Bujić: 'Pastorale o melodramma? Le traduzioni croate di *Euridice* e *Arianna* per le scene di Dubrovnik', *Musica e storia*, vi (1998), 477–99

TIM CARTER (1–3, work-list), GEOFFREY CHEW (4–10, bibliography)

Monteverdi, Francesco. Italian singer and composer, elder son of Claudio Monteverdi. *See* MONTEVERDI, CLAUDIO, §3.

Monteverdi, Giulio Cesare (*b* Cremona, bap. 31 Jan 1573; *d* Salò, Lake Garda, ?1630/31). Italian composer, organist and writer on music, younger brother of CLAUDIO MONTEVERDI. In 1600 he was briefly organist of Mantua Cathedral. In August 1602 he was in the service of the Duke of Mantua. He wrote the music for the fourth *intermedio* (to words by Chiabrera; music lost) in the performance of Guarini's play *L'Idropica* given on 2 June 1608 during the wedding celebrations at the Mantuan court. In 1609 he was appointed *maestro di cappella* to Francesco Gonzaga, then governor of Monferrato, and it was in this capacity that he wrote his opera *Il rapimento di Proserpina* (libretto by Ercole Marigliani), which was composed for the birthday of Francesco's wife and performed at Casale Monferrato in 1611 (music lost). In 1612 he was dismissed, along with his brother and other artists, from the Gonzaga family's service. He soon became organist of the principal church at Castelleone, near Crema, where he seems to have remained until, on 10 April 1620, he was appointed *maestro di cappella* of Salò Cathedral. He probably died of the plague of 1630–31. The small amount of his music to survive shows to some extent the influence of his brother. The 25 motets of his only surviving collection, *Affetti musici, ne quali si contengono motetti a 1–4 et 6 voci, per concertarli nel basso per l'organo* (Venice, 1620), are competent in the manner of the concertato for few voices; they lack secular influences but are pleasantly melodious. There is a madrigal for three voices and continuo (in RISM 1605[12]), and his two pieces in his brother's three-part *Scherzi musicali* (1607[21]), each with a three-part ritornello, are very similar in style to the rest of the volume (edns in *C. Monteverdi: Tutte le opere*, ed. G.F. Malipiero, x, Asolo, 1929, pp.58ff). He is more important for the fact that he edited that volume and in doing so included as a *Dichiaratione* a detailed explanation (facs., ibid., 69ff; Eng. trans. in O. Strunk: *Source Readings in Music History*, New York, 1950, pp.405ff) of Claudio's ideas as expressed in the preface to his fifth book of madrigals written in response to Artusi's attacks on him.

BIBLIOGRAPHY

P. Guerrini: 'La cappella musicale del duomo di Salò', *RMI*, xxix (1922), 81–112, esp. 108–9
G. Bonomo: 'Giulio Cesare Monteverdi e gli inni della raccolta *Delli affetti musici*', *RIM*, xxvii (1992), 41–101
C.S. Brauner: 'The *seconda pratica*, or, the Imperfections of the Composer's Voice', *Musical Humanism and its Legacy: Essays in Honour of Claude Palisca*, ed. N.K. Baker and B.R. Hanning (Stuyvesant, NY, 1992), 171–94

For further bibliography *see* MONTEVERDI, CLAUDIO.

DENIS ARNOLD

Monteverdi Choir. London chamber choir founded in 1964 by John Eliot Gardiner. *See* LONDON (i), §VII, 3 and GARDINER, JOHN ELIOT.

Montevideo. Capital of Uruguay. Sacred music was first heard at S Francisco de Asís, which was founded in 1724 with a rudimentary choir; its first organ was inaugurated in 1772. The church's first musicians were the organists Tiburcio Ortega (*c*1780), Bruno Barrales (1786) and Benito de San Francisco de Asís (1800); the most important *maestros de capilla* were Blás Perera (*c*1803), Hermenegildo Ortega (*c*1810), José María de Arzac (until 1830), Juan José de Sostoa (*c*1790) and Fray Manuel Ubeda (1802).

The foundation stone of Montevideo Cathedral was laid in 1790 and the building was consecrated on 21 October 1804 by the Bishop of Buenos Aires, Benito Lué y Riega. It had a choir and later a rudimentary organ, which was improved around 1830. It employed some good organists, including Sostoa (*c*1750–1813) and Arzac (1832–6). The best musical period was under three important *maestros de capilla* who were also accomplished composers: two Spaniards, Antonio Sáenz (from 1829) and Carmelo Calvo (from 1871), and most notably the Italian Giuseppe (José) Giuffra (from about 1850).

Sacred music heard in Montevideo until the mid-18th century consisted of popular religious songs derived from the Spanish troubadours, *pastorelas*, *gozos*, *salves* etc., accompanied mostly by the harp and other string instruments. In the second half of the century more elaborate works were heard, such as masses for three or

four voices with organ accompaniment. After 1830 a third period of religious music developed, strongly influenced by Italian opera.

The archives of S Francisco contain primitive liturgical songs and polyphonic works, among them several masses. There are 194 complete works from the colonial period to 1890, of which the most important historically is Manuel Úbeda's Mass for All Souls Day (1802), the first known composition written in Uruguay. There are also some religious works of the colonial period in the musicology section of the Museo Histórico Nacional.

Theatre music was derived initially from the Spanish theatre and was first heard in the Casa de Comedias (inaugurated 1793); the repertory included *tonadillas escénicas* (musical intermezzos), *melólogos* (melodramas) and zarzuelas, and their popularity lasted until about 1825, by which time more than 300 *tonadillas* had been performed. The composers and some of the most famous works were Pedro Aranaz (*El chusco y la maja* and *El chasco del mesón*), Pablo Esteve (*El granadero*, *Los esclavos del mundo*, *La jardinerita del gusto*, *La cortesana pastora*, *El amante tímido* etc.), Fernando Ferandiere (*Los españoles viajantes*), Manuel García (*La maja y el majo*) and Blás de Laserna (*El novio sin novia*, *La vida del petimetre*, *El tribunal de las quejas*, *Los majos celosos*, *El marido sagaz* etc.).

In 1820 elements of Italian opera arrived with Rossini's overtures, arias and duets, and in 1830 the first complete opera was heard: Rossini's *L'inganno felice*. The Casa de Comedias stage was rebuilt; the building was later demolished and the Nuevo Teatro S Felipe (1880) was built on the same site. From 1830 to 1860, 60 operas were given by ten important companies, which included performances by the Tanni brothers (1830–40), Ida Edelvira (1851–2), Justina Piacentini (1849–54), Eliza Biscaccianti (1854) and Sofia Vera Lorini (1855–7). The Teatro Solís, with five tiers and 1584 seats (now with about 2800), opened in 1856 with Verdi's *Ernani* and became one of the leading houses in South America. With annual performances between April and August, its stage received important singers such as Enrico Tamberlik (1857), Anna Bishop (1858) and Carlotta Patti (1870). The celebrity of that epoch, Adelina Patti, sang at the Solís in 1888. After Maria Barrientos (1901) and Edoardo Garbin (1902) came the golden age of the Solís: in 1903 Toscanini brought a 285-person company from La Scala headed by Enrico Caruso in the tenor's first visit to Montevideo; in 1904 he came with Rosina Storchio in *Madama Butterfly*, and in 1906 with Salomea Krusceniski singing Wagner. A stream of internationally renowned singers followed. Richard Strauss conducted his *Elektra*. José Oxilia, Victor Damiani and José Soler were among the best Uruguayan singers who performed at the Solís. Other theatres of the period – the Cibils (1871), S Felipe (1880) and Politeama (1889) – no longer exist. The Stella d'Italia has been much altered since its opening in 1895, by which time there were 15 theatres in Montevideo. The 3000-seat Teatro Urquiza opened in 1905 with Sarah Bernhardt in Sardou's *La sorcière*; it was bought by the Uruguayan broadcasting service (SODRE) and in 1930 became a studio-auditorium that continued to function until it burnt down in 1971. Both the Urquiza and SODRE had opera seasons, but they were never as distinguished as those of the Solís. The Solís continues to function as a theatre, with brief opera seasons given by national casts and occasional visiting companies.

Early concert life flourished in the musical soirées of the colonial salons. Small groups such as duos and trios became larger and were the source of professional quartets and chamber ensembles and of the Sociedades Filarmónicas (1827–93), out of which grew the first orchestras. The Orquesta de la Sociedad Beethoven (1897–1902), under the Spanish conductor Manuel Pérez-Badía, was followed by the Orquesta Nacional (1908–14) under the Uruguayan composer, violinist and teacher Luis Sambucetti. This was the most important among the early orchestras because it performed not only contemporary European works (in particular Debussy, Franck, Ravel, Rimsky-Korsakov), but also new works by Uruguayan composers. The Sociedad Orquestal del Uruguay (1929–31), conducted by José Segú, Benone Calcavecchia and Vicente Pablo, played the standard symphonic repertory. Among chamber ensembles the Asociación Uruguaya de Música de Cámara was the most distinguished, playing the classical and contemporary repertories from 1910 to 1931.

The OSSODRE (Orquesta Sinfónica del SODRE), founded on 20 June 1931, remains the most important symphony orchestra in the country. The SODRE broadcasting service has four radio stations and a television channel; they all broadcast musical and cultural programmes. The Orquesta Municipal, founded by Carlos Estrada in July 1959 and conducted by him until his death in 1970, changed its name in 1992 to Orquesta Filarmónica de la Ciudad de Montevideo; the conductor in the 1990s was Federico García-Vigil.

The main concert halls around the beginning of the 20th century were those of the Conservatorio Musical La Lira (600 seats, 1878–1950); the Instituto Verdi (800 seats, from 1890), which became the Teatro Verdi (*c*1960); the Victoria Hall (600 seats, from *c*1920), now the Teatro Victoria; and the Sala Vaz Ferreira, the auditorium of the Biblioteca Nacional, which opened in 1972 and is one of the best.

Public musical education began in the late 19th century; between 1873 and 1906 six conservatories were founded. La Lira (1873), the Instituto Verdi (1890) and the Liceo Musical Franz Liszt (1895) were the most important, each with a large auditorium and a chamber ensemble; La Lira and the Instituto Verdi each had its own orchestra and choir. In addition there were the Escuela Musical Falleri, the Conservatorio Musical de Montevideo, the Conservatorio Wilhelm Kolischer, the Conservatorio Balzo and others. The Conservatorio Nacional de Música became the Escuela Universitaria de Música in 1986 and was directed in the 1990s by the composer Antonio Mastrogiovanni. The former Instituto de Musicología, founded in 1946 as part of the Facultad de Humanidades, later became part of the Escuela Universitaria de Música. The Concurso de Intérpretes Luis Cluzeau-Mortet, founded in 1992, is an annual award given by the University of Montevideo to young performers and small ensembles to promote works by Uruguayan composers.

BIBLIOGRAPHY

GroveO (S. Salgado)

L. Ayestarán: *La música en el Uruguay*, i (Montevideo, 1953)

S. Salgado: *Breve historia de la música culta en el Uruguay* (Montevideo, 1971, 2/1980)

B.A. Tenenbaum, ed.: *Encyclopedia of Latin American History and Culture* (New York, 1995)
S. Salgado: *The Teatro Solís of Montevideo* (forthcoming)

SUSANA SALGADO

Montfort, Corneille de. *See* BLOCKLAND, CORNELIUS.

Montfort, Hugo von. *See* HUGO VON MONTFORT.

Montgeroult, Hélène-Antoinette-Marie de Nervo de [Countess de Charnage] (*b* Lyons, 2 March 1764; *d* Florence, 20 May 1836). French virtuoso fortepianist and composer. She was trained in Paris as a fortepianist by N.-J. Hüllmandel, Clementi (1784) and then J.L. Dussek; still later she studied with Antoine Reicha. In 1784 she married the Marquis de Montgeroult (*d* 1793), then Charles-Hyacinte His, whom she divorced in 1802, and finally the Count du Charnage (*d* 1826).

In 1795 she was appointed *professeur de première classe* at the newly established Paris Conservatoire, where her pupils included L.-B. Pradher, A.P.F. Boëly and I.A. Ladurner. Her home was later recognized as one of the most important Parisian musical salons. At the turn of the century she published her two collections of *Trois sonates pour le forte-piano* and later a *Cours complet pour l'enseignement du forte-piano* (in three volumes, ?1820), which Marmontel praised as an important resource of musicianship. A passionate admirer of Handel, Montgeroult applied the art of singing to playing the piano. She died while travelling in Italy and is buried in the cloister of S Croce in Florence.

BIBLIOGRAPHY

Choron-FayolleD; FétisB; SainsburyD
A.-F. Marmontel: *Les pianistes célèbres* (Paris, 1878, 2/1887 [dated 1888]), 263
M. Brenet: 'Quatre femmes musiciennes', *L'art*, lix (1894), 142–7
A.-N. Bailly-Bouton: *La vie et l'oeuvre d'Hélène de Montgeroult (1764–1836)* (thesis, U. of Paris IV, Sorbonne, 1993)
C. Johnson: 'Hélène Montgeroult: Composer and Piano Pedagogue of the Paris Conservatoire', *Women of Note Quarterly*, i/1 (1993), 18–30
A.-N. Bailly-Bouton: 'Un portrait présumé d'Hélène de Montgeroult dans l'ancienne collection d'A.P. de Mirimonde', *Musique – images – instruments*, i (1995), 68–75 [incl. portraits]

JULIE ANNE SADIE

Montgomerie, Hugh. *See* EGLINTON.

Montgomery, Kenneth (*b* Belfast, 28 Oct 1943). Northern Ireland conductor. He studied at the RCM with Boult, and in Siena with Celibidache, and was on the music staff at Glyndebourne from 1964 to 1968, making his conducting début with *L'elisir d'amore* in 1967. He was a staff conductor with Sadler's Wells Opera (1967–70) in a wide repertory and, while working successfully with the Bournemouth SO and Sinfonietta, appeared at the Wexford Festival in *Oberon* (1970) and *Il rè pastore* (1971). In 1970 his conducting of *Ormindo* with the Netherlands Opera began a long and fruitful association involving a wide range of operas from Cavalli to Janáček and Stravinsky. His Covent Garden début was in 1975 with *Le nozze di Figaro*. He was music director of Glyndebourne Touring Opera, 1975–6, when he conducted *Der Freischütz*, but resigned to become principal conductor of the Netherlands RSO and to strengthen his ties with the Netherlands Opera. In 1985 he became artistic director of Opera Northern Ireland in his native city. He has frequently appeared as a guest conductor with the WNO and Canadian Opera, and in 1990 conducted *Alcina* for Vancouver Opera.

ALAN BLYTH

Montgomery, Wes [John Leslie] (*b* Indianapolis, IN, 6 March 1923; *d* Indianapolis, 15 June 1968). American jazz guitarist. He began to teach himself the guitar about 1943 and was soon playing in local bands. He toured and recorded with Lionel Hampton from 1948 until the beginning of 1950. In 1959 he organized his own trio with organ and drums, and its first recording, *The Wes Montgomery Trio*, initiated a series of albums for Riverside. These represent Montgomery at his peak, accompanied by the finest rhythm sections available, and brought him belated recognition.

Montgomery worked with John Coltrane in 1961–2. In 1964 his recordings began to make use of string orchestras and large jazz bands. Though unrepresentative of his talents, these considerably broadened his audience; his rendition of *Goin' out of my Head* (1965, Verve) won a Grammy Award, and *A Day in the Life* (1967, A&M) was the best-selling jazz LP of 1967. In live performances, however, Montgomery continued to appear in small groups, notably with the Wynton Kelly Trio and in a quintet that included his brothers Monk (double bass) and Buddy (piano and vibraphone). He died unexpectedly at the height of his career.

Critics generally consider Montgomery the most important and influential jazz guitarist after Charlie Christian. Like Christian, whose recorded solos he memorized in his youth, Montgomery invented perfectly shaped phrases with tremendous rhythmic drive. But he also took advantage of contemporary developments in jazz harmony and melody, as well as improvements in the construction of electric guitars, to create an individual style. Instead of a plectrum he used his thumb for various kinds of strumming, achieving a softer attack and leaving his fingers free to pluck octaves and chordal passages. His mastery of technique created a sensation among younger guitarists, and the playing of octaves, in particular, became a trademark of the Montgomery style.

Montgomery tended to build his solos from melodies in single notes to octave passages and finally to chords. He had a highly original melodic imagination and, at his best, constantly produced refreshing ideas that broke off unexpectedly. Even when he paraphrased a melody he managed to invest it with rhythmic excitement. Montgomery's playing abounded in subtle embellishments, deep blues sentiment and a highly expressive use of portamento, tremolo and other effects. In his sincere, unsensational way, he expanded the resources of the jazz guitar, and his influence has been acknowledged by many later guitarists. Two volumes containing transcriptions of Montgomery's solos have been published.

BIBLIOGRAPHY

R.J. Gleason: 'Wes Montgomery', *Down Beat*, xxviii/15 (1961), 23–4
I. Gitler: 'Wes Montgomery: Organic Problems & Satisfaction', *Down Beat*, xxxi/21 (1964), 19–20
V. Wilmer: 'Wes Montgomery', *JazzM*, xi/3 (1965), 23–5
L. Garson and J.Stewart: *Wes Montgomery Jazz Guitar Method* (New York, 1968) [incl. transcrs. and pedagogical text]
B. Quinn: 'The Thumb's up, or What the View is Like from the Top', *Down Beat*, xxxv/13 (1968), 17–18, 44–5
L. Tomkins: 'Last Words of a Great Jazzman: Wes Montgomery', *Crescendo International*, vi/12 (1968), 18–19
S. Khan: *The Wes Montgomery Guitar Folio: Improvisations and Interpretations* (New York, 1978) [incl. transcrs.]

A. Ingram: *Wes Montgomery* (Gateshead, 1985/*R*) [incl. discography]

Oral history material in *US-NEij*

LEWIS PORTER

Monti. Italian family of singers and at least one composer, prominent in the 18th century in the development of Neapolitan *opera buffa*.

(1) **Laura Monti** (*b* ?Rome, after 1704; *d* Naples, 1760). Singer. She was a member of comic opera companies at the Teatro Nuovo, Naples, 1726–32, singing second and third comic parts. From 1733 she sang at the royal theatre, S Bartolomeo, in intermezzos between the acts of serious operas, until 1735, when Carlo III replaced intermezzos with ballets. Among her roles was Serpina in the première of Pergolesi's *La serva padrona* (1733); Hasse and Leo also wrote parts for her. In 1738 she took part in the entertainments celebrating Carlo III's marriage, and sang at the newly opened S Carlo in Pietro Auletta's expanded intermezzo *La locandiera*, the first and for many years the only comic opera produced in the royal theatre. After appearances at the Teatro Nuovo (1743) and the Fiorentini (1745–6) she seems to have retired. Her sisters Anna Maria Monti (*b* 1704) and Grazia Monti were also singers: Anna Maria made her début at the Fiorentini at the age of 13 in Falco's dialect opera *Lo mbruoglio d'ammore*, in the first regular season of comic opera, and sang there until 1727, chiefly in comic servant roles; Grazia appeared at the Nuovo in Giuseppe de Majo's *La milorda* (1728).

(2) **Marianna Monti** (*b* Naples, 1730; *d* Naples, 1814). Soprano, cousin of (1) Laura Monti. She made her début in Carnival 1746 in Conforto's *La finta vedova* at the Teatro dei Fiorentini and from then until 1759 appeared regularly there and at the Teatro Nuovo, singing comic servant parts. She enjoyed the patronage of the Marchese di Gerace, with whom she was arrested suddenly in 1760 by the theatrical censors, who presumed impropriety; but after petitions and protests both were freed (there were testimonies to her 'honest, philanthropic life, without any scandal' and her regular attendance at church) and after two months she was able to resume singing at the Fiorentini theatre. For almost 20 years Monti was perhaps Naples's most popular *prima buffa*. The best composers of the period created roles for her: Cocchi, Latilla, Logroscino, Jommelli, Traetta, Piccinni, Sacchini, Guglielmi, Paisiello and Cimarosa. Her style almost certainly influenced the development of Neapolitan *opera buffa*. She helped popularize in the south the modern comic opera dramaturgy, with its greater variety of vocal textures and aria forms and longer and more complex finales, developed by Goldoni for Venice and introduced in Naples in the early 1760s, particularly by the librettist Antonio Palomba. Her public career ended with the Palomba-Curcio *farsa*, *Il millantatore* (Carnival 1780), at the newly opened Teatro del Fondo.

(3) **Gaetano Monti** (*b* Naples, *c*1750; *d* ?Naples, ?1816). Composer, younger brother of (2) Marianna Monti. Early reports that he was the brother of the poet and librettist Vincenzo Monti (1754–1828) are unfounded. According to Florimo, he first appeared in public in 1758 at the age of eight, singing a skirt part in a revival of Piccinni's *Il curioso del suo proprio danno* at the Teatro Nuovo along with his sister who had the lead. This short part (Stellante) was probably written specially for him, since the character did not appear in the original production of 1756 and was in excess of the seven characters then customary for *opere buffe*. In 1776 he was admitted to the musical staff of the Tesoro di S Gennaro as *organista straordinario*, a position he appears to have held until at least 1788. After writing one serious opera for Modena in 1775, he confined himself to productions for the comic stage, usually including a part for his sister until her retirement in 1780. He is said to have composed church music (none of which is known to survive). In 1776 the impresarios of the S Carlo listed him among the 20 best composers then living in Naples. His two most popular operas, *Le donne vendicate* and *Lo studente*, were performed outside Naples as well as revived there; Gerber remarked on the popularity of his music in Germany.

WORKS

opere buffe unless otherwise stated

L'Adriano in Siria (os, P. Metastasio), Modena, Corte, 31 Jan 1775
Il cicisbeo discacciato Naples, Nuovo, spr. 1777
La fuga (G. Lorenzi), Naples, Nuovo, sum. 1777, *I-Nc*
Il geloso sincerato (Lorenzi), Naples, Fondo, aut. 1779
La contadina accorta (int), Rome, Capranica, 4 Jan 1781, *D-Dl*
Le donne vendicate (Il gigante) (G. Palomba), Naples, Nuovo, 17 Oct 1781, *I-Nc*
Il Molaforbice (Palomba), Naples, Nuovo, 26 Dec 1781
Lo sposalizio per dispetto (G. Bertati), Venice, S Moisè, 26 Dec 1781
La viaggiatrice di bell'umore (int), Rome, Capranica, carn. 1782
Lo studente (F.S. Zini), Naples, Nuovo, carn./spr. 1783
La donna fedele (Zini), Naples, Fondo, ? 1 Sept 1784

Music in: Tritto: La Scuffiara, 1784; Gazzaniga: La donna soldato, 1793; I tre gobbi (int), *Nc*

6 concerti a 6, *Mc*; aria, *GB-Lbl*

BIBLIOGRAPHY

CroceN; *FlorimoN*; *GerberNL*; *RosaM*; *SartoriL*

P. Napoli-Signorelli: *Vicende della coltura nelle due Sicilie* (Naples, 1784–6), v, 564ff

M. Scherillo: *L'opera buffa napoletana durante il Settecento: storia letteraria* (Naples, 1883, 2/1916/*R*)

M.F. Robinson: *Naples and Neapolitan Opera* (Oxford, 1972), 186–7, 209ff

JAMES L. JACKMAN

Monti, Giacomo (*fl* Bologna, 1632–89). Italian music publisher, father of PIER MARIA MONTI. He began his publishing activities in Bologna in 1632, establishing a printing press near the church of S Matteo delle Pescherie. Two years later he entered into partnership with Carlo Zenero, and the press was moved to Via S Mamolo in 1638. Its first musical publication was Corbetta's *Scherzi armonici: suonate sopra la chitarra spagnola* (1639), followed in the same year by the second volume of Piccinini's *Intavolatura di liuto*. Shortly thereafter the partnership was dissolved, and Monti continued the business alone, publishing mostly historical and sacred works. In 1662 he resumed his musical activities, having moved to a shop under the vault of the Pollaroli, and until 1689 his musical production was intense, consisting chiefly of works by Bolognese composers. He seems to have worked completely independently at first. During this period his typographical mark was a figure of St Petronius, the patron saint of Bologna.

In about 1668 the Bolognese bookseller Marino Silvani associated himself with Monti, at first using his presses for several of the anthologies he himself edited (*Sacri concerti*, 1668; *Nuova raccolta di motetti sacri*, 1670; *Canzonette per camera a voce sola*, 1670; *Scielta delle suonate a due violini, con il basso continuo*, 1680), as well as for music by Filippini (op.10), G.B. Bassani (opp.1

and 5), Albergati (op.2), Domenico Gabrielli (op.1) and Corelli (reprint of op.1), all within the period 1683–4. Apparently Silvani and Monti then made an agreement that gave Silvani the exclusive rights to sell Monti's publications. From 1685 all the publications of Giacomo Monti carried the indication 'sold by M. Silvani at the sign of the violin', and the typographical mark was nearly always a violin with the motto 'UTRElevet MIserum FAtum SOLitosque LAbores'. The secular production of the firm during this period was somewhat limited but included madrigals by G.B. Bassani, Mazzaferrata, G.B. Bianchi and G.M. Bononcini (i) and canzonettas and chamber cantatas by Bononcini, Cazzati, Cherici, Cossoni, Legrenzi, Mazzaferrata and Penna. For sacred and instrumental music, however, production was far more extensive, preferred authors being G.P. Colonna, Cossoni, Filippini, G.B. Vitali, Bononcini, G.B. Degli Antoni, G.B. Bassani, Mazzaferrata, Cazzati, Albergati, Corelli, Berardi and Penna. Monti published an index, probably in 1682, of works printed by the firm (*Indice dell'opere di musica sin'hora stampate da Giacomo Monti in Bologna*). In 1689 the business passed to Pier Maria Monti.

BIBLIOGRAPHY

MischiatiI [incl. facs]; *SartoriD*
F. Vatielli: 'Editori musicali dei secoli XVII e XVIII', *Arte e vita musicale a Bologna* (Bologna, 1927/*R*), 239–56
A. Sorbelli: *Storia della stampa in Bologna* (Bologna, 1929)
L. Gottardi: *La stampa musicale in Bologna dagli inizi fino al 1700* (diss., U. of Bologna, 1951)

ANNE SCHNOEBELEN

Monti, Pier Maria (*fl* Bologna, 1689–1702). Italian music publisher, son of GIACOMO MONTI. He succeeded his father in 1689, taking over a well-established printing house that had been active in Bolognese music publishing since 1639. Like his father's, his publications were sold by Marino Silvani, and later also by Lelio Della Volpe. The composers whose works were published by the Monti firm during these years (mostly between 1690 and 1695) included Giovanni Bononcini, Domenico Gabrielli, Corelli, G.P. Colonna, Elia Vannini, Jacchini, G.B. Bassani and Francesco Passarini. Monti's last musical edition seems to have been a reprint of Trolli's *Modo facile di suonare il Sistro nomato il Timpano* (1702, printed under the name Paradossi). After his death his heirs continued the non-musical part of the firm's publishing activities, becoming the official printers for the Holy Office; the music publishing was taken over by the Silvani firm. In general the typography of the Monti press (both father and son) lacks care and elegance and has a commercial character.

For bibliography *see* MONTI, GIACOMO.

ANNE SCHNOEBELEN

Montibus, Iacobus de. *See* JACOBUS OF LIÈGE.

Monticelli, Angelo Maria (*b* Milan, *c*1712; *d* ?Dresden, ?1758). Italian castrato soprano. He began his career in Venice in 1728, then went to Milan (where he often appeared throughout his career) and Rome (where he sang prima donna roles opposite Caffarelli). He appeared for ten years in secondary roles throughout Italy before being engaged as primo uomo for London (1741–6, returning to Milan for the 1745 carnival). According to Horace Walpole, he was 'infinitely admired' at the King's Theatre, and he sang in two operas by Gluck in 1746. The Viennese court employed him from 1740 although his only confirmed public appearances date from 1748. He sang at the S Carlo in Naples for two years and then joined Hasse's Dresden troupe as primo uomo (1753–6). His last known performance was in Genoa in October 1756; according to Fürstenau, he died in Dresden in September 1758. Monticelli had a lyric, agile voice and was a great actor, praised by Burney, Walpole and others. He was responsible for much of the popular dispersion of Pergolesi's *L'olimpiade*, whose arias for Megacles he often sang. He has often been confused with the other singers of the time called Monticelli (particularly Maria Marta). (*FürstenauG*)

DALE E. MONSON

Montichiaro, Zanetto da. *See* ZANETTO DA MONTICHIARO.

Montirandé (Fr.). A 16th- and 17th-century variety of BRANLE in duple metre with dotted rhythms. It was mentioned by Arbeau (as the 'branle de mostierandel'), Mersenne ('branle de montirandé') and François de Lauze, who defined it simply as the fifth branle of a series (*Apologie de la danse*, 1623; ed. J. Wildeblood, 1952). Examples can be found in Jean d'Estrée's *Tiers livre de danseries* (1559), Anthoine Francisque's *Le trésor d'Orphée* (1600) and Michael Praetorius's *Terpsichore* (1612). A manuscript in Uppsala contains a number of *montirandés* for ensemble.

BIBLIOGRAPHY

BrownI
J.J.S. Mráček: *Seventeenth-Century Instrumental Dance Music in Uppsala University Library Instr.mus.hs 409* (Stockholm, 1976)

□

Montoya (Salazar), Ramón (*b* nr Toledo, 2 Nov 1880; *d* 1949). Spanish flamenco guitarist of Gypsy origin. He launched his career at the turn of the century playing in Madrid cafés, and went on to make his name as accompanist to the renowned famous *cantaor* Antonio Chacón from 1912 to 1926. Llobet Soles, who was known to Montoya, may have inspired him to adapt traditional flamenco songs such as *soleares*, *siguiriyas* and *bulerías* for solo guitar. Today these songs are standard repertory for the flamenco *tocaor*. Montoya gave a landmark recital to a packed Salle Pleyel, Paris, in 1936, and also made some important recordings there collected in Harmonia Mundi's 'Grandes figures du flamenco' series (1988).

The first solo flamenco guitarist (as opposed to a flamenco *tocaor* who played solos), he helped turn what had traditionally been an instrument of accompaniment into one that could be listened to in concert conditions. He was also the only flamenco guitarist to have performed privately for British royalty (in 1938) when he performed with a famous flamenco dancer, La Argentinita, in front of the future Queen Elizabeth II. He is remembered for his lyric innovation, technical expertise and great modesty (he always considered his solo work inferior to his role as an accompanist).

JAMES WOODALL

Montpellier Codex (*F-MOf* H196). *See* SOURCES, MS, §V, 2.

Montre (Fr.). *See under* ORGAN STOP.

Montreal. City in Canada. It has long been a leader in the country's musical life, challenged only by Toronto. It is a bilingual city (roughly three quarters French- and one quarter English-speaking), and music is one of the few

cultural activities that unites and receives support from both language groups.

1. History. 2. Institutions.

1. History. Founded by the French as a missionary outpost in 1642, the early colony was too preoccupied with such basics as shelter, food and defence to pay much attention to cultural development. Music consisted of French folksongs and, in the religious services, some plainchant and a few motets. It was discovered that the Amerindians of the region responded readily to liturgical music, and the latter became a vital tool in their conversion to Catholicism: native children were taught canticles and simple Gregorian chant, with words in the appropriate Amerindian language. A number of musical instruments were brought by the colonists, and particularly by those who were sent to govern them. Indeed, there are 17th-century references to flutes, trumpets, drums, fiddles, lutes and guitars, which were played in connection with wedding celebrations, government functions and military ceremonies.

Quebec City, founded 34 years earlier than Montreal, was the seat of French government, and secular music developed more rapidly there than in the purely religious settlement of Montreal; however, the commercial and military importance of Montreal – the highest navigable point on the St Lawrence River at that time – soon came to be recognized and exploited, and the town began to lose its exclusively religious character. By the end of the 17th century an imported French organ had been installed in the parish church; the first recorded organist is J.-B. Poitiers du Buisson (1645–1727), who took up the post at the age of 60. Although the existence of secular instrumental music in 17th- and early 18th-century Montreal is confirmed by the records of an occasional ball organized by a government official or a member of the seigneurial class, such activity was discouraged by the Gentlemen of St Sulpice, the seigneurs of the Montreal settlement. Music remained either a folk tradition, barely tolerated by the church, or an instrument of the divine service. The music of the native tribes was not regarded as worthy of notice. A few Amerindian tunes were written down as curiosities in the 17th century, but only when they showed some resemblance to European music.

After the conquest of Canada by the British (1759), the bands of British regiments stationed in the larger towns formed the nucleus of a new and somewhat more active musical life. Army commissions were purchased by the wealthy, and commanding officers vied with each other in the quality of their bands; the musicians, many of them German, seem to have been both competent and versatile. In Montreal they gave regular weekly concerts of about two hours on the old Champs de Mars, and the bands also provided the musicians for the frequent balls held during the winter.

Montreal acquired a French musician of some wit and skill during the American Revolution: Joseph Quesnel (1749–1809), a sea-captain from St Malo captured by a British frigate in 1779 while running supplies and ammunition from France to the USA. After his release he eventually settled in the Montreal area, managing the general store of Boucherville, an adjacent village, and writing songs, chamber operas, and quantities of essays and poetry. One of his operas, *Colas et Colinette, ou Le bailli dupé* (1788), was performed in Montreal in 1790; it is a pleasant if rather conventional work, owing more to Grétry and Rousseau's *Le devin du village* than to Mozart. Quesnel arrived in Canada as a mature musician, and Montreal had as little influence on his work as he had on the citizens of his adopted country. His assessment of the cultural life of the town was not high; in one of his poems, *Epitre à M Généreux Labadie*, he wrote: 'At table they sing you an old Bacchic song; in church there were two or three old motets, accompanied by organs missing their bellows'.

In 1848 the first Philharmonic Society was organized in Montreal by an English organist, R.J. Fowler, for the presentation of orchestral and choral works. Fowler's musical resources must have been severely limited at the time, and the career of the organization was ended abruptly by the great cholera epidemic of 1852. Sporadic attempts were made to organize concerts on a regular basis, but the majority were short-lived. The first group to survive for any length of time was the Montreal Mendelssohn Choir, founded in 1864 and conducted by Joseph Gould (1833–1913), who continued to direct the group of some 100 voices in several concerts each year until the choir's dissolution in 1894. The extensive collection of musical material acquired by the organization was left to the faculty of music at McGill University.

A few French choral groups enjoyed brief success during the same period: the Société Musicale des Montagnards Canadiens, the Orphéonistes de Montréal (both founded by François Benoit) and the Société Ste-Cécile, founded in 1789 by Adélard J. Boucher. The latter also launched a music publishing business and acted as an impresario for visiting artists.

The development of Boston and New York was much more rapid than that of the French and British settlements in Canada, and by the mid-19th century the musical celebrities of Europe already found it profitable to tour the USA, with brief sallies into the larger Canadian towns across the frontier. In this way Montreal heard such musicians as Patti, Christine Nilsson, Gottschalk, Joseffy, Bülow, Rubinstein, Wieniawski, Vieuxtemps and Ole Bull. In 1850 a touring orchestra from Berlin, known as the Germanians, gave nine performances in Montreal's Theatre Royal with great success.

The revival of the Philharmonic Society of Montreal in 1875 was an event of great consequence in the development of musical taste in the city. In its 24 years of activity it presented over 120 large orchestral and choral works, many of them for the first time in Canada. Although choral groups were flourishing at this period the formation of an adequate orchestra presented problems; musicians were imported from Boston, Quebec City and Ottawa to supplement the local band for the society's concerts. The first director of the Philharmonic concerts was P.R. McLagan, succeeded in 1879 by Joseph Gould and Fred E. Lucy-Barnes. In 1880 the direction of the concerts was taken over by Guillaume Couture, who continued to lead the performances until 1899, when the organization suspended its activities. During that period the Philharmonic Society presented such important works as Handel's *Judas Maccabaeus* and *Acis and Galatea*; Mendelssohn's *Elijah* and *Paulus*; Mozart's Requiem; Haydn's *The Creation* and *The Seasons*; Beethoven's Ninth Symphony and *Christus am Ölberge*; a concert version of Wagner's *Der fliegende Holländer*; and the first Canadian performances of Cherubini's Requiem, *Das*

Paradies und die Peri by Schumann and *Samson et Dalila* by Saint-Saëns.

Guillaume Couture, who sustained the Philharmonic Society and accounted for much of its success, was the first outstanding Montreal-born musician. In 1873 he was sent by a generous patron to Paris, where he completed his studies with Romain Bussine and Théodore Dubois. He returned to Canada permanently in 1878, and after the failure of the Philharmonic Society in 1899 confined himself to teaching and to his post as organist of the Cathedral of St Jacques. He composed several religious works, including the oratorio *Jean le Précurseur*, first performed in Montreal in 1923. Several of his pupils contributed significantly to Montreal's musical development. Another musician of importance in Montreal during the last quarter of the 19th century was the Belgian violin virtuoso Frantz Jehin-Prume, teacher of Ysaÿe and successor to Bériot as violinist to the Belgian king. He toured with the Rubinsteins, Jenny Lind, Esipova and others, and during one of his American visits married the Canadian soprano Rosita del Vecchio. Settling in Montreal in the 1860s, he organized and conducted a number of orchestral and chamber music concerts, exercising considerable influence on the quality of music in the city, both through the imaginative choice of programmes and his professional level of performance. He was also a close friend and supporter of Calixa Lavallée, who composed Canada's national anthem and was one of the country's most gifted and productive musicians.

2. INSTITUTIONS. Towards the end of the 19th century a number of attempts were made in Montreal to form a permanent orchestra, the most important being that of J.-J. Goulet, a Belgian violinist who went to Montreal in 1890. He organized the remnants of a short-lived cooperative orchestra founded by Guillaume Couture, and from 1897 was able to sustain a series of four or five concerts annually for more than ten years, under the name of the Montreal SO.

During the 1920s Goulet and J.-J. Gagnier again tried to form a permanent orchestra. In 1928 the latter founded the Montreal Little SO and the Montreal SO, two ensembles that prepared the way for the foundation of the Montreal Concert Symphonic Orchestra (1930–41) and the Société des Concerts Symphoniques de Montréal (1934–).

Following the development of the film soundtrack in the late 1920s many of the pit musicians, who supplied background music and accompaniments for cinemas and vaudeville houses, found themselves unemployed. Their situation was aggravated in 1929 by the financial crisis and subsequent depression. A group of these musicians approached Douglas Clarke, dean of the faculty of music at McGill University, with a view to forming an orchestra with Clarke at its head. The orchestra offered 25 programmes in its first season (1930–31), but this was reduced to 20, then 18, in succeeding seasons. Concerts took place at His Majesty's Theatre on Sunday afternoons, and the programmes compared favourably with those of other American orchestras.

Clarke, a pupil of Vaughan Williams and Holst, was a well-schooled and perceptive musician. He refused payment for his services throughout the 11-year existence of the orchestra and contributed generously to its collection of scores and parts. He led the musicians through the first Montreal performances of many works now regarded as part of the standard repertory, and he invited leading musicians to take part in the concerts either as guest conductors or as soloists, among them Enescu, Jan Kubelík, Bauer, Zimbalist, Holst and Grainger. In 1934 the board of directors of the Montreal Orchestra split in a dispute with Clarke over the choice of programmes, and the dissatisfied faction, largely French-speaking and led by Athanase David, set up a new series of concerts under the name of the Concerts Symphoniques. Performances were given in the auditorium of the Plateau School; there were a dozen concerts that year, and most of the musicians were those employed by the Montreal Orchestra. Whereas before 1930 there had been no permanent orchestra, by 1935 the community was called upon to support two.

One of the founders of the new concert series was Wilfrid Pelletier, a Montreal conductor on the staff of the Metropolitan Opera in New York. His commitments in New York prevented him from playing a very active role in the direction of the Concerts Symphoniques in the early years, but his association with the organization later became closer, and the quality of performance improved.

An important offshoot of the Concerts Symphoniques was an annual summer festival, first held in 1936, in which Wilfrid Pelletier played a more creative role. These summer concerts began with large choral works, but by 1945 the project had expanded to include opera, ballet, orchestral concerts and theatre in both French and English. Between 1941 and 1944 Beecham conducted a number of the choral performances. The Montreal Festivals enjoyed their greatest popularity during the 1950s, although a notable event was the Contemporary Music Week in July 1961, which attracted leading composers from most Western countries.

Clarke's Montreal Orchestra was dissolved in 1941, and the Concerts Symphoniques continued alone; in the 1940s the Belgian Désiré Defauw was engaged as artistic director. The rift between the two language groups gradually closed. Programmes became bilingual, and in 1954 the organization was renamed Orchestre Symphonique de Montréal – Montreal SO. Since 1979 it has been known by its French name. Permanent musical directors succeeding Defauw have been Klemperer (1950–53), Markevich (1956–60), Mehta (1961–7), F.-P. Decker (1967–75), Frühbeck de Burgos (1975–6) and Charles Dutoit (1977–). By 1998 the Montreal SO had undertaken 33 national and international tours, most of them under the direction of Charles Dutoit; the orchestra has also made over 75 recordings with Dutoit for Decca, several of which have won international awards.

Since 1981 Montreal has had a second orchestra, the Orchestre Métropolitain. This consists of 65 young musicians, and aims to make great works of the classical and popular repertory available to audiences who do not attend the concert halls in the city centre. It also gives concerts in various parts of the Ile de Montréal and even in subway stations. In 1995 Joseph Rescigno became conductor of the orchestra and chorus of the Orchestre Métropolitain.

In 1940 Madge Bowen and Ethel Stark founded the Montreal Women's SO. Consisting of 75 instrumentalists conducted by Ethel Stark, the orchestra gave about ten concerts a year until it was disbanded at the end of the 1960s. It was the first women's symphony orchestra in Canada and the first Canadian orchestra to play in Carnegie Hall, New York.

The first attempt to establish a permanent opera company in Montreal was made in 1910. Generously underwritten by F.D. Meighen, the company was headed by Albert Clerk-Jeannotte, a singing teacher at the McGill Conservatorium. Organized as a repertory company, it mounted 13 operas in its first three-month season, and included a tour of Toronto, Rochester, Quebec City and Ottawa. The personnel numbered as many as 100 instrumentalists and singers, including 23 principals, and was under the musical direction of Agide Jacchia and Louis Hasselmans. Most of the singers were guests (e.g. Leo Slezak and Edmond Clément), but there were several Canadians, some of whom have distinguished themselves abroad (e.g. Beatrice La Palme and Louise Edvina). The theatres of the time were not large enough to make Meighen's scheme workable; the company was kept afloat for three years, then disbanded just before World War I. For many years Montreal was dependent on occasional visits by the Metropolitan Opera of New York and by smaller touring companies.

Hoping to provide Montreal with a permanent music drama company, Honoré Vaillancourt (1892–1933) founded the Société Canadienne d'Opérette in 1921. From 1923 to 1933 the company presented some 90 works and over 300 shows. Lionel Daunais and Charles Goulet continued Vaillancourt's work by founding the Variétés Lyriques in 1936. With a repertory made up largely of popular operettas by Friml, Lehár, Lecocq, Messager and others, they won a large public (17,000 subscribers annually), particularly among the French-speaking community. During the next 19 years at the Monument National, the company offered over 1000 performances of 83 works, of which 13 were from the serious opera repertory. With the development of national television networks in the 1950s their audience dwindled, and the company closed at the end of the 1955 season.

Meanwhile, in 1942 the Opera Guild of Montreal was founded with Pauline Donalda as artistic director. The aims of the company were much more modest and realistic than Meighen's. Beginning with two productions annually, each of which was given two performances, its programme was cut back in 1950 to one opera a year. Local artists were strongly supported, and although most of the operas were chosen from the popular repertory, more adventurous items were included, such as *The Golden Cockerel* (1944), *The Love for Three Oranges* (1952), *Louise* (1953), *Boris Godunov* (1954), *Falstaff* (1958) and *Macbeth* (1959). The musical director of the company for 19 of its 28 years was the Russian conductor Emil Cooper, who had directed the première of *The Golden Cockerel* in Moscow in 1909. The guild closed in 1969.

From 1964 Montreal's opera programme was augmented by productions organized by the Montreal SO in collaboration with the directors of the Place des Arts. The quality of performance was high, and opera became a regular feature of the orchestra's season, supported by additional subsidies from both the Canada Council and the Minister of Cultural Affairs of the Province of Quebec. In 1971, wishing to consolidate its opera investments, the Quebec government formed the Opéra du Québec, which absorbed the opera programme of the Montreal SO as well as a small company in Quebec City, the Théâtre Lyrique de la Nouvelle France. Excellent productions of such works as *Otello, Salome*, Puccini's *Il trittico* and *Tristan und Isolde* were offered, along with standard repertory, first in the Place des Arts, then in Quebec's Grand Théâtre. After four seasons the Quebec Minister of Cultural Affairs suspended the operation, which already had an accumulated deficit of more than a million dollars.

The Opéra de Montréal was founded in 1980, taking over from the Opéra du Québec, which had closed in 1975. Two decades after its foundation, with seven annual productions, 10,000 subscribers and average audiences of 85,000, the Opéra de Montréal is among the ten most important opera companies in North America. Although its repertory is mainly French and Italian, the company stages operas of all genres and all periods, including contemporary works. Major productions by the company, which was directed first by J.P. Jeannotte (1980–89) and then by Bernard Uzan (1989–), have included *Tristan und Isolde* (1986), *Dialogues des Carmélites* (1989), *Adrianna Lecouvreur* (1990), *Madama Butterfly* (1993), *The Consul* (1995), *Turandot* (1997) and *Jenůfa* (1997). The Opéra de Montréal is recognized as the principal opera company in North America for hiring out sets and costumes.

The Little SO, an ensemble patterned on the late 18th-century orchestra, flourished between 1942 and 1951, offering a mixture of classical and modern works. Conductors were engaged on a permanent basis, and they included Bernard Naylor, George Schick, Fritz Mahler and Carl Bamberger. The role of the Little SO was taken over by the McGill Chamber Orchestra, which has continued to offer a popular series of eight concerts each season, first under its founder, Alexander Brott, and since 1990 under Brott's son, Boris. Basically a string orchestra (it began in 1939 as a quartet), the McGill Chamber Orchestra varies in size from 12 to 25 musicians; its concerts are given in the Théâtre Maisonneuve.

In 1983 Yuli Turovski formed I Musici di Montréal, a string ensemble of 16 musicians. The ensemble has a repertory ranging from Baroque to contemporary works, has undertaken several concert tours and has made a large number of recordings, many of which have received awards. I Musici de Montréal became a permanent ensemble in 1990, and offers its subscribers a season of 48 weeks.

Choral singing is an important part of the musical life of Montreal. Notable choral ensembles since the 19th century include the Mendelssohn Choir (1864–94), the Montreal Philharmonic Society (1875–99), the Montreal Elgar Choir (1922–85), Les Disciples de Massenet (1928–), the Petits Chanteurs de Mont-Royal (1956–), the Tudor Singers of Montreal (1962–91), the Studio de Musique Ancienne de Montréal (1974–) and the Société Philharmonique de Montréal (1978–).

The Ladies' Morning Musical Club, founded in 1882, is one of the oldest musical organizations on the continent. Despite the name, the annual 13 recitals and chamber concerts take place in the afternoon and are not confined to ladies. The club has a record of unusual success in finding gifted performers, from Ysaÿe to Ferrier, before their reputations had carried them beyond its financial capabilities. Similar in its objectives is the Pro Musica Society, founded by Constant Gendreau in 1948, which offers eight concerts annually, also at the Théâtre Maisonneuve.

A wide spectrum of the new music is offered by the Société de Musique Contemporaine du Québec (SMCQ), founded in 1965. The first musical director was the well-known Canadian composer Serge Garant (1929–86), who trained a basic ensemble of 12 musicians to meet the exigencies of this specialized repertory. Gilles Tremblay succeeded Garant as musical director and held the post until 1988. Since then, under the musical direction of Walter Boudreau, the ensemble has pursued its original aim of promoting new music. Its SMCQ Jeunesse section organizes concerts for young audiences. The ensemble's headquarters are in the Salle Pierre Mercure of the Centre Pierre Péladeau.

The Nouvel Ensemble Moderne (NEM) was founded in 1989 by Lorraine Vaillancourt, who since then has fulfilled the dual role of conductor and artistic director. This ensemble of 15 musicians is in the residence at the faculty of music of the University of Montreal. It soon made itself a name for excellence and creativity, and it has gone on many national and international tours and made a number of recordings. An offshoot of the activities of the NEM is the journal *Circuit* (1990–).

By the end of the 20th century Montreal at last had an excellent network of concert halls and theatres. Built between 1960 and 1992, the Place des Arts de Montréal comprises five halls: the Salle Wilfrid Pelletier (cap. 3000); the Théâtre Maisonneuve (1200); the Théâtre Jean Duceppe (823); the Du Maurier Studio Theatre and the Cinquième Salle. As the location of the Museum of Contemporary Art and the headquarters of many musical companies, including the Opéra de Montréal, the Montreal SO, the Orchestre Métropolitain, the McGill Chamber Orchestra, the Pro Musica Society and the Grands Ballets Canadiens, the Place des Arts in the largest multifunctional arts complex in Canada.

Part of the university complex of the Université du Québec à Montréal, the Centre Pierre Péladeau, opened in 1992, contains the Salle Pierre Mercure (cap. 875); its remarkable acoustics and intimate character make it a favourite location for concerts and recordings. Conceived in partnership with the music department of the Université du Québec à Montréal and the Société de Musique Contemporaine du Québec, the Centre Pierre Péladeau accommodates the Société Philharmonique de Montréal and the Société de Musique Baroque de Montréal (Les Idées Heureuses). It also co-produces, with CBC, the radio concerts of the Centre Pierre Péladeau, which are broadcast throughout the country.

Other halls in Montreal are linked to the institutions of musical education. The largest is the Salle Claude Champagne (cap. 1600), which is attached to the Ecole Vincent d'Indy; it was opened in 1964. The building, which was owned by the nuns of Les Saints Noms de Jésus et de Marie, was brought by the Université de Montréal in 1980 to accommodate its department of music. Pollack Hall (cap. 600) was opened in the Strathcona Music Building of McGill University in 1975, but designed to meet the needs of the music faculty, its availability to other music organizations is strictly limited. Also on the campus of McGill University, Redpath Hall is used for performances of early music.

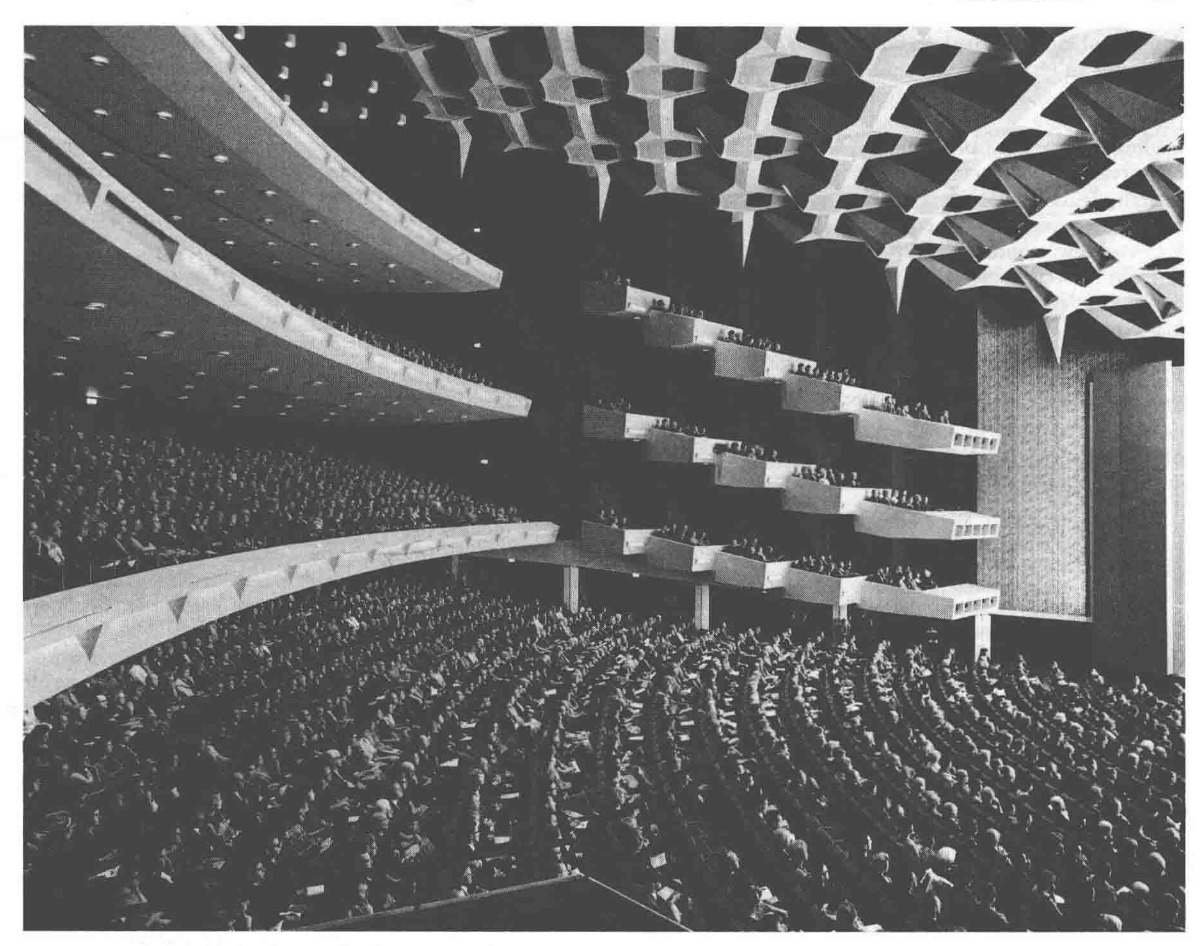
There is a flourishing summer festival season in Montreal. The Montreal International Music Competition was founded in 1963 and was the first international music competition in Canada. The first competition (piano) was held in June 1965; the second (violin) in 1966; the third (singing) in 1967. Since 1974 the competition has followed a four-year cycle: violin, piano, singing, and then a rest year. An unpublished Canadian work is compulsory for performers in the final round. Directed since 1965 by Monique Marcil, one of the founder members, the competition quickly became one of the most famous in the world.

Known as the 'city of a hundred steeples' and famous for the quality of its organs (the majority made by the firm of Casavant Frères), Montreal has maintained its reputation as the organ capital of North America. Since 1971, under the artistic direction of Raymond Daveluy, the Concert Spirituel has organized the Organ Festival of the Oratory of St Joseph, which features organists from all over the world and allows a large public to hear the magnificant Beckerath organ installed in the basilica in 1960.

The Festival International de Jazz de Montréal, also held annually each summer, was founded in 1980 by Alain Simard and André Ménard. Attendance in 1998 was assessed at over a million spectators. The festival is regarded as one of the major jazz events in the world.

During the 18th century and most of the 19th, music education in Montreal consisted of little more than basic solfège and classroom singing; only a few private teachers offered more advanced training. From 1876, however, a number of attempts were made to create a specialized music school, but most of them were short-lived. With the creation of the Dominion College of Music in 1894, music education had a more solid basis; for about 50 years it organized graded examinations, issuing degrees and diplomas in association with Bishop's College (now Bishop's University). In 1904 the McGill Conservatorium was founded through a gift of Lord Strathcona and Mount Royal, chancellor of McGill University. In 1921 the university formed a faculty of music, associated with the conservatorium, with H.C. Perrin as dean. The department and conservatorium (now the preparatory school) continue to thrive, having had a particularly active period of growth during the decade 1965–75.

In 1905 Alphonse Lavallée Smith founded the Conservatoire National de Musique, which offered courses leading to music degrees in association with the Université de Montréal, and which continued to play an important role through the 1930s. The Ecole Normale de Musique was founded in 1926 by the Dames de la Congrégation de Notre-Dame. At first affiliated to the Université de Montréal, it was integrated into the Université du Québec à Montréal in 1976. In 1933 the nuns of Les Saints Noms de Jésus et de Marie gave their school of music, founded in 1920, the name of the Ecole Supérieure de Musique d'Outremont. Renamed the Ecole Vincent d'Indy in 1951, this school, initially affiliated to the Université de Montréal and then to the University of Sherbrooke, has been a private music college since 1978. The Conservatoire de Musique et d'Art Dramatique was created by the government of Quebec province in 1943, on the model of the Paris Conservatoire; it has branches in other principal cities of the province. In 1950 the Université de Montréal founded its own faculty of music offering courses in interpretation, composition and musicology. Following the example of the other universities of Montreal, Concordia University has offered music courses since



Interior of the Salle Wilfrid Pelletier in the Place des Arts, Montreal

1974; since 1990 its music department has had a concert hall of its own (cap. 600).

At the beginning of the 20th century Montreal was very active in the field of recording. It was the headquarters of the Berliner Gramophone Company, the first recording company in Canada, and of Compo Company Ltd, founded in 1918 and the largest Canadian record-manufacturing firm of the time. This branch of the music industry took off again in and after the 1960s, when many Montreal companies were founded, including Gamma Records Ltd (1965), the Société Nouvelle d'Enregistrement (1977), Les Disques Audiogram Inc. (1982), Analekta (1987–), Atma (1989–) and Fonovox (1994–). The Montreal branch of the Canadian Music Centre, opened in 1973, plays an important role in collecting and promoting music from Quebec and other parts of the country.

BIBLIOGRAPHY

EMC2 (G. Potvin)
B. Sandwell, ed.: *The Musical Red Book of Montreal* (Montreal, 1907)
Montreal Music Year Book (1931–2)
M. Valois: *Au carrefour des souvenirs* (Montreal, 1965)
W. Pelletier: *Une symphonie inachevée* (Montreal, 1972)
C. Goulet: *Sur la scène et dans la coulisse* (Quebec, 1981)
D.R. Cooper: *Opera in Montreal: a Study of Performance Traditions and Repertoire, 1738–1980* (diss., U. of Toronto, 1983)
G. Potvin: *Orchestre symphonique de Montréal and Toronto: les cinquante premières années* (Montreal, 1984) [in Fr. and Eng.]
J. Gilmore: *Swinging in Paradise: the Story of Jazz in Montreal* (Montreal, 1988)
J. Gilmore: *Who's Who of Jazz in Montreal: Ragtime to 1970* (Montreal, 1989)
M. Barrière: *La société canadienne-française et le théâtre lyrique à Montréal entre 1840 et 1913* (diss., Laval U., Quebec, 1989)
J.-J. Nattiez: 'Montréal: musiques actuelles', *Circuit*, i/2 (1990)
H. Paul: 'Le Canada Musical', *Cahiers de l'ARMuQ*, xiii (1991), 48–65
H. Paul: 'L'importance des femmes dans la vie musicale montréalaise', *Les Bâtisseuses de la cité* (Montreal, 1993), 221–31
J.-J. Nattiez: 'Autoportraits: Montréal après 1967', *Circuit*, viii/1 (1997)

ERIC McLEAN/HÉLÈNE PAUL

Montreux. Town in Switzerland. Situated on the north-eastern shore of Lake Geneva, it has a pleasant climate and views of the Alps. Until the last quarter of the 19th century there was nothing in its musical life to distinguish it from other Swiss centres of comparable size. But its celebrated climate attracted increasing numbers of foreigners and this led in 1881 to the foundation of the Kursaal Orchestra, which gave about 30 concerts annually until 1914, when it was disbanded because of the war; such conductors as Oskar Jüttner and Ernest Ansermet chose novel and eclectic programmes. From 1911 to 1914 Ansermet gave the first Swiss performances of many French and Russian works, including Stravinsky's Symphony in E♭ (2 April 1914).

Between the two wars Montreux suffered a depression and, apart from its folk festivals, was musically less active.

An annual music festival, founded in 1946, helped to give the town an international reputation. Known initially as the Septembre Musical, the Montreux Music Festival now runs from late August to early October and attracts leading orchestras and soloists. Its programmes are conservative, and include chamber music concerts and recitals, some of which are given in Vevey and other nearby towns. A new concert hall, the Auditorium Stravinski, was opened in 1993. Montreux is also host to a world-famous jazz festival, founded in 1967. The town has always attracted musicians; Tchaikovsky worked on his Fourth Symphony there in 1877 and his Violin Concerto in the following year. Chausson composed his *Poème* for violin and orchestra there in 1896, and Stravinsky completed *The Rite of Spring* and *Le rossignol* nearby, at Clarens, in 1913 and 1914. Other musicians of distinction including Furtwängler, Hindemith and Duparc lived for some years in or near Montreux.

BIBLIOGRAPHY

J. Burdet: *La musique dans le canton de Vaud au XIXe siècle* (Lausanne, 1971)

J. Burdet: *La musique dans le canton de Vaud, 1904–1939* (Lausanne, 1983)

C. Tappolet, ed.: *Correspondance Ernest Ansermet-Igor Strawinsky (1914–1967)* (Geneva, 1990–92)

PIERRE MEYLAN/ANDREW CLARK

Montsalvatge, Xavier (*b* Gerona, 11 March 1912). Spanish composer and critic. He studied at the Barcelona Conservatory with Millet, Morera, Costa and Pahissa (1923–36). In 1934 he received the conservatory's Rebell Prize for his Impromptus for piano, and two years later he was awarded the Pedrell Prize for the *Suite burlesca*. By temperament he tends towards the theatrical, and is particularly conscious of rhythm, so an early interest in the ballet was natural. In 1936–7 he worked on the ballet *El ángel de la guarda*, which remains unpublished, and during the 1940s wrote 19 ballet scores for the Goubé-Alexander company of Monte Carlo, including *La muerte enamorada* (1943), *Manfred* (1945) and *La Venus de Elna* (1946). It was at this time, too, that he began work as a critic, becoming music critic of the weekly *Destino* of Barcelona in 1942. In 1962 he began to write for the *Vanguardia española*. He has taught in Barcelona at the San Jorge Academy, the Destino Seminary and the conservatory.

Montsalvatge reacted against the Germanic leanings of his Catalan teachers and their generation, being drawn instead to Stravinsky and the French, particularly (early on) Les Six, as well as to his Spanish and Catalan nationalist forebears. A series of 'West Indian' works in the 1940s and 50s suggests the strong influence of Milhaud, though they may equally be seen as a reflection of the then current vogue, in both Barcelona and Paris, for African American music (during the 1930s Marian Anderson had popularized Negro spirituals in Barcelona). For Montsalvatge, however, West Indian, and specifically Cuban, rhythms had a deeper significance because of the close historical ties between Cuba and Catalonia. Many Catalan emigrants who had formed part of the colonial population returned to their homeland after the war of independence, bringing with them hybrid Hispano-African-American songs with strange, exotic rhythms. During the 1940s Montsalvatge travelled around the Costa Brava collecting these songs, publishing many in his *Album de habaneras* (1948). Typical of his West Indian manner are the second of his *Tres divertimenti* (1941), the *Cuarteto indiano* (1952) and above all the *5 canciones negras* (1945–6). These last (particularly the 'Canción de cuna') are his most widely performed songs, particularly in their lusciously orchestrated version of 1949, being light in style and popular in appeal. His Romantic approach and gift for melody are further displayed in two concertante works of the 1950s: the *Poema concertante* for violin (1951) and *Concerto breve* for piano (1953).

A feature of his works of the 1940s and 50s, shared with his fellow Catalan Mompou, is a liking for combining simple, 'naive' melodic material with sophisticated chromatic harmony. Coupled with this is an attraction, also a dominant feature of Mompou's work, to the world of children. Typical of Montsalvatge's approach is his *Sonatina para Yvette* for piano (1962), which combines the simplest diatonic melodies suggestive of children's games and nursery rhymes with chromatically sliding left-hand triads and bouncing cross-accents. Other 'childhood' works include the magic opera *El gato con botas*, staged at the Liceo in 1948, and the *Canciones para niños* (1953) on poems of Lorca, to which was added a narration with orchestral accompaniment, *Viatge a la luna*, first performed in Barcelona in 1966.

Later Montsalvatge's style underwent some marked changes, most notably in an abandonment (though never total or consistent) of straightforward tonality. In the *Cinco invocaciones al Crucificado* (1969), the language is often freely chromatic and elements of serial technique are introduced. But the work is nevertheless deeply Spanish in character and the predilection for simple melodic material, frequently redolent of traditional models, remains. This new style was pursued in *Laberinto* (1971), *Homenaje a Manolo Hugué* (1970), the Cello Sonata (1971), *Serenata a Lydia de Cadaqués* for flute and piano (1970, orch 1972) and the overture *Reflexus* (1973). Some of these works reveal a thematic 'trademark' in the statement of a 12-note row followed immediately by its retrograde.

After his Partita of 1958 Montsalvatge came to be recognized in his own country as a major orchestral composer. In 1985 he was commissioned by the Ministry of Culture to compose a work for the European Year of Music, the result of which was the *Sinfonía de réquiem*, and in the same year he was awarded the National Music Prize. The Montsalvatge Prize for piano was founded in his home town in 1985.

WORKS
(*selective list*)

Ops: El gato con botas, 1948; Una voce in off (1, Montsalvatge), 1962; Babel-1948 (4, Montsalvatge), 1968

Ballets: El ángel de la guarda, 1936–7; La muerte enamorada, 1943; Manfred, 1945; La Venus de Elna, 1946; Perlimplinada, 1956, collab. Mompou

Orch: Poema concertante, vn, orch, 1951; Concerto breve, pf, orch, 1953; Caleidoscopio, 1955; Partita, 1958; 3 danzas concertantes, 1960; Desintegración morfológica de la Chacona de Bach, 1963; Laberinto, 1971; Reflexus, ov., 1973; Conc. capriccio, hp, orch, 1976; Conc. per un virtuoso, hpd, orch, 1977; Concierto de Albayzin, hpd, orch, 1977; Metamorfosis de concierto, gui, orch, 1980; Fanfarria para la alegría de la paz, 1984; 4 variaciones sobre un tema de La flauta magica, 1991; 3 postales illuminades, str orch, 1991; Sortilegis, 1992; Bric-à-brac, 1993

Vocal: Canciones negras, 1v, pf, 1945–6, orch 1949; Egloga del Tajo, chorus, orch, 1945; 16 Album de habaneras, 1948; Canciones para niños (F.G. Lorca), 1953; Cant. (J. Maragall), 1958; Paisatge del Montseny, 1v, small orch, 1961; Viatge a la luna, nar, orch, 1966; 5 invocaciones al Crucificado, S, ens, 1969; Homenaje a Manolo Hugué, S, orch, 1972; Soneto a Manuel de Falla, S, pf,

1972; Sum vermis, S, 2 pf, 2 perc, 1974; Vocaliso, S, pf, 1976; Sinfonía de réquiem, S, orch, 1987; Madrigal sobre un tema popular, S, vc, str orch/pf, 1991

Solo inst: 3 impromptus, pf, 1933; 3 divertimentos, pf, 1941; Ritmos, pf, 1942; Variaciones sobre la españoleta de G. Farnaby, vn, pf, 1946; Cuarteto indiano, str qt, 1952; Sketch, vn, pf, 1953; Self-paráfrasis, cl, pf, 1953; Sonatina para Yvette, pf, 1962; Serenata a Lydia de Cadaques, fl, pf, 1970, orch 1972; Sonata concertante, vc, pf, 1972; Spanish Sketch, vn, pf, 1972; Aureola, org, 1973; Paráfrasis concertante, vn, pf, 1975; Microrapsodía (a la memoria de Pau Casals), vc, pf, 1976; Fantasía sobre un coral luterano, tpt, org, 1979; Alegoría, pf, 1982; Sí a Mompou, pf left hand, 1983; Berceuse a la memoria de Óscar Esplá, pf left hand, 1987; Diálogo con Mompou, vn, vc, pf, 1988; Microcollage mozartiano, cl, 1991; Variaciones sobre un tema anonimo, hp, 1992; Variaciones sobre el tema del impromptu D935 no.2 de Schubert, pf, 1993

Other works: Suite burlesca, before 1936; choral pieces; arrs.; incid music, film scores

Principal publishers: Salabert, Southern, Unión Musical Española/Music Sales

BIBLIOGRAPHY

M. Valls: X. *Montsalvatge* (Barcelona, 1969)
E. Franco: *Xavier Montsalvatge* (Madrid, 1975)
X. Montsalvatge: *Papeles autobiográficos* (Barcelona, 1988)
R. Paine: *Hispanic Traditions in Twentieth-Century Catalan Music* (New York, 1989)

RICHARD PETER PAINE

Montserrat. Benedictine monastery near Barcelona. It has been a very important centre of pilgrimages and devotion to the Virgin Mary from the 11th century. Music has played an important role in these activities especially since the foundation of the Escolanía in the 12th century. The *Llibre Vermell*, a 14th-century manuscript in the monastery archives, records details of the musical life at Mary's shrine. Two abbots, A.P. Ferrer (13th century) and Garcías de Cisneros (16th century), regulated in their *constitutiones* and *regula puerorum* the life of the *escoláns* (boy singers) and their participation in the religious services. The Escolanía was at its zenith from the beginning of the 17th century until its destruction by Napoleon's army (1811); it could be classified as a music school where boy singers were trained. Joan March (1582–1658), who succeeded Victoria as organist of the convent of Descalzas Reales in Madrid, was the first to give the Escolanía its characteristic traits. The pupils of Joan Cererols, who taught there, were much admired throughout Spain and some of his works were published in *Mestres de l'Escolanía de Montserrat*. Miguel López was a choirboy and later a choirmaster at the Escolanía. His works, mostly in a manuscript entitled *Miscellanea musicae* (in *E-Boc*), are indicative of his creative mind and of the performing resources of the Escolanía, which had both singers and an orchestra. His treatise, *Exagoga ad musicem*, is lost. The Escolanía had many of its best teachers during the 18th century: Josep Martí (1719–63), Benet Julià (1727–87), Anselm Viola (1738–98) and Narciso Casanovas. Outstanding students included Soler and Sor. Many of the works of these composers are unpublished; some, however, have been recorded. Following the destruction of the monastery and the Escolanía in 1811 and the subsequent musical decline, musical life was eventually restored in 1852 by Jacint Boada. Manuel Guzmán (1846–1909) consolidated it, and his disciples, Anselm Ferrer, Angel Rodamilans and David Pujol, had contributed to its success by 1953, when Ireneu Segarra became director. Segarra retired in 1998 and was replaced by Jordi-Augustí Piqué. Efforts have been made since then to continue to publish the works of the masters of the Escolanía and to provide the new liturgy with suitable music; international meetings of composers have been held to carry out these objectives. Thousands of Spanish works formerly in the archives of the royal chapel in Madrid are housed in Montserrat's musical archives.

BIBLIOGRAPHY

P. Burgos: *Libro de la história y milagros hechas a inuocacion de nuestra Señora de Montserrat* (Barcelona, 1550, 2/1605)
J.M. Marvà: *Memorial o tratado en favor de los niños escolanes y seminario de nuestra Señora de Montserrat* (Toulouse, 1650)
B. Saldoni: *Reseña histórica de la Escolanía ó colegio de música de la Virgen de Montserrat en Cataluña desde 1456 hasta hoy dia* (Madrid, 1856)
A. Albareda: *História de Montserrat* (Montserrat, 1931, 6/1977)
A. Ramón Arrufat: *Llibre d'or de l'Escolanía de Montserrat* (Barcelona, 1936)
H. Anglés: 'El "Llibre Vermell" de Montserrat y los cantos y la danza sacra de los peregrinos durante el siglo XIV', *AnM*, x (1955), 45–68
A.M. Caralt: *L'Escolanía de Montserrat* (Montserrat, 1955)
M.C. Gómez Muntané: *El Llibre Vermell de Montserrat: cantos y danzas s. XIV* (Barcelona, 1990)
I. Segarra: *Quaranta-cinc anys de director de l'Escolania de Montserrat* (Montserrat, 2000)

IRENEU SEGARRA/R

Montserrat, Andrés de. *See* MONSERRATE, ANDRÉS DE.

Monza, Carlo (*b* Milan, *c*1735; *d* Milan, 19 Dec 1801). Italian composer. He studied with G.A. Fioroni and probably also with G.B. Sammartini, with whom he was closely associated. When Sammartini was promoted to *maestro di cappella* of the ducal court in Milan in 1768 Monza succeeded him as organist, and on Sammartini's death (1775) as *maestro*. By this time he held similar posts at three Milanese churches (S Maria Segreta, S Giovanni in Conca and the Chiesa Rossa), and had established himself as an important church and theatre composer. He was elected a member of the Accademia dei Pugni and the Accademia Filarmonica, Bologna. On 28 December 1787 he was appointed *maestro* of Milan Cathedral, having twice failed to obtain this post (1773, 1778); he abandoned his successful opera career and became a remarkably active composer of sacred music. Burney wrote favourably of Monza's sacred music that he heard in Milan and Florence in 1770 and called him, along with Melchiorre Chiesa, the best composer of theatre music in Milan. In the same year Alessandro Verri reported that Monza's opera *Germanico in Germania* was well received in Rome.

Monza wrote *opere serie* almost exclusively; most were traditional 'aria' operas for Milan. As a guest composer elsewhere, he also had opportunities to participate in the Franco-Italian synthesis in opera taking place after the middle of the century; in Turin he set *Oreste* (Verazi's libretto *Ifigenia in Tauride*, originally written for G.F. de Majo at Mannheim), and in Milan he wrote *Ifigenia in Tauride* (based on Coltellini's libretto for Traetta). Both contain such French elements as scene complexes, chorus, pantomime, dance and much orchestrally accompanied recitative. Monza proved himself equal to Verazi's challenging libretto, by providing a dramatic crescendo for the storm at sea and following it with brilliant battle music for pantomime during the programmatic sinfonia. He used a variety of textures and string effects, solo wind instruments and occasionally a solo cello to enhance the dramatic effect of accompaniments for arias and obbligato recitative. His melodies are more lyric than declamatory. His experience as a church composer helped him to produce unusually complex, contrapuntal textures for

Coltellini's choruses, and he wrote an extensive concerted finale in which the principals sing antiphonally, in ensemble and in pairs, with the chorus. These operas also represent early steps towards the restoration of death and tragedy to the operatic stage; in each opera the *lieto fine* is accomplished by the staged death of an unrepentant tyrant. His other two works for Turin, *Cleopatra* and *Erifile*, go even further towards tragic endings, though the deaths do not take place on stage.

Monza was among the best of late 18th-century Italian church composers. Although his music for S Gottardo is lost, 228 works for Milan Cathedral are extant in its archive, and demonstrate that he could equal Fioroni's archaic contrapuntal style or, in his brilliant solo motets, the theatrical style of his own operas. Several collections of his instrumental music were published in London in the 1780s; a group of six attractive string quartets with programmatic titles is in the Bibliothèque nationale, Paris.

WORKS

OPERAS

Olimpiade (P. Metastasio), Milan, Regio Ducal, May 1758, *P-La* (2 copies)
Sesostri, re d'Egitto (P. Pariati), Milan, Regio Ducal, 26 Dec 1759, *GB-Lbl* (13 arias), *I-Nc*, *P-La* (2 copies)
Achille in Sciro (Metastasio), Milan, Regio Ducal, 4 Feb 1764, *I-Nc*, *P-La* (2 copies)
Temistocle (Metastasio), Milan, Regio Ducal, 1 Jan 1766, *I-Nc*, *P-La* (2 copies)
Oreste (M. Verazi), Turin, Regio, 18 Jan 1766, *I-Tf*, *P-La* (as Ifigenia in Tauride)
Demetrio (Metastasio), Rome, Dame, 3 Jan 1769, *F-Pn*, *I-Bc*, *Rdp*, *P-La*
Adriano in Siria (Metastasio), Naples, S Carlo, 4 Nov 1769, *I-Nc*, *P-La*
Germanico in Germania (N. Coluzzi), Rome, Dame, 7 Jan 1770, *I-Rdp*, *P-La*
Il finto cavalier parigino (intermezzi in musica, 2), Rome, Valle, carn. 1770, *H-Bn*; as Il cavalier parigino (operetta per musica, 2), Milan, Regio Ducal, 3 Sept 1774, string pts *I-Rdp*
Nitteti (Metastasio), Milan, Regio Ducal, 21 Jan 1771; Venice, S Benedetto, carn. 1777, *P-La*
Aristo e Temira (2, L.V. Savioli), Bologna, Comunale, May 1771 (Bologna, 1771) [printed 12 April 1771 together with Gluck's Orfeo ed Euridice]
Antigono (Metastasio), Rome, Argentina, 18 Feb 1772, arias *I-Rc*, *PAc*
Alessandro nell'Indie (Metastasio), Milan, Regio Ducal, 28 Jan 1775, arias *MAc* (dated ?1770), *Gl*
Cleopatra (C. Olivieri), Turin, Regio, 26 Dec 1775, *F-Pn*, *P-La*
Demofoonte (Metastasio), Alessandria, Città, Oct Fair 1776, *I-MAav*
Caio Mario (G. Roccaforte), Venice, S Benedetto, Ascension Fair 1777, sinfonia *BGc*
Attilio Regolo (Metastasio), unperf., *D-Mbs* [according to Leopold Mozart, composed for Munich, carn. 1777–8]
Ifigenia in Tauride (after M. Coltellini), Milan, Scala, Jan 1784, *F-Pc*, *P-La* (2 copies)
Enea in Cartagine (2, G.M. D'Orengo), Alessandria, Città, Oct Fair 1784, aria *I-Tn*
Erifile (G. De Gamerra), Turin, Regio, 26 Dec 1785, *P-La*

Music in: La lavandara astuta, 1770, arias *A-Wn*

Misattributed: Berenice, Turin, Regio, 26 Dec 1770 [actually by Ignazio Platania]

Arias in *I-Fc*, *Gl*, *Mc*, *MAav*, *MAc*, *Nc*, *PAc*, *PEsp*, *Rc*, *Rsc*, *Tf*

OTHER VOCAL

Cants.: Non temer, bell'idol, S, orch, *D-Bsb*; Pria di sorger dall'onda, S, bc, *I-Gl*; Tirsi e Licori, S, S, 2 ob, 2 hn, str, *MAc*
Sacred: 13 masses, 20 Gl, 2 Cr, 8 Cr–San–Bs, San–Bs, 4 ints, 2 grads, 18 offs, 13 ants, 37 hymns, 2 post-hymns, 36 pss, 17 Ecce nunc, 11 Mag, 11 Mag–Pater noster, 11 Pater noster, Post Mag, 19 solo motets, 21 motets, 2vv, 5 motets, 3–8vv, Litany, 3 Lucernario, all *I-Md*, many autograph; 10 Gl, 8 Cr, Ant, 3 pss, all *F-Pn*; 2 hymns, *I-NOVd*; Mottetto, B, insts, *Vnm*; Pange lingua, in Musica sacra (Milan, n.d.)
Examination pieces, *I-Bc*

INSTRUMENTAL

Orch: 2 ovs., D, *I-Gl*; 4 ovs., 3 in D, 1 in B♭, *Mc*; 4 syms., D, *Mc*; other syms., *CH-Zz*, *D-DS*, *I-MAc*
Chbr: 6 Str Trios, op.1 (London, *c*1781); 6 Str Qts, op.2 (London, *c*1782); 6 Sonatas, hpd, vn acc., op.3 (London, *c*1786–8); str trios: 1, ?*D-Bsb*, 7, *Mbs*, 2, *F-Pc*, 6, *I-Gl*, 1, *Vqs*; 7 notturne, str trio, *I-Gl*; str qts: 6, *F-Pn*, 1, *D-RH*; Sonata, fl, 2 vn, 2 hn, b, C, *I-Gl*; 2 sonatas, saltero, b, C, G, *Gl*; Sonata, hpd, vn acc., *F-Pc*
Kbd: hpd sonatas: ?*D-Bsb*, G, *I-Gl*, A, *Mc*, B♭, *Mc*, *F-Pn*, G, A, *GB-Lbl*; org sonatas: G, *I-Mc*, B♭, *Mc*, *Gl*; Pastoral, org, ?*D-Bsb*; 6 Variations, hpd, *I-MOe*

BIBLIOGRAPHY

BurneyFI; *EitnerQ*; *La BordeE*
Correspondence with G.B. Martini, *I-Bc*, *Bsf*
La galleria delle stelle: almanacco per l'anno 1775 (Milan, 1775)
G.B. Martini: 'Serie cronologica de' principi dell'Accademia de' filarmonici di Bologna', *Diario bolognese* (Bologna, 1776/*R*)
Gazzetta di Milano, xxxv (20 Dec 1780)
L. Torri: 'Una lettera inedita del Padre G.B. Martini', *RMI*, ii (1895), 262–86
E. Greppi and A. Giulini, eds.: *Carteggio di Pietro e di Alessandro Verri*, ii (Milan, 1910), 95; iii (1910), 156; xi (1940), 215
G.G. Bernardi: *La musica nella Reale accademia virgiliana di Mantova* (Mantua, 1923), 171–2
D. Bartha and L. Somfai: *Haydn als Opernkapellmeister* (Budapest, 1960), 39, 240, 377
G. Barblan: 'La musica strumentale e cameristica a Milano nel '700', *Storia di Milano*, xvi (Milan, 1962), 619–60, esp. 645, 652, 656–7, 659
W.A. Bauer and O.E. Deutsch, eds.: *Mozart Briefe und Aufzeichnungen*, i (Kassel, 1962), 322; ii (1962), 113, 212, 230, 299; v (1971), 236, 266, 428, 498
F. Mompellio: 'La cappella del Duomo dal 1714 ai primi decenni del '900', *Storia di Milano*, xvi (Milan, 1962), 553–88, esp. 558
M. Viale Ferrero: *La scenografia del 700 e i fratelli Galliari* (Turin, 1963), 255, 259, 265–6

SVEN HANSELL, KATHLEEN KUZMICK HANSELL, MARITA P. McCLYMONDS

Monza, Carlo Ignazio [Carlino] (*b* Milan, late 17th century; *d* Vercelli, 9 May 1739). Italian composer. He has often been confused with his namesake Carlo Monza and others, and has also been referred to as Carlo Antonio. In librettos he is always described as Milanese. There is evidence only for the latter part of his life (from 1735 until his death), when he was *maestro di cappella* of Vercelli Cathedral. His earlier career can be conjectured on the basis of what is known of the places where his operas were performed: in 1714 he must have been in Naples, and in 1716 in Messina, where he probably lived sporadically for some years. In 1722 and 1724 operas and oratorios by him were performed at Ancona, Viterbo and Bologna. He was in Rome between 1724 and 1725, and in 1728 he was in Bologna, where in 1729 he was admitted to the Accademia Filarmonica. On 21 October 1735 he was appointed *Magister cantus seu Phonascus* of Vercelli Cathedral and a year later was ordained priest. He remained in Vercelli until his death.

Monza wrote operas alone and in collaboration with M.A. Gasparini, and numerous arias by Monza were included in operas by Francesco Gasparini. It is likely, then, that Monza knew both the Gasparinis personally and belonged to their circle.

Monza's *Pièces modernes pour le Clavecin* was attributed to G.B. Pergolesi for two centuries. The collection was included in two anthologies, entitled *Eight Lessons for the Harpsichord …* and *A Second Set of Eight Lessons … composed by the Celebrated G.B. Pergolese*, printed in London in 1771 and 1778 respectively; and three of

the pieces were included in Stravinsky's *Pulcinella* as music composed by Pergolesi.

WORKS

OPERAS

Sidonio (P. Pariati), Naples, Fiorentini, 13 Jan 1714
La principessa fedele, Messina, Munizione, 1716, 18 arias in *GB-Lam*; collab. M.A. Gasparini
Carlo in Allemagna, 1719, 3 arias in *Lam*
La Floridea regina di Cipro, Ancona, Fenice, carn. 1722
Scipione nelle Spagne, 6 arias in *Lam*
Arias in: La Circe in Italia, Ancona, 1722; F. Gasparini: Flavio Anicio Olibrio, *Lam*; Il più fedel tra i vassalli, *Lam*; Sesostri re d'Egitto, *Lam*; Tigrena, *Lam*

Doubtful: Lucio Vero, Macerata, carn. 1728

OTHER SECULAR VOCAL

Augelletti che volate (cant.), S, bc, *I-CATc*
Da' tuoi bei lumi (cant.), A, bc, *Rs*

ORATORIOS

L'altare acceso all'invocazione del vero Dio (G. Ortolano), Messina, 1724
Per la solenne traslazione de' sacri corpi de' SS Martiri Valentino ed Ilario (G. Bussi), Viterbo, 1724
San Filippo Neri, Rome, Arciconfraternita del S Crocifisso, 1725, collab. others
Martirio del glorioso vescovo San Biagio e de' suoi seguaci, Bologna, 1728
La fedeltà costante di S Giovanni Nepomuceno, Vercelli, 1736

OTHER SACRED

Laudate dominum, 8vv, 1729, *Baf*
Te unum in substantia, ant, 8vv, *Bc*
Masses, offs, grads, hymns, pss, *Vcd*

INSTRUMENTAL MUSIC

Pièces modernes pour le Clavecin, facs. (Milan, 1986)

BIBLIOGRAPHY

M. Donà: 'Carlo Monza, Pergolesi e Stravinsky': preface to facs. of [C.I. Monza:] *Pièces modernes: pour le clavecin* (Milan, 1986), 7–18
B.S. Brook: 'Stravinsky's *Pulcinella*: the "Pergolesi" Sources', *Musique, signes, images: liber amicorum François Lesure*, ed. J.-M. Fauquet (Geneva, 1988), 41–66, esp. 51–2

MARIANGELA DONÀ

Monza, Maria (*fl* 1729–41). Italian soprano. She was the daughter of Bartolomeo Monza, a barber who in 1737–8 was the last director of the Hamburg Opera. She sang in three operas at Venice in 1729–31, six by Bioni at Breslau in 1732, and two at Prague in 1734–5, then for three years at Hamburg, where she was at first very popular, singing in Handel's *Giulio Cesare* and in a number of concerts. Engaged by Handel for London, she made her début at Lincoln's Inn Fields in *Deidamia* (1741), and sang in revivals of *L'Allegro*, the bilingual *Acis and Galatea* and *Saul*. According to Mrs Pendarves, 'her voice is between Cuzzoni's and Strada's – strong, but not harsh, her person *miserably bad*'. Burney dismissed her as below criticism; but Handel, who had written the part of Nernea in *Deidamia* for a singer of limited capacity, recomposed it for Monza, making heavy demands on technique and flexibility and extending the compass to two octaves (*b* to *b''*).

WINTON DEAN

Monzani, Tebaldo [Theobald] (*b* Duchy of Modena, 1762; *d* London, 14 June 1839). Italian flautist, instrument maker and publisher. He apparently played both the flute and the oboe, but gave up the latter after moving to England where he first appeared at a London concert in February 1785, subsequently becoming well known as a solo and orchestral flautist, and remaining active in this capacity until about 1803. In 1787 he established premises in London where from various addresses he published his own compositions (mainly for flute) and other works. From 1789 he sometimes employed the piano maker and music publisher James Ball to print and sell his publications. In 1800 Monzani entered a partnership with GIAMBATTISTA CIMADOR as Monzani & Cimador, from about 1803 occupying a building known as the Opera Music Warehouse. Cimador's arrangement of several Mozart symphonies for flute and strings was allegedly provoked by the refusal of the King's Theatre orchestra to play the works in their original form because of their difficulty; six of these were published by Monzani after Cimador's death. From 1805 Monzani continued alone until about 1807, when he established a partnership with Henry Hill (1781–1839) and the firm became Monzani & Hill or Monzani & Co.; about 1815 it obtained royal patronage as 'music seller to the Prince Regent'. The partnership was dissolved in 1829 and Henry Hill, followed by his widow Anne and his sons, continued the business until 1845 when the firm was sold by auction.

Monzani and his successors issued much sheet music, especially Italian vocal pieces, but their publications also included the piano works of Mozart and Beethoven. Monzani made many flutes and clarinets and had a high reputation as a craftsman, being the first maker to number his instruments. He also wrote a tutor, *Instructions for the German Flute* (1801, 3/*c*1820). His son Willoughby became a flautist and was described by W.N. James (1826) as 'perhaps the most promising performer in England'. A Theobald P. Monzani, probably another son, was active as a flute maker in New York from 1835 to 1866.

BIBLIOGRAPHY

BDA; *Humphries-SmithMP*; *Neighbour-TysonPN*; *Waterhouse-LangwillI*
W.N. James: *A Word or two on the Flute* (Edinburgh, 1826/*R*, 2/1836)
R.S. Rockstro: *A Treatise on the Construction, the History and the Practice of the Flute* (London, 1890, 2/1928/*R*)
P. Bate: *The Flute* (London, 1969/*R*)
J.A. Parkinson: *Victorian Music Publishers: an Annotated List* (Warren, MI, 1990)

WILLIAM C. SMITH/PETER WARD JONES

Monzino. *See* FRANCESCO DA MILANO.

Mood (Eng. vernacular). *See* MODUS.

Moode, Henry [Harry]. *See* MUDD, (1).

Moody, Dwight L(yman) (*b* Northfield, MA, 5 Feb 1837; *d* Northfield, 22 Dec 1899). American evangelist and popularizer of gospel hymnody. He moved to Chicago in 1856, and after several years in evangelistic and Sunday school work resigned from business to become an independent city missionary. In 1866 he became president of the Chicago YMCA. At a YMCA convention in Indianapolis in 1870 he met the singer Ira D. Sankey and invited him to become his musical associate; in June 1873 the two men went to England to conduct evangelistic services, remaining there until August 1875. Music was highly regarded by Moody for its mass appeal; other singers with whom he worked were Philip Phillips, Philip Bliss, George Stebbins, James McGranahan, Charles Alexander and Daniel Towner. Towner became head of the music department of the Moody Bible Institute in Chicago, a school which exerted a significant influence on

gospel hymnody by training evangelistic singers and composers. Through his use of music and his encouragement of evangelistic singer-composers, Moody fostered the growth of gospel hymnody more than any other evangelist.

BIBLIOGRAPHY

J.C. Pollock: *Moody: Biographical Portrait of the Pacesetter in Modern Mass Evangelism* (New York, 1963)
J.F. Findlay: *Dwight L. Moody, American Evangelist, 1837–1899* (Chicago, 1969)
E. Goodspeed: *A Full History of the Wonderful Career of Moody and Sankey, in Great Britain and America* (New York, 1971)

HARRY ESKEW

Moody [Manners], **Fanny** (*b* Redruth, Cornwall, 23 Nov 1866; *d* Dundrum, Co. Dublin, 21 July 1945). English soprano. She studied with Charlotte Sainton-Dolby, making her stage début as Arline in *The Bohemian Girl* at Liverpool in 1887 with the Carl Rosa Opera Company, of which she remained the leading soprano until 1898. With her husband, the bass CHARLES MANNERS, she founded the Moody-Manners Company (1898–1916). In 1892 she sang Tatyana in the first English performance of *Yevgeny Onegin* at the Olympic Theatre, London. She created the title role in Pizzi's *Rosalba*, and Militza in McAlpin's *The Cross and the Crescent*, in the Covent Garden seasons that she organized with Manners (1902–3). Her repertory also included Elsa, Gounod's Marguerite and Juliet, Leonora (*Il trovatore*) and Santuzza. Her pleasant light soprano voice and charming stage personality were widely admired.

BIBLIOGRAPHY

P. Graves: 'The Moody-Manners Partnership', *Opera*, ix (1958), 558–64

HAROLD ROSENTHAL/R

Moody, Ivan (William George) (*b* London, 1 June 1964). English composer and writer on music. He studied composition with Brian Dennis at Royal Holloway College (BMus 1985), then privately with Tavener. Moody worked in London for Bruno Turner and Peter Phillips and moved to Portugal in 1990, where he works as a writer and choral conductor. In 1997 he began teaching at the Academia de Artes e Technologias in Lisbon. The main influence on his music is the Orthodox Church, of which he is a member. His works, even when not specifically for liturgical use, invoke a sense of ritual and ceremony that reflects the Orthodox view of sacred art as an icon. Incorporating melodic and textural elements of the Orthodox rite, his melodic writing and use of the *ison* reflect the general influence of Eastern liturgical chant, especially that of the Greek Orthodox Church. His output is predominantly vocal. Several works are scored for Renaissance or Baroque instruments and have been written for individuals or ensembles closely involved with early music, including the Hilliard Ensemble (*Canticum canticorum I*) and the Taverner Consort (*Revelation*). The *Akathistos Hymn*, the first complete setting of the text since the Middle Ages, was first performed in 1999 in the USA. His music has been broadcast widely and performed in festivals throughout Europe.

WORKS
(*selective list*)

Stage: Fables (chbr op, after J. de La Fontaine), 1994
Vocal solo: 3 Poems (A. Akhmatova), S/T, str sextet, 1984; canciones de amor (F. García Lorca), A, hpd, 1985; 4 poemas (F. Pessoa), Mez, pf, 1988; Cantigas de amigo (medieval Galician-Port.), A, vn, va, vc, 1989; Cantigas do mar (medieval Galician-Port.), S, hurdy-gurdy, bells, 1991; Romances gitanos (García Lorca), S, pf, 1991–2; Prayer to the Mother of God (Orthodox funeral service), S, bells, 1994; O Taphos (K. Palamas), Ct, viol consort, 1996; Canticum canticorum III (Bible: *Song of Solomon*), T, hp, 1997; Mirrored the Sky (Pessoa, Akathistos Hymn), S, Mez, E♭-cl, b cl, str qt, 1997; Elegia (A la memoria de Ton de Leeuw) (García Lorca), Bar, 2 cl, vn, va, vc, hp, 1998; Cantos mozárabes II (Mozarabic *jarchas*), S, hpd, 1999
Vocal ens: Canticum canticorum I (Bible: *Song of Solomon*), A, 2 T, B, 1985; The Wild Swans at Coole (W.B. Yeats), 2 A, 2 T, 2 B, 1988; Hymn to Christ the Saviour (St Clement of Alexandria), S, 2 T, B, viols, 1991; Canticum canticorum II (Bible: *Song of Solomon*), A, 2 T, B, 1994; Monumento (Per Frank Sinatra) (It. trans. of titles of songs by Sinatra; Orthodox funeral service), A, 2 T, B, 1998
Unacc. choral: 2 Hymns for the Office of Holy Unction (Orthodox office), 1986; Orthodox Weding Hymn (Orthodox service), 1986; Canticle at the Parting of the Soul from the Body (Orthodox office), 1987; Miserere (Ps l), 1988; Arkhangelos (Agathius Scholasticus), 1989; Lament for Christ (15th-century Gk.), 1989; The Divine Liturgy of St John Chrysostom, 1990–91; Darkness: the Legend of Bluebeard (Moody, after Hung. ballad), 1992–3; Cantos mozárabes (Mozarabic *jarchas*), chorus, opt. amp, 1993; Le renard et le buste (La Fontaine), 1995; Akathistos Hymn, T, chorus, 1998; Prayer for the Departed (Orthodox funeral service), 1988; Apokathilosis (Orthodox Vespers of Holy Friday), 1999
Choral with acc.: Mariposa del aire (García Lorca), children's choir, SATB, chbr orch, 1989; Passion and Resurrection (Bible, Orthodox Holy Week services), S, T, B, chorus, tubular bells, str qt, db, 1992; Lamentations (Bible: *Lamentations*, Orthodox Matins of Holy Saturday), chorus, 2 trbn, 1995; Revelation (Bible: *Revelations*, Orthodox Matins of the Last Judgment), nar, male chorus, 2 va, 2 sackbut, chbr org, 1995; John in the Desert (Yannis Ifantis), Ct, chorus, viol consort, 1996
Inst: Passacaglia, hpd/clvd, 1982; Sonata, hpd, 1982–3; Russian Angels, 2 vn, va, 2 vc, 1987; Angel of Light, vn, hpd, 1991–2; Vigil of the Angels, va, str, 1992; Epitaphios, vc, str, 1993; Phos, org, 1994; Exinda (2 va, vc, pf)/(vc, pf), 1995; In nomine, viols, 1996; Klama, va, db, 1996; The sea will be born again, b viol, 1996; Evocación, 1997, t rec, perc; Midnight, 1997, cl, str qt; Pnevma, rec, str, 1998; The Sea of Marmara, virginals/hpd, 1998; To Yiasemi, db, 1998; Anghelu, 4 db, 1999

WRITINGS

'Tavener's Akathist of Thanksgiving', *MT*, cxxix (1988), 511–15
'The Music of Alfred Schnittke', *Tempo*, no.168 (1989), 4–11
'Giya Kancheli: an Introduction to his Music', *Tempo*, no.173 (1990), 49–52
'The bird sang in the darkness: Rautavaara and the Voice', *Tempo*, no.181 (1992), 19–23
'Górecki: the Path to the Miserere', *MT*, cxxxiii (1992), 283–4
'Portuguese "Mannerism": a Case for an Aesthetic Inquisition', *EMc*, xxiii (1995), 450–58
'Mensagens: Portuguese Music in the 20th Century', *Tempo*, no.198 (1996), 2–10
'The Mind and the Heart: Mysticism and Music in the Experience of Contemporary Eastern Orthodox Composers', *CMR*, xiv/2 (1996), 65–79
ed.: *The Golden Kithara: Studies in Contemporary Greek Music* (London, 1999) [incl. 'Michael Adamis and the Journey from Byzantium to Athens', 'An Interview with Yorgos Sicilianos']

JAMES CHATER

Moody Blues, the. English rock group. Formed in 1964 in Birmingham, it began as part of Birmingham's answer to the Mersey Beat sound of the Beatles and Gerry and the Pacemakers. Featuring guitarist and vocalist Denny Laine, who later played with Paul McCartney and Wings, the group's first hit single *Go Now* (Decca, 1965) was a cover version of a song first recorded by the American rhythm and blues singer Bessie Banks. When Laine left the group to pursue a solo career, Ray Thomas (flute and vocals), Graeme Edge (drums) and Mike Pinder (keyboards) recruited John Lodge (bass and vocals) and Justin Hayward (guitar and vocals). This new line-up released *Days of Future Past* (Devam, 1967), which had begun as

a rock version of Dvořák's symphony 'From the New World' to be used as a demonstration record for hi-fi stereo systems, and contained the hit singles *Tuesday Afternoon* and *Nights in White Satin*. While keeping the record company's idea of employing an orchestra, the group instead recorded a suite of songs written about a day in the life of one person. The group's extensive use of orchestral timbres in a rock context, often supplied by a mellotron, and their employment of a central theme made *Days of Future Past* the first progressive-rock concept album. The group released several commercially successful studio albums in much the same style until 1973, when the band took four years off. Returning in 1978 with *Octave* (Threshold), the Moody Blues have enjoyed continued success with hit singles such as *Gemini Dream* (1981) and *I know you're out there somewhere* (1988).

BIBLIOGRAPHY

L. Henshaw: 'The Five Wise Men of Pop', *Melody Maker* (19 Oct 1968)

A. Bailey: 'The Moody Blues: "What is Trite?"', *Rolling Stone* (16 Sept 1971)

D. Fricke: 'The Moody Blues: Cosmic Voyage to Number One', *Rolling Stone* (3 Sept 1981)

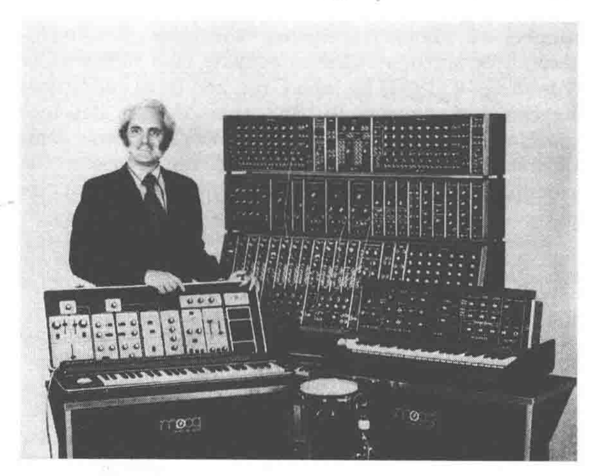
The Moody Blues: Legend of a Band, videotapes, dir. B. Bowman, Polydor 6868–6869 (1990)

J. Tracy and S. Schindler: disc notes, *Time Traveller*, Polydor 31451 6436 2 (1994)

JOHN COVACH

Moog, Robert A(rthur) (*b* New York, 23 May 1934). American designer of electronic instruments. His name is primarily associated with a range of synthesizers manufactured by the R.A. Moog Co., which he founded in New York in 1954; early on the name 'Moog' was even used, loosely, to mean any type of synthesizer. He financed his studies at Queens College, CUNY, and later at Columbia University by building and marketing theremins, producing five models by 1962. In 1957 he moved to Ithaca, New York, where he gained a doctorate in engineering physics at Cornell University in 1965. At nearby Trumansburg in the spring and summer of 1964 he began to develop his first voltage-controlled synthesizer modules in collaboration with the composer Herbert Deutsch; they were demonstrated that autumn at the Audio Engineering Society convention in New York. At the end of 1964 Moog's company marketed the first commercial modular synthesizer.

In 1970, faced with competition from newer synthesizer companies, Moog worked with James Scott, William Hemsath and Chad Hunt to develop the Minimoog, a portable monophonic instrument which became especially popular in rock music. It was discontinued in 1981, after some 13,000 had been produced. In 1971 the company became Moog Music and moved to Buffalo, New York. The last synthesizer to which Bob Moog made some design contribution there was the Micromoog (marketed 1973–5). After Moog Music became a division of Norlin Industries in 1973, Bob Moog was involved mainly in promotional and managerial duties. Other synthesizer models included the polyphonic Polymoog (1976–80), Multimoog (1978–81), Prodigy (1979–81), Source (1981–5) and Memorymoog (1982–5). Moog Music closed in 1985, but it was only put up for auction in 1995. Three unrelated new Moog companies have marketed or advertised Moog products based on the original synthesizers: Moog Music Custom Engineering of Buffalo sold Moog modules in the early 1990s; Moog Music Inc. of



Robert A. Moog with three synthesizers designed by him: a Moog Modular System Series 900, c1964 (rear), the Minimoog Model D, c1970 (foreground right), and the Moog Sonic Six, c1970

Cincinnati also sold modules in the late 1990s and advertised a new Minimoog, while Moog Music Ltd of Caerphilly, Wales produced a Minimoog in 1998. After the rights to the Moog trademark reverted to Bob Moog for legal reasons, neither of the two latter companies appear to have survived. Since 1998 Bob Moog's own company, Big Briar, has developed a new Minimoog, for release in 2000. Since the demise of the original company many existing Minimoogs have been upgraded with MIDI by several companies.

At the end of 1977 Bob Moog left Norlin and in the following year started a new company, Big Briar, in Leicester, North Carolina (now in nearby Asheville), manufacturing a range of devices (with touch-sensitive keyboards, theremin-type controllers, touch ribbons, or touch-sensitive plates) for precision control of analogue and digital synthesizers; the advent of MIDI in 1983 led to MIDI versions of some of them. A new range of theremins appeared in the 1990s. In 1999 Big Briar introduced new products incorporating Moog's name, a ring modulator, a phaser and a low-pass filter in the Moogerfooger series of analogue effects modules ('stompboxes').

For many years from 1975 Moog contributed a regular column on synthesizers to *Contemporary Keyboard* (now *Keyboard*). As a pioneer and figurehead of the development of the synthesizer, he has been much sought after as a lecturer and has also appeared at trade fairs, festivals, conferences and competitions (such as the Ars Electronica in Linz). In 1984–8 Moog was Vice President of New Product Research at Kurzweil Music Systems (manufacturer of digital synthesizers) of Boston. Between 1989 and 1992 he was a research professor in the music department of the University of North Carolina at Asheville.

Moog has also developed circuitry for a wide range of applications: guitar amplifiers, effects boxes, mixers, multi-track tape recorders and variable-speed controllers for tape recorders. He has worked closely with both classical and rock musicians, designing and equipping complete electronic music studios, and developing custom-built synthesizer systems for WENDY CARLOS and the rock keyboard player Keith Emerson. He has created specialized electronic instruments and systems for a

number of composers, among which are the dancer-responsive antennae used to activate tape recorders in *Variations V* (1965) by John Cage, and three microtonal Keyboard instruments. In 1992, after 20 years' development, the Multiple-Touch-Sensitive Keyboard was demonstrated, designed by Moog in collaboration with the composer John Eaton; there were no plans to manufacture it.

BIBLIOGRAPHY

GroveI ('Minimoog', 'Moog', 'Moog, Robert A(rthur)'; all H. Davies)

R.A. Moog,: 'Voltage-Controlled Electronic Music Modules', *Journal of the Audio Engineering Society*, xiii/3 (1965), 200–06

R.A. Moog: 'Electronic Music: its Composition and Performance', *Electronics World*, lxxvii/2 (1967), 42–6

D. Milano: 'Robert Moog', *Contemporary Keyboard*, i/1 (1975); repr. in *The Art of Electronic Music*, ed. T. Darter and G. Armbruster (New York, 1984), 69–73

D.T. Horn: *Electronic Music Synthesizers* (Blue Ridge Summit, PA, 1980), 34–58

R. Kostelanetz: *On Innovative Music(ian)s* (New York, 1989), 167–88

M. Vail: *Vintage Synthesizers: Groundbreaking Instruments and Pioneering Designers of Electronic Music Synthesizers* (San Francisco, 1993) [incl. C.F. Cochrane and R. Moog: 'The Rise and Fall of Moog Music: Shuffle Off to Buffalo', 29–39; M. Vail: 'Keith Emerson's Moog: the World's Most Dangerous Synth', 107–15, 143–50]

'Robert Moog', *Incredibly Strange Music*, ii, ed. V. Vale and A. Juno (San Francisco, 1994), 132–41 [interview, incl. reprint of Moog theremin brochure, *c*1960]

R.L. Doerschuk: 'Bob Moog', *Keyboard*, xxi/2 (1995), 92–100

P. Forrest: *The A–Z of Analogue Synthesisers*, i: *A–M* (Crediton, Devon, 1994; 2/1998), 42–3, 273–303

HUGH DAVIES

Moondaye, John. *See* MUNDY, JOHN.

Moondaye, William. *See* MUNDY, WILLIAM.

Moor, de. *See* MOORS family.

Moór, Emanuel (*b* Kecskemét, nr Szeged, 19 Feb 1863; *d* Mt Pélerin, nr Vevey, 20 Oct 1931). Hungarian composer, pianist and inventor. The son of a cantor, he studied in Prague, Budapest and Vienna before travelling to America in 1885 to pursue a career as a pianist and conductor. In 1888 he settled in England, but travelled frequently to the continent for performances of his works and was encouraged by Brahms, whom he met in 1889. In England his work was championed by George Henschel, who conducted his First Symphony, the Concert Overture and the Piano Concerto in D; the concerto shares with the Second Symphony (1895) a distinctive Hungarian style in its strong rhythms and harmonies. In 1901 Moór moved to Switzerland, where he turned increasingly to opera. Diverse in style and favourably received (most were staged), the operas were nonetheless dropped from the repertory before long, and Moór continued with instrumental composition, finding champions in such performers as Casals (the dedicatee of several works), Marteau, Eugene Ysaÿe and Flesch. Highly rhapsodic and coloured, Moór's music was often inspired by the contrapuntal complexity of J.S. Bach, as well as by his own Hungarian and Jewish background; despite the musical innovations of the first decades of the twentieth century, Moór's work remained rooted in the nineteenth century.

Moór is perhaps best known as the inventor of the 'duplex-coupler' pianoforte (*see* EMANUEL MOÓR PIANOFORTE) in 1920. A two-keyboard instrument, the invention was taken up with enthusiasm by Tovey and the pianists Max Pirani and Winifred Christie (who became Moór's second wife); Bruno Walter was also supportive. In addition Moór invented a new type of violin, but despite initial interest shown in both inventions, they failed to make any lasting impact.

WORKS
(*selective list*)

Ops: Hertha (3, D. Hollins), inc.; The Lord of Fontanelle (B. Harte), lost; La Pompadour (2, L. von Ferro and A.L. Moór, after A. de Musset), Cologne, Stadt-Theater, 22 Feb 1902; Andreas Hofer (4, von Ferro and E. Moór), Cologne, Neue-Stadt-Theater, 9 Nov 1902; Der Goldschmied von Paris (3, T. Rehbaum, after H. de Balzac), unperf.; Hochzeitsglocken (2, von Ferro), Kassel, Hof, 24 Aug 1908

8 syms.: 1893, 1895, 1895, 1898, 1901, 1906, 1906, 1908–10

Other orch: Sérenade, str, 1881; Pf Conc., D, 1886; Pf Conc., 1888; Conc. Ov., 1893; 4 vn concs., 1905–7; 2 vc concs., 1905–6; Improvisation on an Original Theme, 1906; Pf Conc., 1906; Triple Conc., vn, vc, pf, 1907; Rhapsody, vn, orch, 1907; Rhapsody, vc, orch, 1907; Pensées symphoniques, 1908; 5 Concertstück: pf, orch, ?1908, vn, vc, orch, 1909, pf, orch, 1909, vn, orch, va, orch; Chant funèbre, 1910; 5 Impressions, 1910; Chant héroïque, 1911; Rhapsody, vc, orch, 1911; Hp Conc., 1913; Va Conc.

Vocal: La jeune tarantine, Mez, orch; Mass, solo vv, chorus, orch; Stabat mater, A, female vv, orch/org, 1911; Requiem, 4 solo vv, chorus, orch, 1916; songs

Chbr works, incl. 2 pf qnts, 2 str qts, 2 pf trios, suites, sonatas, works for hp

BIBLIOGRAPHY

Grove5 ('Moór, Emanuel', J.S. Weissman; also 'Emanuel Moór Pianoforte', E. Blom); *GroveO* (D. de Val)

D.F. Tovey: 'The Pianoforte of Emanuel Moór', *ML*, iii (1922), 29–48

M. Pirani: *Emanuel Moór* (London, 1959)

H.A. Shead: *The History of the Emanuel Moór Double Keyboard Piano* (London, 1978)

DOROTHY DE VAL

Moor, Karel (*b* Belgrade, 26 Dec 1873; *d* Prague, 30 March 1945). Czech composer, conductor and writer on music. He studied at the Prague Organ School (1895), took the state examination in singing at Vienna (1896) and went to Castelli in Trieste for further lessons (1900). Until 1923, when he settled in Prague, he held brief conducting and teaching appointments throughout Czechoslovakia and Yugoslavia, including that of conductor of the Czech PO (1902) and as a theatre conductor in Brno (1908). In Prague he held several jobs as choirmaster and bandmaster. Moor was one of the later generation of Czech Romantics, and his eclectic musical style incorporates both *fin-de-siècle* and pan-Slavonic elements, the latter evident in his use of Russian, Serbian and Slovak themes.

WORKS
(*selective list*)

Ops: Hjördis (4, F. Khol, after H. Ibsen), 1899, rev. 1901, Prague, 1905; Vij (1, Khol, after N.V. Gogol), 1901, Prague, 1903, rev. 1910; Poslední akord [The Last Chord] (I.L. Pohl), 1929, Prague, 1930; Pan amanuensis na venku [Mr Amanuensis in the Country] (Putování za novelou [In Search of a Novella]) (3, E. Pauk, after F.J. Rubeš), Prague, 1930

Operettas: Pan profesor v pekle [Mr Professor in Hell] (3, A. Rajská-Smolíková, after K. Vaurien [E. Pauk]), 1906–7, Brno, 1908, rev. 1922; Výlet pana Broučka do měsíce [Mr Brouček's Excursion to the Moon] (3, V. Merhaut, Moor, after S. Čech), 1908–10, Jaroměř, 1910; Jeho krásná neznámá [His Beautiful Unknown Woman] (3, K. Tobis, J. Kohout), Prague, 1926; Vzhůru do pekel [Up to Hell] (operetta-revue, J.L. Novák), Prague, 1929; Svatební valčík [Bridal Waltz] (3, Pohl), Prague, 1931; Noční Prahou [By Night through Prague] (3, A. Přerovský-Caletka), Prague, 1933; W.A. Mozart (3, F. Francl and S. Mann), Prague, 1934

Ballets: Golem (ballet pantomime, 2, V. Pirnikov), 1928, Plzeň, 1929; Pan (3, Pirnikov), 1928, Plzeň, 1929

Orch: Polonia, sym. poem, 1897; Polské tance, 1897; Česká suita, 1926; 4 other sym. poems, suites, ovs.

Melodramas (P. Bezruč), cant., many songs, choruses, inst pieces

Principal publishers: Dilia, Divadelní Zastup, Eberle, Lidové Umění, Švejda, Thalia, Universum

WRITINGS

Karl Martens (Prague, 1906)
Vzpomínky [Reminiscences] (Plzeň, 1917)
V dlani osudu [In the hands of fate] (Nový Bydžov, 1947)

BIBLIOGRAPHY

O. Sv.: 'Karel Moor', *Ohlas od Nežárky*, i/20 (1920), 2–3
'Kapelník a hudební skladatel Karel Moor' [Kapellmeister and composer Moor], *Hudební zpravodaj*, ii/1 (1933), 3
M. Šimáček: 'Karel Moor šedesátníkem' [Moor's 60th birthday], *Československé divadlo*, xvi (1933), 292
H. Doležil:: 'Jubilea', *Tempo* [Prague], xiii (1933–4), 237–8
J. Balda: 'Český muzikant Karel Moor', *Divadlo*, xxix (1943), 106

MILAN KUNA

Moor, William. *See* MORE, WILLIAM.

Moore, Carman (Leroy) (*b* Lorain, OH, 8 Oct 1936). American composer. While in high school he studied the french horn, cello and conducting with teachers at the Oberlin College Conservatory. He then attended Ohio State University (BM 1958) and occasionally played the horn in the Columbus SO. In New York he studied composition privately with Overton and attended the Juilliard School, where his teachers were Berio, Persichetti, Sessions and Druckman (MM 1966); in 1967 he was a pupil of Stefan Wolpe. Moore has held teaching positions at the Dalton School, the New School for Social Research, Manhattanville College, La Guardia College, Queens College, Brooklyn College, Carnegie-Mellon University and Yale University. In addition to composing, he is known as a writer on music and has served as critic for the *Village Voice*; in 1969 he published *Somebody's Angel Child: the Story of Bessie Smith*. In 1972 he formed his own group, Skymusic Ensemble, with whom he has given numerous concerts in New York.

Moore's best-known compositions for orchestra are *Wildfires and Field Songs* (1975) and *Gospel Fuse* (1975). With extensive use of percussion instruments in many compositions, rhythmic passages often feature prominently in a work's structure. He has incorporated in his music elements of jazz, blues and gospel, and includes improvisation as an integral part of the pieces written for his Skymusic Ensemble (e.g. *Righteous Heroes: Sacred Spaces*, 1987).

WORKS

DRAMATIC

Ops: The Masque of Saxophone's Voice (Moore), 1981; The Last Chance Planet (Moore), 1992; Sophie Songs (A. Bigham), 1993; Gethsemane Park (I. Reed), 1998

Music theatre: African Tears (Born Again) (K.A. Williams), 1971; The Worst Thing in the World (children's workshop theatre), 1982; Distraughter, or The Great Panda Scanda (Oyamo), 1984; Wild Gardens of the Loup Garou (Moore, I. Reed, C. McElroy), 1984; Paradise Lost (Moore, Oyamo), 1987; Tales of Exile (drama, G. Tsai, choreog. R. Shang), 1989; Night Angel (M.C. Porter), 1995; Journey to Benares (Porter), 1998

Dance scores († – with slide projection): A Musical Offering (ballet), 1962; Youth in a Merciful House (ballet), 1962; Sean-Sean (choreog. M. Clarke), 1965; Tryst (choreog. J. Soares), 1966; Broken Suite, 1969†, arr. fl, vn, vc, pf, 1969; Images and Bodies Moving (choreog. E. Summers), 1972, arr. fl, African xyl, Jew's hps, elec bass, other perc, 1970; The Illuminated Workingman (choreog. Summers), 1975; American Themes and Variations, 1980; Fixed Do: Movable Sol, 1980†; A Movable Feast, 1980; Sky Dance: Sky Time (choreog. Summers), 1984; A Critical Response (They Tried to Touch) (choreog. D. Byrd), 1986; The Rehearsal (choreog. Byrd), 1987; Rites of Time, 1987; Save the Dragon, 1987†; La dea delle acque (choreog. A. Ailey), 1988; The Magic Turn Around Town, 1988; The Persistence of Green (choreog. A. Verdurmen), 1988†; Waves in the Piano Room (choreog. A. Verdurmen), 1988; Concerto for Tap and Chamber Ensemble (Touch, Turn, Return) (choreog. B. Buffalino), 1989; Magical Circles (choreog. Verdurmen) 1989†; The Mourning Kiss (choreog. S. Tambutti), 1989; Shipwreck (choreog. C. Musinky), 1989; Triptych (Celestial Intervals) (choreog. Byrd), 1989; Urban Rituals (Ghostly Refrains) (choreog. Shang), 1990; Lonely Woman (choreog. S. Choe), 1991; Lunar Transformations (Moonscape with Volcano) (choreog. C. Parker Robinson), 1991; Sparrow (choreog. V. Vann), 1991; Vehicle (Bugs of Durham) (choreog. M. Dendy), 1991; Tree Woman (choreog. M. Sato), 1995; Windoor (choreog. H.-J. Lee), 1995; Women in Boxes (choreog. Sato), 1995; Love Notes to Central Park (choreog. S. Pearson), 1996

INSTRUMENTAL

Orch: Sinfonia, 1964; Saratoga Festival Ov., 1966; Catwalk, 1968; Gospel Fuse, 1975; Wildfires and Field Songs, 1975; 4 Movts for a Fashionable 5-Toed Dragon, 1976; Hit, conc., perc, orch, 1978; Blues Pf Conc., 1982; Blues Drone and Canon, concert band, 1984; A Fanfare for Kings, 1986; Jazz Vn Conc., 1987; To the Power of Peace, 1994

Ens (Skymusic: fl, s sax, vn, vc, perc, pf, 2 synth): Subtle Jam for 6, 7 or 8 Players, with vc, 1973; Variations on a Theme of Abraham Lincoln, with S, 1973; Blue Cubes, 1982; Old Wars, 1982; Understudy, 1982; The Wide Seatide Inside us All, 1983–4; Rain Dance, 1984; Concertos: the Theme is Freedom, 1985; Classical Dancing, 1987; Fantasia on 'O Come, O Come, Emmanuel', with S, 1987; Righteous Heroes: Sacred Spaces, 1987; Journey to: Journey through, 1987; Variations on a West African Lament, 1987; Triptych (Celestial Intervals), 1989; Earth's Plaint, 1991; Riding the Edge, 1993; works from dance scores

Other inst: Pf Sonata, 1962; Double Fugue, pf, 1963; Movement, str qt, 1963; Percussion Form, 2 perc, 1965; Sean-Sean, hn, 3 vc, tape, 1965; Sonata, variations, mand, pf, 1965; Youth in a Merciful House, pic, 2 bn, va, vib, perc, 1965; 9 Fanfares for Brass, 2 tpt, hn, t trbn, b trbn, 1966; Sonata, vc, pf, 1966; Crossfire, pf, tape, 1967; Drum Major, 2 tpt, trbn, tuba, vib, tape, 1968; Memories, fl, ob, euphonium, vib, mar, perc, vn, va, vc, db, 1968; Museum Piece, fl, vc, tape, 1975; Dawn of the Solar Age, 2 brass ens, perc, synth, 1978; Sax Qnt, elec echo, 1978; Music for Flute Alone, fl, db, pf, tape, 1981; Shadows, fl, elec echo, 1982; Pipe Dream and Aria, pic, pan pipes, 1983; Berenice: Fantasia on a theme of G.F. Handel, fl, vn, vc, pf, 1984; Deep Night with Tree, fl, tape, 1986; Points of No Return, pf, 1986; August Harmonies, fl, org, 1988

VOCAL

Choral: Behold the Lamb of God (Bible), 1962; How Long, O Lord (Moore), 1962; Christmas Cycle (medieval text), 1964; 3 Kings (medieval text), 1964; The Great American Nebula (cant., Moore), nar, gospel v, orch, concert band, jazz combo, synth, 1976; And When my Love Calls, SATB, 1984 [from Wild Gardens of the Loup Garou (music theatre)]; The Sorrow of Love (W.B. Yeats), SSAATTBB, 1984; Adam and Eve's Lullabye, 1987 [from Paradise Lost (music theatre)]; Dancing Within the Light, 1987 [from Paradise Lost (music theatre)]; Running for the Office of Love, 1988 [from Wild Gardens of the Loup Garou (music theatre)]; The Global Chord (Moore), 1995; Mass for the 21st Century (Moore), 5vv, rapper, mime, children's chorus, chorus, 3 tpt, el-ac ens, 1995; To Make a Perfect Harmony, SATB, 1995 [from Mass for the 21st Century]; Why Do We Rage So?, SATB, 1995 [from Mass]

Other vocal (all with pf): Behold the Lamb of God, C, 1962; He will Not Wrangle, S, 1962; In the Wilderness (R. Graves), 2 S, 1963; Oh Lord, thou Hast Searched me, S, 1964; With thee Conversing (J. Milton), S, 1964–80; Of his Lady Among Ladies, T, 1966; Follow Light (Moore), 1v, db, perc, 1981; Transparent Bubbles (Oyamo), S, 1984; 5 Haikus and Wakas of Grandma Kimi (K. Itami), song cycle, S, 1986; Haunting the Heart (C. McElroy), T, 1989; Italia, Italia, S, 1989 [from Tales of Exile (music theatre)]; Can you Imagine, T, 1990; Gift to be Simple, S, 1990; Beauteous Balloon of Desire, S, 1995 [from Mass]; Ps xxiii, C, 1995 [from Mass]: see INSTRUMENTAL (Ens) [Variations on a Theme of Abraham Lincoln, 1973; Fantasia on 'O Come, O Come, Emmanuel', 1987]; many jazz, popular and gospel songs for male and female v

Principal publishers: Peer-Southern, Presser, Sweet Jams

Principal recording companies: American Clave, Bearsville, CRI

BIBLIOGRAPHY

SouthernB
D. Henahan: 'This Week's Most Wanted Composer: Carman Moore', *New York Times* (19 Jan 1975)

A. Tischler: *Fifteen Black American Composers: a Bibliography of their Works* (Detroit, 1981)
L.R. Wyatt: 'Composers Corner', *Black Music Research Bulletin*, x/2 (1988), 10–13

LUCIUS R. WYATT

Moore, Dorothy Rudd (*b* New Castle, DE, 4 June 1940). American composer. She studied composition with Mark Fax at Howard University, Washington, DC (BM 1963), with Nadia Boulanger at the American Conservatory at Fontainebleau (summer 1963), and with Chou Wen-chung in New York (1965). She taught at the Harlem School of the Arts (1965–6), New York University (1969) and Bronx Community College, CUNY (1971).

Moore was her own librettist for her opera, *Frederick Douglass*, which was commissioned and first performed in New York by Opera Ebony and has received international performances. A singer herself, she has shown preference for the vocal medium and has been committed to setting poems by black Americans. *The Weary Blues*, with its reference to the 12-bar blues form, is the sole instance of black influence upon her musical style. Her works are characterized by dissonant contrapuntal textures, often utilizing block harmonies, clusters, and 4ths used vertically and horizontally. She frequently combines a complex harmonic background with lyricism and emotional intensity as in *Dream and Variations*. A typical use of small motive cells based on 3rds is found in *Dirge and Deliverance*, a composition written for her husband, cellist and conductor Kermit Moore.

WORKS
(selective list)

Stage: Frederick Douglass (op, 3, Moore), 1981–5
Orch: Reflections, sym. wind, 1962; Sym. no.1, 1963; Transcension ('I have been to the mountaintop'), chbr orch, 1986
Chbr and solo inst: Adagio, va, vc, 1965; Baroque Suite, vc, 1965; 3 Pieces, vn, pf, 1967; Modes, str qt, 1968; Moods, va, vc, 1969; Pf Trio, 1970; Dirge and Deliverance, vc, pf, 1971; Dream and Variations (Theme and Variations), pf, 1974; Night Fantasy, cl, pf, 1978; A Little Whimsy, pf, 1982
Vocal: Songs (*Rubáiyát of Omar Khayyám*), cycle of 12 songs, S, ob, 1962; From the Dark Tower (J.W. Johnson, A. Bontemps, H.C. Johnson, G.D. Johnson, W. Cuney, L. Hughes, C. Cullen), cycle of 8 songs, Mez, vc, pf, 1970, nos.1, 3, 6 and 8 arr. Mez, chbr ens, 1972; The Weary Blues (Hughes), Bar, vc, pf, 1972, arr. Bar, chbr orch, 1979; Sonnets on Love, Rosebuds, and Death (A.D. Nelson, C.S. Delaney, G.B. Bennett, Hughes, Bontemps, Cullen, H. Johnson), cycle of 8 songs, S, vn, pf, 1976; In Celebration (Hughes), Bar, SATB, pf, 1977, arr. S, Bar, chorus, chbr orch, 1994; Flowers of Darkness, T, pf, 1989

MSS in Howard University, Washington, DC
Principal publishers: ACA, Belwin-Mills

BIBLIOGRAPHY

SouthernB
A. Tischler: *Fifteen Black American Composers: a Bibliography of their Works* (Detroit, 1981)
A. Horne: *String Music of Black Composers: a Bibliography* (New York, 1991)
H. Walker-Hill: *Piano Music by Black Women Composers* (New York, 1992)
D.C. Hine, ed.: *Black Women in America: an Historical Encyclopedia* (Brooklyn, NY, 1993)

DORIS EVANS McGINTY

Moore, Douglas S(tuart) (*b* Cutchogue, NY, 10 Aug 1893; *d* Greenport, NY, 25 July 1969). American composer. The scion of a long-established and well-connected family, he was educated at Hotchkiss School and Yale University (BA 1915, BM 1917), where he studied composition with Horatio Parker. He began to write songs while still at school, and at Yale composed songs for social events, developing a gift for writing melodies in a popular style. This skill was reinforced by further songwriting during his World War I service in the US Navy (from 1917); the resulting collection, *Songs my Mother never Taught me* (1921), co-authored with folk-singer John Jacob Niles, brought Moore his first public recognition.

After his demobilization in 1919 Moore went to Paris, where he studied at the Schola Cantorum with Tournemire (organ) and d'Indy (composition). It is the style of d'Indy, rather than that of Parker, that underlies Moore's mature idiom. While in Paris, his friendship with the writer and poet Stephen Vincent Benét initiated a collaboration that resulted in numerous songs and two of the composer's best-known operas. In 1921 Moore was appointed curator of music at the Cleveland Museum of Art, a post he held for four years. In Cleveland he also studied for a year with Ernest Bloch and gained invaluable experience of practical stagecraft as an actor in leading roles at the Cleveland Playhouse. More significant, however, was a chance meeting in 1923 with the poet Vachel Lindsay (1879–1931), who befriended Moore and encouraged him to use Americana as an artistic resource. The majority of his compositions after 1923 are programme works on archetypal American themes. The first fruit of his encounter with Lindsay was the orchestral *Pageant of P.T. Barnum* (1924), which for a time rivalled the works of Copland in popularity. His compositional style was now formed, and a final year of study in Paris with Boulanger in 1925 proved unproductive.

In 1926 Moore was appointed to the faculty of Columbia University, where he became chair of the music department in 1940, remaining in that post until his retirement in 1962. He gradually became one of the most influential figures in American music, both as a teacher and as a director or board member of many organizations, including ASCAP and the National Institute and American Academy of Arts and Letters.

As his acting attests, Moore had been drawn to theatrical music from an early age. Most of his operas owe a great deal to operetta (especially Gilbert and Sullivan) and early Broadway. *The Headless Horseman* (1936), an operetta for performance by schoolchildren, and the folk opera *The Devil and Daniel Webster* (1938) were highly successful, becoming staples at American universities and high schools until late in the 20th century. *The Devil and Daniel Webster* was so admired at mid-century that Stravinsky did not disdain to study it when composing *The Rake's Progress*. It was *The Ballad of Baby Doe*, composed in 1956 and unquestionably Moore's masterpiece, however, that made him an 'opera composer' in the public eye. Immediately and resoundingly popular, this true story of fateful love in a Colorado boom town has to some extent come to be seen as the 'great American opera'.

Moore's tuneful, popular style was ideally suited to the depiction of American events. Had he become a writer of popular songs, as he sometimes wished, his pre-jazz melodic sense would have led to failure; yet in his chosen métier these same tunes proved vividly evocative of late 19th-century America, ever more so as that era receded into the past. Time has not been kind to Moore's works, however, and even the most successful early compositions have become rarities on concert and opera stages. *The Ballad of Baby Doe*, by contrast, appears destined to achieve a place in the standard repertory (if it has not

done so already), making it likely that Moore is to become one of the many composers remembered for a single opera out of a lifetime of work.

WORKS

all published unless otherwise stated

OPERAS

Oh, Oh, Tennessee (musical comedy), 1925, unperf., unpubd
Jesse James (J.M. Brown), 1928, unfinished, unpubd
White Wings (chbr op., 2, P. Barry), 1935, unpubd, Hartford, CT, 9 Feb 1949
The Headless Horseman (school operetta, 1, S.V. Benét, after W. Irving: *The Legend of Sleepy Hollow*), 1936, Bronxville, NY, 4 March 1937
The Devil and Daniel Webster (folk op, 1, Benét), 1938, New York, 18 May 1939
The Emperor's New Clothes (children's op, 1, R. Abrashkin, after H.C. Andersen), 1948, New York, 19 Feb 1949, rev. 1956
Giants in the Earth (3, A. Sundgaard, after O.E. Rölvaag), 1949, New York, 28 March 1951, rev. 1963
Puss in Boots (children's operetta, Abrashkin, after C. Perrault), 1949, New York, 18 Nov 1950
The Ballad of Baby Doe (op, 2, J. Latouche), 1956, Central City, CO, 7 July 1956, rev. 1958
Gallantry ('soap op', 1, Sundgaard), 1957, New York, 19 March 1958
The Wings of the Dove (1, E. Ayer, after H. James), 1961, New York, 12 Oct 1961
The Greenfield Christmas Tree (Christmas entertainment, 1, Sundgaard), 1962, Hartford, CT, 8 Dec 1962
Carry Nation (2, W.N. Jayme), 1966, Lawrence, KS, 28 April 1966

OTHER DRAMATIC WORKS

Twelfth Night (incid music, W. Shakespeare), 1925, unpubd; Much Ado about Nothing (incid music, Shakespeare), 1927, unpubd; The Road to Rome (incid music, R.E. Sherwood), 1927; Greek Games (ballet), 1930; Friends, Elis, Countrymen (private entertainment, W. Griswold), unpubd; The Cruise (private entertainment, R. Loveman), unpubd; 3 film scores: Power in the Land, 1940, Youth Gets a Break, 1940, Bip Goes to Town, 1941

INSTRUMENTAL

Orch: 4 Museum Pieces, 1923 [arr. of org work]; The Pageant of P.T. Barnum, suite, 1924; Moby Dick, sym. poem, 1928, unpubd; A Sym. of Autumn, 1930; Ov. on an American Tune, 1932; Village Music, suite, 1941; In memoriam, sym. poem, 1943; Sym. no.2, A, 1945; Farm Journal, suite, chbr orch, 1947; Cotillion, suite, str, 1952; 2 student works
Chbr: Sonata, vn, pf, 1929, unpubd; Str Qt, 1933; Wind Qnt, 1942, rev. 1948; Down East Suite, vn, pf/orch, 1944; Cl Qnt, 1946; Pf Trio, 1953; *c*8 student works

KEYBOARD

Prelude and Fugue, org, 1919–22, unpubd; March, org, 1922, unpubd; 4 Museum Pieces, org, 1922, unpubd; Scherzo, org, 1923, unpubd; 3 Contemporaries: Careful Etta, Grievin' Annie, Fiddlin' Joe, pf, *c*1935–40; Museum Piece, pf, 1939; Passacaglia, org, 1939 [arr. band by K. Wilson as Dirge]; Pf Suite, 1948; 4 Pieces, pf, 1955, unpubd; Dance for a Holiday, pf, 1957; Prelude, pf, 1957; Summer Holiday, pf, 1961; Summer Evening, pf; *c*13 student works

CHORAL

Perhaps to Dream (S.V. Benét), SSA, 1937; Simon Legree (V. Lindsay), TTBB, pf, 1937; Dedication (A. MacLeish), SSATBB, 1938; Prayer for England (W.R. Benét), TTBB, 1940; Prayer for the United Nations (S.V. Benét), A/Bar, chorus, pf/orch, 1943; Westren Winde, canon, 2 vv, *c*1946; Vayechulu (Heb.), cantor, chorus, org, 1947–8; Birds' Courting Song, T, chorus, pf, *c*1953; The Mysterious Cat (Lindsay), 1960; Mary's Prayer, S, SSA, 1962; a few arrs. of hymns and carols

SONGS

for 1 voice, piano, unless otherwise stated

The Cuckoo, unpubd; Haying Johnnie, unpubd; Songs My Mother Never Taught Me, collection, 1921, collab. J.J. Niles, A.A. Wallgren; The Apple Boughs Bend, ?1926–7, unpubd; Ballad of William Sycamore, Bar, fl, trbn, pf, 1926; The Cupboard (W. de la Mare), 1928; Fingers and Toes (Guiterman), 1928; Suite from Shakespearean Music, A, fl, hpd, 1928 [arr. from incid music]; Adam Was My Grandfather (S.V. Benét), 1942
3 Sonnets of John Donne, 1942; The Token (Donne), ?1942; Blow, blow thou winter wind (Shakespeare), 1943, unpubd; Brown Penny (W.B. Yeats), 1943, unpubd; The Cat Sat, 1943, unpubd; Not This Alone (P. Underwood), 1943; Spring and Winter, 1943, unpubd; Under the Greenwood Tree (Shakespeare), 1944; Old Song (T. Roethke), 1947; When the Drive goes Down (P. Malloch), 1951; Dear Dark Head (S. Ferguson), 1958; over 30 student songs, 3 children's songs

MSS, sketches and correspondance in *US-NYcub*, *Wc*

Principal publishers: Boosey & Hawkes, C. Fischer, Galaxy, G. Schirmer

BIBLIOGRAPHY

O. Luening: 'American Composers, XX: Douglas Moore', *MM*, xx (1942–3), 248–53
J. Beeson: 'In Memoriam: Douglas Moore (1893–1969): an Appreciation', *PNM*, viii/1 (1969), 158–60
J.H. Weitzel: *A Melodic Analysis of Selected Vocal Solos in the Operas of Douglas Moore* (diss., New York U., 1971)
L.J. Hardee: 'The Published Songs and Arias', *NATS Bulletin*, xxix (1973–4), 28–31
R.L. Blooding: *Douglas Moore's 'The Ballad of Baby Doe': an Investigation of its Historical Accuracy and the Feasibility of a Historical Production in the Tabor Opera House* (diss., Ohio State U., 1979)
H. Gleason and W.Becker: 'Douglas Moore', *20th-Century American Composers* (Bloomington, IN, 2/1981), 129–37 [incl. further bibliography]

ANDREW STILLER

Moore, Gerald (*b* Watford, 30 July 1899; *d* Penn, Bucks., 13 March 1987). English pianist. His first piano lessons were from Wallis Bandey at Watford School of Music. In 1913 his family emigrated to Canada, where he studied further with Michael Hambourg and made his first recital appearances as soloist and accompanist. Returning to England in 1919, Moore had lessons with Mark Hambourg, son of his professor in Canada, undertook recital tours as an accompanist, and in 1921 began a long career with HMV as a recording artist. In 1925 he began working as accompanist to John Coates, from whom he claims to have learnt his art and craft. From that time until his retirement from the platform in 1967, Moore accompanied virtually every eminent solo singer and instrumentalist in recitals and raised the art of accompanying at the piano from servility to the highest prestige. Moore's strength lay not only in the beauty of his legato playing, his subtle command of pedalling and his mastery of tone colour, but also in his chameleon-like empathy with every musical partner, whether Casals, Chaliapin or a young débutant recitalist.

Moore was a magnificent interpreter of the duo-sonata repertory even though he never formed a regular partnership for such work. In later years he abandoned solo instrumental recitals to concentrate on his favourite repertory of the song. His lieder performances with Fischer-Dieskau and Schwarzkopf, especially in Schubert, Wolf and Richard Strauss, were paragons for their generation and vastly expanded the known recital repertory. A large number of them were recorded, including all Wolf's mature songs, over 500 by Schubert, and almost all Strauss's. Moore was equally distinguished in Spanish *canciones* (notably with Los Angeles), and French *mélodies* with Maggie Teyte. His partnerships, in earlier years, with Gerhardt, Elisabeth Schumann, McCormack and Hotter were equally celebrated. He began a subsidiary career as a lecture-recitalist when, during World War II, Myra Hess invited him to lecture at her lunchtime National Gallery concerts. This lecture, which was

repeated throughout Britain, assumed literary form as *The Unashamed Accompanist*, and caused further stir when Moore began to give annual lecture tours of the USA in 1954. He also gave masterclasses on the interpretation of song in Europe, Japan and the USA. He was made a CBE in 1954 and Hon. RAM in 1962. In addition to his entertaining and illuminating books Moore published folksong arrangements and piano transcriptions of favourite songs.

WRITINGS
(*selective list*)

The Unashamed Accompanist (London, 1943, 3/1984)
Singer and Accompanist (London, 1953, 2/1982)
Am I Too Loud? Memoirs of an Accompanist (London, 1962)
The Schubert Song Cycles (London, 1975)
Farewell Recital (London, 1978)

WILLIAM S. MANN/R

Moore, Grace (*b* Nough, TN, 5 Dec 1898; *d* nr Copenhagen, 26 Jan 1947). American soprano . She studied singing with Marafioti in New York and then appeared in revue and operetta. In 1926 she sailed for Europe and after working with Richard Berthélemy at Antibes made her Opéra-Comique début as Mimì in 1928. That year she made her Metropolitan début in the same role, remaining there until the 1931–2 season and returning in several seasons up to 1946, singing such roles as Lauretta, Tosca, Manon, Fiora (*L'amore dei tre re*) and Louise. She appeared at Covent Garden in 1935 as Mimì and continued to give concerts internationally until her death in an air accident. She also appeared in numerous Broadway shows and made several films, the most important of which was *One Night of Love* (1934). Moore had a glamorous personality, earning the American accolade 'star of stage, screen and radio', and a sensuous, substantial voice, though it lacked technical finish.

BIBLIOGRAPHY

DAB (W.E. Boswell); *GV* (R. Celletti; S. Smolian)
O. Thompson: *The American Singer* (New York, 1937/*R*), 384ff
G. Moore: *You're Only Human Once* (Garden City, NY, 1944/*R*)
P. Jackson: *Saturday Afternoons at the Old Met* (New York, 1992)

MAX DE SCHAUENSEE/R

Moore, Mary (Louise) Carr (*b* Memphis, 6 Aug 1873; *d* Inglewood, CA, 9 Jan 1957). American composer. She studied in San Francisco with J.H. Pratt (composition) and H.B. Passmore (singing). By 1889 she had begun teaching and composing (a song from that year was later published) and in 1894 she sang the leading role in the première of her first operetta *The Oracle*. The following year she abandoned her singing career; for the rest of her life she taught and composed in Lemoore, California (from 1895), Seattle (1901), San Francisco (1915) and Los Angeles (1926). In Los Angeles she taught at the Olga Steeb Piano School (1926–43) and was concurrently professor of theory and composition at Chapman College, Orange (1928–47), which awarded her the honorary DMus in 1936. Moore was a tireless promoter of American music; she organized an American Music Center in Seattle (1909) and worked for Federal Music Project performances by local composers in Los Angeles (1936–42).

The American music movement of the 'progressive' era greatly inspired Moore as a composer. Her early study of late 19th-century European compositional models was tempered by her location on the West Coast, where the boundaries between élite and vernacular styles in music tended to blur. Moore was at her best in opera, frequently challenging the limitations of the genteel culture to which she remained bound by inclination and family obligations. Her largest work, *Narcissa* (1909–11), based on the 1847 massacre of missionaries Narcissa and Marcus Whitman in the Oregon Territory, has a legitimate claim to be the first major 'American' opera, but it went unrecognized and was misunderstood. Its three productions (1912, Seattle; 1925, San Francisco; 1945, Los Angeles; all with the composer conducting) failed to draw serious attention, though it was belatedly awarded a David Bispham Memorial Medal in 1930.

Moore altered her musical language substantially after *Narcissa*. *David Rizzio* (completed in 1928), whose action takes place during the reign of Mary, Queen of Scots, makes much use of the whole tone scale. In *Legende provençale*, a tale of love, faith and sorcery set in the 15th century, the harmonic vocabulary is expanded still further. In addition to the operas, her chamber works and many of her songs deserve revival; her published works include 65 songs, 15 choral works and piano pieces.

WORKS

OPERAS

The Oracle (operetta, 2, Moore), San Francisco, Golden Gate Hall, 19 March 1894; rev. (3), Seattle, 10 Jan 1902, vs *US-LAum**
Narcissa, or The Cost of Empire (grand op, 4, S.P. Carr), 1909–11; Seattle, Moore, 22 April 1912, conductor's score (pts) *LAum*, vs (New York, 1912)
The Leper (1, D. Burrows), 1912, unperf., vs *LAum**
Memories (vaudeville sketch, 1, C.E. Banks), Seattle, Orpheum, 31 Oct 1914, vs *LAum**
Harmony (operetta, 1, various students), San Francisco, Mission High School, 25 May 1917, vs (pts) *LAum**
The Flaming Arrow, or The Shaft of Ku'pish-ta-ya (operetta, 1, Carr), 1919–20; San Francisco, Pacific Music Society, 27 March 1922, vs *LAum*
David Rizzio (2, E.M. Browne), 1927–8; Los Angeles, Shrine Auditorium, 26 May 1932, *LAum**, vs (San Bruno, CA, 1937)
Legende provençale (3, E. Flaig), 1929–35, unperf, vs *LAum*
Los rubios (3, N. Marquis), Los Angeles, Greek, 10 Sept 1931, *LAum*, vs *US-Wc*
Flutes of Jade Happiness (operetta, 3, L.S. Moore), 1932–3; Los Angeles, Los Angeles High School, 2 March 1934, vs (pts) *LAum**

OTHER WORKS

Orch: Ka-mi-a-kin, 1930; Pf Conc., 1933–4; Kidnap, 1937–8
Chbr and solo inst: 2 pf trios, 1895, 1906; Saul (R. Browning), pf trio, nar, 1916, arr. pf, str qt, pts *LAum*, arr. orch, nar, 1930; Sonata, vn, pf, *c*1918–19; Str Qt, g, 1926; Str Qt, f, 1930; Str Trio, g, 1936; Pf Trio, 1941; Brief Furlough, qnt, 1942; 57 pf pieces; 20 other pieces for various insts and pf
Vocal: Beyond These Hills (G. Moyle), cycle, S, A, T, B, pf, 1923–4; 250 songs, 1889–1952; 57 choral pieces

MSS in *US-LAum*

Principal publishers: C. Fischer, G. Schirmer, Webster, Witmark

BIBLIOGRAPHY

GroveW (C.S. Richardson) [incl. further bibliography]
M.C. Moore: 'Writing and Producing an Opera', *Pacific Coast Musician*, iv/7 (1915), 51
E.E. Hipsher: *American Opera and its Composers* (Philadelphia, *c*1927, 2/1934), 328–36
C.P. Smith and C.S. Richardson: *Mary Carr Moore, American Composer* (Ann Arbor, 1987)
B. Rogers: *The Works for Piano Solo and Piano with Other Instruments of Mary Carr Moore (1873–1957)* (diss., U. of Cincinnati, 1992)
C.P. Smith: 'Athena at the Manuscript Club: John Cage and Mary Carr Moore', *MQ*, lxxix (1995), 351–67

CYNTHIA S. RICHARDSON, CATHERINE PARSONS SMITH

Moore, Thomas (*b* Dublin, 28 May 1779; *d* Sloperton Cottage, nr Devizes, 26 Feb 1852). Irish poet and musician. A 'show child', as he described himself in his

Memoirs, he gave recitations and took part in private theatricals; he published some verses by the age of 11, and at 14 contributed to the *Anthologia hibernica*. As a boy, he learnt French and Italian, and studied music independently and with his sister's teacher. In 1793 Trinity College, Dublin, was opened to Catholics, and Moore went there in 1794; while a student, he made his translation of the odes of Anacreon. Though a friend of Robert Emmet and other revolutionaries, he was not involved in any conspiracy; and in 1799 he went to London and entered Middle Temple as a law student. He made himself a popular figure socially with his verses and his singing; he also wrote the libretto for Michael Kelly's opera *The Gipsey Prince* (1801), and in 1802–3 wrote the words and often the music of many songs which won instant popularity. In 1803 he took up the post of registrar in the admiralty court of Bermuda, but soon relinquished it to a deputy and returned by way of Canada, where he composed his *Canadian Boat Song*. *Epistle Odes and Other Poems* appeared in 1806, and the scathing review in the *Edinburgh Review* by Francis (later Lord) Jeffrey led to a duel, interrupted by the police; Jeffrey's pistol was found to be unloaded, and the two men then became warm friends.

When in 1807 the publisher William Power, impressed by the success of George Thomson's collections, proposed a selection of Irish songs, Moore provided words and tunes, with accompaniments by Sir John Stevenson. The *Irish Melodies* began serial publication in 1808, eventually (after a dispute between Power and his brother James over rights) reaching ten numbers and a supplement by 1834. For the purpose, Moore raided the collections made by Edward Bunting (who was much upset), making only minor musical alterations but freely using originally light or comic melodies for new serious words. It was this collection above all which clinched Moore's already enormous popularity. In March 1811 he married Elizabeth (Bessie) Dyke, an Irish actress, and in the same year wrote the text and (with C.E. Horn) music for an unsuccessful comic opera, *M.P. or The Blue Stocking* and published a *Melologue upon National Music*. By now rich and famous, he could command an advance of £3000 for *Lalla Rookh*: the first edition sold out in a fortnight, and it was reprinted six times in as many months. In 1816 he published the first number of *Sacred Songs*, with music selected and composed by himself and Stevenson, and in 1818 there followed the first of *A Selection of Popular National Airs*. In the same year he learnt of his Bermudan deputy's embezzlement, and became liable for the loss of £6000. Refusing help, he retreated to Paris, also visiting Italy, before returning to England in 1822; by the writings of his exile years he was able to settle a reduced debt of £740. He also published lives of Sheridan (1825), Byron (1830) and Fitzgerald (1831). In his latter years, despite the happiness of his marriage and the support of friends who included Byron, Canning, Peel and Russell (who arranged a pension of £3000 for him), he was ill and depressed: all his five children were dead by 1846, and in these last years his mind began to fail.

Byron, who was devoted to him, wrote that 'Moore has a peculiarity of talent, or rather talents, – poetry, music, voice, all his own; and an expression in each, which never was, nor will be, possessed by another' (Journal, 22 November 1813); and Sydney Smith called him, 'a gentleman of small stature, but full of genius, and a steady friend of all that is honourable and just' (*Edinburgh Review*, 1824). In his day, Moore won a vast following for his verses, songs and stories, partly through his personal charm as a reciter and singer; but an age which delighted in national lore and the revelation of folk melody was ready to find potency even in Moore's feeblest verses (Coleridge was a rare dissenter). Abroad, the enthusiasm for Scott and Burns and all things Scottish was easily extended to include Moore as their counterpart, with his apparent embodiment of the Irish soul in verse and song; and though the work includes covert references to Irish patriotism, the orientalism of *Lalla Rookh* played expertly on Romantic sensibilities that were still enraptured by the *1001 Nights* (whose pattern of a narrative framework for interpolated stories, here in verse, Moore copied). Berlioz, who first read Moore's work in translations by Gounet and others, found it full of 'splendid images' (*Mémoires*), and set and often quoted it.

Though not a methodical collector of Irish folk music, nor markedly skilful as an adapter or arranger, Moore did much by his personal qualities to kindle interest in these little-known tunes. As a poet, he appealed to a wide range of taste with the *Irish Melodies*, and the story-poems of *Lalla Rookh* long attracted composers for their simple and exotic subjects and their opportunities for colourful music.

WORKS SET TO MUSIC

musical settings follow each work or portion of work

The Gipsey Prince, op lib: M. Kelly, 1801
M.P. or The Blue Stocking, op lib: C.E. Horn and Moore, 1811
Lalla Rookh, story with 4 interpolated poems (London, 1817): G. Bantock (sym. poem, 1902); F. Clay (choral work, 1877); Félicien David (op, 1859); C.E. Horn (op, 1818); J. Jongen (sym. poem, 1904); A. Rubinstein (op: Feramors, 1863); A.M. Smith (ov., *c*1865); Spontini (tableaux vivants, 1821; op: Nûrmahal, 1822)
'The Veiled Prophet of Khorassan': C.V. Stanford (op, 1881)
'Paradise and the Peri': J.F. Barnett (choral work, 1870); W.S. Bennett (fantasy-ov., 1862); Schumann (choral work, 1841–3); V.A. Zolotaryov (choral work, 1900)
'The Fire-Worshippers': Bantock (choral work, 1892)
'The Light of the Harem': A.G. Thomas (op, 1879)
Songs to Moore poems by Berlioz, Cornelius, Duparc, Hindemith, J. Ireland, A. Jensen, A. Mackenzie, Mendelssohn, H. Parry, Schumann, S.I. Taneyev, F. Walker, P. Warlock, Weber, etc.

EDITIONS AND COLLECTIONS

The melodies were collected and in some cases altered by Moore; the name of the composer of the accompaniment follows each setting.
A Selection of Irish Melodies (Irish trad.): J. Stevenson, nos.8–10 rev. H. Bishop (London, 1808–34, enlarged 4/1859 with accs. by M. Balfe, 8/1893); Glover (Dublin, 1860); rev. and ed. G.A. Macfarren (London, 1859–61)
Sacred Songs (Irish trad.): Stevenson (London, 1816)
A Selection of Popular National Airs: Stevenson, nos.2–6 rev. Bishop (London and Dublin, 1818–28) [incl. Moore's *Melologue upon National Music*, orig. pubd 1811]

BIBLIOGRAPHY

J. Russell, ed.: *Memoirs, Journal and Correspondence of Thomas Moore* (London, 1853–6/*R*)
Notes from the Letters of Thomas Moore to his Music-Publisher, James Power (New York, 1854)
R.E. Prothero, ed.: *The Works of Lord Byron: Letters and Journals* (London, 1898–1901)
S. Gwynn: *Thomas Moore* (London, 1905)
P.H. Muir: 'Thomas Moore's *Irish Melodies* 1808–1834', *The Colophon*, no.15 (1933), Oct
W.F. Trench: *Tom Moore* (Dublin, 1934)
S. MacCall: *Thomas Moore* (London and Dublin, 1935)
J.W. Flannery and J. Harbison: *Thomas Moore, Minstrel of Ireland*(Pinellas Park, FL, 1991) [incl. sound recording]
L. Davis: 'Irish Bands and English Consumers: Thomas Moore's Irish Melodies and the Colonized Nation', *Ariel*, no.24 (1993), 7–25

M. O Súilleabháin: 'All our Central Fire: Music, Mediation and the Irish Psyche', *Irish Journal of Psychology*, xv/2–3 (1994), 331–53

JOHN WARRACK

Moore, Undine Smith (*b* Jarratt, VA, 25 Aug 1904; *d* Petersburg, VA, 6 Feb 1989). American composer. She studied at Fisk University (AB and diploma 1926), Columbia University Teachers College (AM and diploma 1931) and privately with Howard Murphy. A professor at Virginia State University, Petersburg (1927–89), she co-founded and co-directed the university's Black Music Center (1969–72). Her many honours included the Governor's Award in the Arts (Virginia, 1985) and honorary doctorates from Virginia State (1972) and Indiana (1976) universities.

Moore's compositional style is strongly rooted in the tonal tradition and in her spiritual heritage. Many of her choral works set explicitly Christian, often Biblical texts and employ a style derived from southern hymnody. *Who Shall Separate Us From the Love of Christ?*, *Lord, We Give Thanks to Thee* and the seven *Choral Prayers in Folk Style*, intended for liturgical use, reflect her deep religious faith. While spirituals were among her earliest musical memories, her compositional interest in them only took hold once her formal musical education was complete. She notated melodies her mother and father had learned from their parents and referred to them throughout her mature output, most explicitly in her many choral arrangements, but in other works as well, such as the *Afro-American Suite* and the oratorio *Scenes from the Life of a Martyr* based on the life of Martin Luther King.

OLIVIA MATTIS

Moorehead [Moorhead], **John** (*b* Ireland, *c*1760; *d* nr Deal, March 1804). Irish violinist and composer. He received his first musical instruction in Ireland, but went to England when young and was for several years engaged in the orchestras of various country theatres. He was one of the violins at the Three Choirs Festival of 1794, and in 1795, at Thomas Dibdin's invitation, left Manchester to become principal viola and composer at Sadler's Wells Theatre. In 1798 he was engaged in the orchestra at Covent Garden and soon after employed to compose songs and overtures for that theatre. *The Naval Pillar*, one of his more successful works for Covent Garden, contains a tune that became especially popular after being transferred to Thomas Morton's comedy *Speed the Plough* for use as a dance. That tune and the song *The Muffin Man* are still played today, but are rarely attributed to Moorehead. On the whole, his music relies on repetitive melodic elements and tonic–dominant harmonic schemes.

In 1802 Moorehead began to suffer intermittent fits of insanity and finished his scores only by working with collaborators. After committing a series of assaults and property destruction, he was confined successively in Tothill Fields Prison and Northampton House, Clerkenwell. On his liberation he entered the navy as a common sailor, and was quickly promoted to bandmaster, but a short time afterwards he hanged himself in a fit of insanity.

His brother, Alexander Moorehead, was also a violinist of merit and led the orchestra at Sadler's Wells Theatre; he too became insane and died in an asylum at Liverpool in 1803.

WORKS

published and first performed in London, unless otherwise stated

STAGE

all publications are vocal or piano scores; MS librettos in US-SM

LCG – *Covent Garden*

LSW – *Sadler's Wells*

Birds of a Feather, or Buz and Mum (burletta, J. Moorehead), LSW, 25 July 1796; 2 songs (1796)

Alonzo and Imogine; or The Bridal Spectre (pantomimic romance, T.J. Dibdin, after M.G. Lewis: *The Monk*), LSW, 8 May 1797; ov. (Dublin, ?1800)

The Horse and the Widow (farce, 1, T.J. Dibdin, after A. Plumptree's trans. of A. von Kotzebue: *Die Witwe und das Reitpferd*), LCG, 4 May 1799, 1 song (London, 1799)

The Naval Pillar, or Britannia Triumphant (interlude, T.J. Dibdin), LCG, 7 Oct 1799 (1799), lib pubd

The Volcano, or The Rival Harlequins (pantomime, T.J. Dibdin and C. Farley), LCG, 23 Dec 1799, ov. and 2 songs (1799), lib pubd

Speed the Plough (comedy, 5, T. Morton), LCG, 8 Feb 1800, Act 2 dance (originally from The Naval Pillar) arr. as rondo for pf by J. Field (London, 1800)

Boadicea, or The British Amazon (serious pantomime, C.I.M. Dibdin), LSW, 14 April 1800

Old Fools, or Love's Stratagem (burletta, C.I.M. Dibdin), LSW, 14 April 1800

Il Bondocani, or The Caliph Robber (comic op, 3, T.J. Dibdin, after J.-P. Florian: *Fables*), LCG, 15 Nov 1800, ov. and 1 song (1801), lib pubd; collab. T. Attwood

Harlequin's Tour, or The Dominion of Fancy (pantomime, T.J. Dibdin), LCG, 22 Dec 1800 (1800), lib pubd; collab. T. Attwood

Perouse, or The Desolate Island (pantomime, J. Fawcett and G. Colman), LCG, 28 Feb 1801, ov. and 1 song (1801), lib pubd; collab. J. Davy

Harlequin Benedick, or Mother Shipton's Ghost (pantomime, C.I.M. Dibdin), LSW, 29 June 1801, lib pubd

The Cabinet (comic op, 3, T.J. Dibdin), LCG, 9 Feb 1802 (1802), lib pubd; collab. W. Reeve, J. Davy, D. Corri, J. Braham

Family Quarrels (comic op, 3, T.J. Dibdin), LCG, 18 Dec 1802 (?1803), lib pubd; collab. J. Braham, W. Reeve

Harlequin's Habeas, or The Hall of Spectres (pantomime, T.J. Dibdin), LCG, 27 Dec 1802, ov. (1802), lib pubd; collab. J. Braham, J. Davy

See also OTHER VOCAL

OTHER VOCAL

Ballads: Constant Kate (C.J. Pitt) (?1790); Absence (T.J. Dibdin) (?1795); The Gallant Forty-Second (C.I.M. Dibdin), Scots ballad (?1795); Would you hear a lover's ditty? (C.I.M. Dibdin), v, fl/vn, hp, pf (?1795); Ben & Mary (T.J. Dibdin), London, Little Theatre, Haymarket, 2 Sept 1799; Bacchus' Calendar (C.I.M. Dibdin) (London, 1803) [for pantomime The Philosopher's Stone: ? = Harlequin Alchymist, LSW, 1801]

Other songs: The Muffin Man (T.J. Dibdin), London, Little Theatre, Haymarket, 9 May 1797 (?1797); The wind in wild tornadoes roar'd (S.S. Colman, after M. Park's *Travels*) (1799); Secure within her sea-girt reign (T. Dutton), patriotic song, London, Drury Lane, 5 June 1800

INSTRUMENTAL

Polacca, pf, ?1793, inc., *GB-Lcm**

Sonata, pf, 1793, *Lcm**

Merch Megen, rondo, pf (?1795) [Welsh air]

Duo concertante, no.1, 2 vn (1799)

The Favorite Overture to Lodoiska [by R. Kreutzer], arr. pf 4 hands (1801)

Tunes in contemporary collections, incl. Busby's Monthly Musical Journal (1800), Hime's Pocket Book, rec/vn (Dublin, *c*1800)

BIBLIOGRAPHY

BDA; *DNB* (L.M. Middleton); *FiskeETM*; *SainsburyD*

C. Dibdin: *Professional Life of Charles Dibdin* (London, 1803)

T.J. Dibdin: *Reminiscences*, i (London, 1827/*R*), 317ff

C. Dibdin: *Professional & Literary Memoirs*, ed. G. Speaight (London, 1956), 42–3

W.H. HUSK/FRANK KIDSON/LINDA TROOST

Moorish music. *See* MAURITANIA.

Moorman, (Madeline) Charlotte (*b* Little Rock, AR, 18 Nov 1933; *d* New York, 8 Nov 1991). American cellist and performance artist. She studied at Centenary College, Shreveport, Louisiana (BM 1955), and the University of Texas at Austin (1956–7), where she was a cello pupil of Horace Britt. In 1957–8 she began studying with Leonard Rose at the Juilliard School. She played in the Boccherini Players (1958–63) and the American SO (until 1967). Influenced by Yoko Ono, a close friend, in 1963 she founded the annual New York Avant Garde Festival, and in 1964 collaborated for the first time with the composer and video and performance artist Nam June Paik. They interpreted and collaborated on a large number of works diverse in aim, from the *Cello Sonata no.1 for Adults Only* (1965), in which music is associated with sex and violence, to *Global Grove* (1973). Some of these works use non-traditional instruments, as in *TV Cello* (1971), while others juxtapose the human and the technological (*TV Bra for Living Sculpture*, 1969). Moorman's cello performance in Paik's *Opéra sextronique* in February 1967 resulted in her conviction for indecent exposure, an event commemorated by their *The People of the State of New York against Charlotte Moorman* (1977). In such works as Yoko Ono's *Cut Piece* Moorman performed showing her mastectomy scars; on other occasions she played her cello under water, in a gondola or wrapped only in cellophane.

BIBLIOGRAPHY

N.J. Paik and C. Moorman: 'Videa, Vidiot, Videology', *New Artists Video: a Critical Anthology*, ed. G. Battcock (New York, 1978), 121–37

'From Jail to Jungle, 1967–1977: the Work of Charlotte Moorman and Nam June Paik', *The Art of Performance: a Critical Anthology*, ed. G. Battcock and R. Nickas (New York, 1984), 278–88

J. Johnston: 'Remembering Charlotte Moorman', *Village Voice* (10 Dec 1991)

SEVERINE NEFF

Moors [Mors, Morss, de Moer, de Moor]. South Netherlandish family of organists, organ builders and instrument makers. The Lier branch of the family included Mark (i) (*d* Lier, 1525), who built a 'manucordium' in 1508 for the future Emperor Charles V; Hendrik, who built a small organ for Charles in 1517; Mark (ii) (*d* after 1535), who was a member of Charles's chapel; and several organists of St Gummaruskerk: Bernhard (i), Bernhard (ii) (*d* 1558; son of Mark (i)), and Bernhard (iii) (*d* 1597; possibly the son of Bernhard (ii)).

The Antwerp line was founded by Anton (i) (*d* Antwerp, 1539), who was organist of the abbey of St Michiel in the city, as well as a maker of organs and other instruments. He built small organs for the royal chapels in Brussels (1514) and The Hague (1515), and a clavichord for Eleonore of Habsburg, Charles V's sister, in 1516; in 1529 he was working for Margaret of Austria. Of the sons of Anton (i), the organ builder Cornelis (*b* Antwerp, *c*1500; *d* Antwerp, 1557) remained in his home town, but the organ builder Anton (ii) (*b* Antwerp, *c*1500; *d* before August 1562) and the organists Jakob (*b* Antwerp, *c*1515; *d* ?Berlin, between 1585 and 1602) and Hieronymus (*b* Antwerp, 1521; *d* Schwerin, 16 Dec 1598) went to northern Germany. Cornelis built organs for St Michielskerk, Ghent (before 1542), St Walburga, Oudenaarde (1542–3), St Katelijnekerk, Mechelen (before 1543) and elsewhere. Hieronymus was court organist to Duke Albrecht of Mecklenburg by 1538, and also organist of Schwerin Cathedral from 1552. Hieronymus's son Anton (iii) (*b* Schwerin, *c*1555; *d* Rostock, 1619) was organist of the Jacobikirche, Rostock, from 1573 to 1613, as well as a court musician at Güstrow from time to time. Jakob entered the service of the court at Mecklenburg about 1548, became court organist to Elector August of Saxony in Dresden (1554), and moved to Berlin in 1557 to be organist at the court of Elector Joachim II Hector of Brandenburg. Jakob's son Joachim (*b* ?Berlin, *c*1560; *d* after 1605) was court organist, first in Dresden, 1579–81, and subsequently in Berlin. Anton (ii)'s major work was a large new organ for Onze Lieve Vrouw in Dendermonde. He worked also for Duke Albrecht of Mecklenburg, from 1555 to 1557, in Schwerin Cathedral (major repairs and enlargement) and Güstrow Cathedral in 1558, and for Elector Joachim II Hector in Berlin from 1559 to 1560. The specification of the 'Mary Organ' in Berlin suggests that it is also the work of Anton (ii). On the evidence of the Schwerin contract of 1555, Anton (ii) was among those leading Brabantine organ builders who had improved on the indigenous type of instrument by grafting on to it the 'new and strange voices' brought to the Low Countries by the Rhenish masters Hans Suys (*see* SUISSE) and PETER BREISIGER.

BIBLIOGRAPHY

MGG1 (M.A. Vente)

A. Werckmeister: *Organum Gruningense redivivum, oder kurtze Beschreibung des in der Grüningischen Schols-Kirchen berühmten Orgel-Wercks* (Quedlinburg and Aschersleben, 1705); ed. P. Smets (Mainz, 1932)

O. Kade: 'Die Organistenfamilie Mors im 16. Jahrhundert', *MMg*, xxix (1897), 43–5

W. Haacke: *Die Entwicklungsgeschichte des Orgelbaus im Lande Mecklenburg-Schwerin* (Wolfenbüttel, 1935)

H.H. Steves: 'Der Orgelbauer Joachim Wagner', *AMf*, iv (1939), 321–58; v (1940) 17–38, 230–31

J.A. Stellfeld: *Bronnen tot de geschiedenis der Antwerpsche clavicembel en orgelbouwers in de XVIe en XVIIe eeuwen* (Antwerp, 1942)

B. de Keyser: 'Figuren uit vlaanderens orgelhistorie', *De schalmei*, iii (1948), 78

M.A. Vente: *Die brabanter Orgel* (Amsterdam, 1958, enlarged 2/1963)

HANS KLOTZ

Moosburg Gradual (*D-Mu* 2°-156). 14th-century gradual, kyriale, proser, cantional and troper; *see* SOURCES, MS, §II, 8.

Mooser, (Jean Pierre Joseph) Aloys (*b* Fribourg, bap. 27 June 1770; *d* Fribourg, 19 Dec 1839). Swiss organ builder and piano maker. He was the son of the organ builder Joseph Anton Moser (1731–92), of Niederhelfenschwil, St Gallen, who had settled in Fribourg in the 1760s. He studied with his father, who himself had been schooled in the south German organ-building tradition under Johann Michael Bihler of Konstanz, and was thus not a pupil of Silbermann as is sometimes erroneously recorded. Working in Fribourg, he became the best-known Swiss organ builder of the first half of the 19th century. His organs reflect a south German and early Romantic style. The source of his reputation is the large organ in the cathedral of St Nicolas in Fribourg (1824–34), whose Vox humana, with Swell mechanism, aroused special enthusiasm. Its fame, in fact, rests not only on its quality as an instrument, but above all on a pastoral fantasia, the 'Gewitter', by the cathedral organist Jacques Vogt (1810–69), which has remained on cathedral recital programmes.

Mooser was also well known as a piano maker; the Parisian piano maker Erard attempted to interest him in

a collaboration. He had sons who were organ and piano makers, including Joseph, Alexander and Moritz, but their reputations waned after their father's death.

BIBLIOGRAPHY

R.A. Mooser: 'Aloys Mooser, facteur d'orgues à Fribourg', *Étrennes fribourgeoises*, (1935), 119–47
F. Seydoux: *Der Orgelbauer Aloys Mooser (1770–1839): Leben und Werk* (Freiburg, 1995)

FRIEDRICH JAKOB

Mooser, R(obert)-Aloys (*b* Geneva, 20 Sept 1876; *d* Geneva, 24 Aug 1969). Swiss musicologist and music critic. His mother was Russian and his father, Jean-Louis (who worked for a time in St Petersburg), was a son of the organ and piano maker Joseph Mooser (1794–1876). He studied the organ with Otto Barblan and theory in Geneva, and then (1896) composition with Balakirev and orchestration with Rimsky-Korsakov in St Petersburg, concurrently working there as organist at the French Protestant church (1896–1909), music critic of the French periodical *Journal de St-Pétersbourg* and a member of the directorate of the Imperial Theatre (1899–1904). Subsequently he was music critic of the Geneva periodical *La Suisse* (1909–62) and director of Auditions du Jeudi, the Geneva concert series of modern music (1915–21). The independent periodical *Dissonances* which he directed, edited and published (1923–46) was particularly concerned with modern, Swiss and Russian works and strenuously opposed German and Italian fascism during the war. Geneva University awarded him an honorary doctorate in 1956.

Mooser, along with Willi Schuh, was the leading music critic in Switzerland, and in the French-speaking area his fame was comparable to Ansermet's; his criticism showed an independence of all schools and doctrines. He enthusiastically supported Honegger, Frank Martin and Malipiero, and though he never appreciated Schoenberg (whom he compared with Meyerbeer), he nevertheless recognized the importance of such figures as Webern, Apostel, Berg, Lutosławski and Nono. His restrained opposition to Messiaen, Boulez, Stockhausen and serial music of the 1960s showed him (in his 80s) to be open to all contemporary developments and prepared to make a thorough study of music otherwise alien to him. His highly informative studies of Russian music history have become standard works in the subject, and his study of the Genevan composer and violinist Gaspard Fritz gives a multi-faceted account of Genevan musical life from 1750 to 1850.

WRITINGS

Contribution à l'histoire de la musique russe: l'opéra comique français en Russie au XVIIIe siècle (Geneva, 1932, 2/1954)
'Aloys Mooser, facteur d'orgues à Fribourg', *Nouvelles étrennes fribourgeoises*, lxviii (1935), 119–47
'Un musicien espagnol en Russie: contribution à la biographie de V. Martin i Soler et à la bibliographie de ses oeuvres', *RMI*, xl (1936), 432–49
'Violonistes-compositeurs italiens en Russie au XVIIIe siècle', *RMI*, xlii (1938), 309–24; xlviii (1946), 219–29; l (1948), 113–23
Opéras, intermezzos, ballets, cantates, oratorios joués en Russie durant le XVIIIe siècle (Geneva, 1945, 3/1964)
Regards sur la musique contemporaine, 1921–1946 (Lausanne, 1946)
Annales de la musique et des musiciens en Russie au XVIIIme siècle (Geneva, 1948–51)
Panorama de la musique contemporaine, 1947–1953 (Geneva, 1953)
Aspects de la musique contemporaine, 1953–1957 (Geneva, 1957)
Visage de la musique contemporaine, 1957–1961 (Paris, 1962)
'Grétry sur les scènes russes du XVIIIe siècle', *Liber amicorum Charles van den Borren* (Antwerp, 1964), 114–25
'L'apparition des oeuvres de Mozart en Russie', *MJb 1967*, 266–85
Deux violonistes genevois: Gaspard Fritz (1716–1783), Christian Haensel (1766–1850) (Geneva, 1968)
'Un musicista veneziano in Russia: Calterizo Cavos', *NRMI*, iii (1969), 13–23
'Heurs et malheurs du *Prélude à l'après-midi d'un faune* à Saint-Pétersbourg', *Cahiers Debussy*, no.16 (1992), 65–8
Souvenirs: Genève 1886–1896, Saint-Pétersbourg 1896–1909, ed. J. Langendorf (Geneva, 1994)

BIBLIOGRAPHY

SML
W. Schuh and E. Refardt, eds.: *Schweizer Musikbuch*, ii: *Musikerlexikon* (Zürich, 1939), 144 only
M. Mila: 'R.-Aloys Mooser (1876–1969)', *NRMI*, iii (1969), 902–05
A. Jacquier: 'Hommage à Aloys Mooser (1876–1969)', *SMz*, cx (1970), 160–62
C. Tappolet: *La vie musicale à Genève au dix-neuvième siècle (1814–1918)* (Geneva, 1972)
C. Tappolet, ed.: *Correspondance Ernest Ansermet, R.-Aloys Mooser: 1915–1969 ... Suivie d'un hommage à Ernest Ansermet par R.-Aloys Mooser (1969)* (Geneva, 1983)

JÜRG STENZL

Moraes Pedroso, Manuel de. *See* PEDROSO, MANUEL DE MORAES.

Morago, Estêvão Lopes (*b* Vallecas [now in Madrid], *c*1575; *d* probably at Orgens, nr Viseu, after 1630). Portuguese composer of Spanish birth. He studied from 1592 to 1596 with Filipe de Magalhães at the Colégio dos Moços do Coro maintained by Évora Cathedral and received his bachelor's degree on 3 March 1596. On 15 August 1599 he was appointed *mestre de capela* of the cathedral at Viseu, Portugal, probably on the recommendation of the new bishop, who had been a canon of Évora Cathedral. He became a priest and a licentiate before 27 September 1605, when the bishop instituted him in a benefice of S Pedro de Cota, to which a half-pay canonry at the cathedral was added on 5 January 1608. After 25 years as *mestre de capela* he wished to see through the press a substantial amount of his church music, and on 14 January 1626 the Viseu chapter gave him a month's leave to negotiate personally with the royal printer at Lisbon. Unable to secure a favourable contract, he returned to Viseu to supervise the copying of one of the two surviving manuscript collections of his music, the title-page of which is dated 15 August 1628. Immediately afterwards he seems to have left for a short visit to Spain. He then continued as *mestre de capela* until April 1630. Later that year, in a gift copy of Magalhães's *Officium defunctorum*, he signed himself a friar minor, possibly as a result of his retiring to the Franciscan house at Orgens, 3 km from Viseu.

The two surviving manuscript miscellanies of Morago's liturgical music (both in *P-Va*) are the above-mentioned collection dated 1628, which is a Vesperal of 111 folios containing three psalms, 18 hymns and four odd-verse *Magnificat* settings, and a 149-folio *Livro da Coresma* (Coleção 771), which is, however, misnamed, because the 81 compositions in it include in addition to Lenten music various works for Sundays in Advent, Christmas, Purification and the Office of the Dead. 35 motets (28 for four voices, five for five, one for six and one for double choir), eight four-part Christmas responsories, three psalms (two for four voices and one for double choir), 18 four-part hymns and four *Magnificat* settings (three for four voices and one for six) have been edited (PM, ser.A, iv, 1961). The sustained popularity of 12 of Morago's hymns, the texts changed to agree with Urban VIII's revision, can be

demonstrated by their having been copied into 18th-century partbooks (of which only the tenor book is now extant, at Viseu). The second of his invitatories for Christmas matins, *Christus natus est nobis*, survives at Viseu with an added continuo part. But like his teacher and his Portuguese contemporaries Brito, Cardoso and Lobo, he always remained too much the Peninsular conservative to write for continuo, to forgo imitation and the equality of the voices or to venture far into chromaticism. For dramatic effect, however, he did place adjacent to each other chords as disparate as those of G minor and E major and B♭ and A major. To add to the harmonic tension he frequently changed accidentals in successive imitative entries (occasionally he wrote an inverted final entry). Many chordal sequences are found in his more expressive motets, as also are chains of suspensions and passing and changing notes. Occasionally he mixed the extremes of fast and slow motion in the same motet, and six of his eight Christmas responsories are in fast triple metre. His shorter motets are frequently monothematic. He sometimes confirmed his endings with long pedals. Despite the triple canon closing his *Magnificat* on the 8th tone he could not begin to match the contrapuntal pyrotechnics of his Spanish contemporaries Vivanco and Aguilera de Heredia; nor was he fastidious about avoiding forbidden consecutives.

BIBLIOGRAPHY

M. Joaquim: *Em louvor do grande polifonista Estêvão Lopes Morago* (Oporto, 1948)
M. Joaquim, ed.: Introduction to *Estêvão Lopes Morago: varias obras de música religiosa 'a cappella'*, PM, ser.A, iv (1961)

ROBERT STEVENSON

Moral, Pablo del (*fl* 1765–1805). Spanish violinist and composer. In 1777 he was violinist at the royal chapel of St Cajetan in Madrid; by then he had also been standing in for more than eight years for violinists attached to the theatrical companies of Madrid. In 1778, after public competition, he was officially named 'violinist of the Madrid theatres', and about the same time began to compose *tonadillas*. In 1790, again after public competition, he was appointed 'composer to the theatres of Madrid', with the responsibility of composing 40 *tonadillas* each year 'as well as everything else needed in the way of music'. In March 1792 he was obliged to abandon the post for reasons of health, but by April 1797 he was able to resume. In 1804 a new post of theatre composer was created, identical with Moral's, and awarded to the Italian G.M. Francesconi, a mediocre but conceited composer, much given to intrigue; Moral, affronted, resigned on 17 April 1805 and disappeared from public life.

In Moral's time the *tonadilla escénica* lost its directness and simplicity, often becoming a miniature comic opera with Italianate music. Subirá published one of his *tonadillas, La ópera casera* (1799), in which there is some virtuoso vocal writing entirely operatic in character. About 150 of his *tonadillas* survive, as well as an opera *La dama inconstante*, several *sainetes*, other theatre music and a symphony (*E-Mm*; symphony ed. in The Symphony 1720–1840, ser. F, iv, New York, 1981); he also composed sacred music, of which two masses, two Compline settings, a *Salve regina* and a litany are known (*MO*).

BIBLIOGRAPHY

LaborD
J. Subirá: *La tonadilla escénica* (Madrid, 1928–30)
J. Subirá: *La tonadilla escénica: sus obras y sus autores* (Barcelona, 1933)
J.A. Shadko: Introduction to *The Symphony in Madrid: Seven Symphonies*, The Symphony 1720–1840, ser. F, iv (New York, 1981)
J.B. Varela de Vega: 'Dos tonadillas de Pablo del Moral en el archivo de música de la Catedral de Valladolid', *RdMc*, xv (1992), 221–30

JOSÉ LÓPEZ-CALO

Morales, Cristóbal de (*b* Seville, *c*1500; *d* ?Marchena, between 4 Sept and 7 Oct 1553). Spanish composer. He is widely recognized as the first major composer from the Iberian peninsula and the most important figure in early 16th-century Spanish music.

1. LIFE. Morales's birthdate is traditionally given as around 1500. The addition of the adjective 'hyspalensis' after his name in numerous documents indicates that he was born in Seville. In his 1544 publication of 16 masses the composer demonstrated pride in his origins by identifying himself as 'Christophorus Morales Hyspalensis', not only in the dedications but at the head of each mass as well. Of his family all that is known is that he had a sister and that their father was dead by the time of her marriage in 1530. Candidates for relatives of the composer in Seville include a Cristóbal de Morales who was a singer of the Duke of Sidonia in 1504, Alonso de Morales, treasurer of the cathedral in 1503, Francisco de Morales (*d* 1505), a canon, and Diego de Morales, the cathedral notary in 1525.

There is no documentary evidence that Morales was a chorister in Seville; but if he was trained there, his musical influences would have included Francisco de Peñalosa, Pedro de Escobar, master of the choirboys from 1507 to 1514, and Pedro Fernández, who succeeded Escobar as *maestro de capilla* in 1514 and remained in the post for 35 years. Certainly Peñalosa's compositional technique resembles that of Morales, and Escobar's motet *Clamabat autem mulier*, a specifically Sevillian work, is cited by Morales in his own setting of that text. Morales's education clearly went beyond the practical musical training of a chorister. He claimed to have studied the liberal arts from early on, and Nicolas Antonio, in *Biblioteca hispana*, referred to him as *musicae artis magister*; the fluent command of Ciceronian Latin demonstrated in his prefaces and dedications (assuming that he wrote them himself) also attests his learning.

Beginning in 1522 there are three references to a Cristóbal de Morales in the chapter acts of Seville, one of which indicates that he was an organist. If Morales was in Seville until his appointment at Avila in August 1526, he was surely present at the wedding of Charles V to Isabella of Portugal on 10 March 1526, which would have presented an early opportunity to meet Gombert, a composer with a style similar to his and with whom he shared a high number of publications.

A now lost reference in the chapter acts of Avila Cathedral listed his appointment as *maestro de capilla* on 8 August 1526 with an annual salary of 37,500 maravedis (100 ducats), but by February 1529 he had transferred to Plasencia with a much higher salary (60,000 maravedis) and a half-prebend. On 4 February the Plasencia chapter granted him a month's leave to attend his sister's wedding in Seville and 40 gold ducats to defray the costs of her

dowry. Morales overstayed his leave, and his salary was temporarily suspended on 31 March. By 9 December 1531 he had resigned the post.

Between January 1532 and May 1534 Morales's whereabouts are unknown. He may have gone to Naples, where the viceroy was Pedro de Toledo, whose daughter Eleanor became the wife of Cosimo I de' Medici, the dedicatee of Morales's first book of masses. Three documents place him in Rome as 'presbyter toletanus' in May and December 1534. He is identified as a chaplain of Fernando de Silva, Count of Cifuentes and imperial ambassador to the Holy See. The count was a poet, attuned to the new style of lyric poetry cultivated by Boscán, and his connection with the composer may be behind the few secular works Morales wrote.

Morales joined the papal chapel on 1 September 1535, though his name does not appear in the chapel diaries until 23 October, with the notation that he had arrived from Naples. In his dedication of the second book of masses to Pope Paul III, Morales mentioned that he owed his appointment to the personal interest of the pope. Under Paul III (1534–49) membership of the chapel increased from 24 to 33 singers and their salaries were raised. Morales's monthly salary was 8 ducats and he was given a servant and, for long journeys, a horse. In order to share in the gifts from which the choir benefited beyond their regular salary, Morales paid 10 ducats into the chest on the day of his admission. The pope undertook a number of travels during Morales's first term in the chapel; although the composer was not among the singers who accompanied Paul to Viterbo in September 1536, he did take part in the journeys to Piacenza and Nice in 1538 and to Loreto in 1539. In addition there were opportunities to sing for such illustrious visitors as Emperor Charles V (in April 1536). It may be inferred that he was a tenor.

In 1536 Morales was granted a pension on the resignation of an unnamed benefice (only the *rubricella* remains), as well as benefices in Avila, Cartagena, Segovia and Sigüenza; by January 1537 he had collated at least those in Avila and Cartagena. He had a benefice in the Villa de Gibraltar, which he resigned to Miguel López in 1537, and in 1539 the pope granted him benefices in Seville and Orense; a record of collation exists for the Orense benefice. A papal letter making him technically a nobleman, as count of the papal palace, has been viewed as a mark of special favour, but such letters were granted routinely to papal chaplains to allow them to collate benefices restricted to the nobility.

On 4 April 1540, having served five years in the choir, he was entitled to a leave of ten months, and he left for Spain. Of his movements in Spain there is no trace; he was apparently back in Rome by 25 May 1541, when the singers' box came to him in rotation, but according to the chapel diaries he was not singing regularly again until 25 August. His second term in the chapel saw the publication of a great deal of his music as well as journeys to Bologna in August 1541, Perugia in August 1542, Castro in January 1543, and an extended sojourn in Bologna and Busseto beginning in February 1543. On 15 May 1543 he obtained a month's leave to travel to Genoa. The purpose of this journey is unknown; perhaps Morales was seeking an appointment as imperial *maestro de cappella*, but it is also possible that the trip had to do with his services to the Count of Cifuentes, since he had remained a member of the count's *familia*.

The Sistine diaries show that Morales had been plagued by intermittent bouts of ill-health since 1535, but these grew more frequent and prolonged during his second term. The journey to Bologna, Busseto and Genoa aggravated his condition, and resulted in several absences from the choir in 1543–5. On 1 May 1545 Morales was granted a second leave of ten months. He sems to have left the door open for a return, since the copy of the constitutions of the choir, completed in November 1545, has a line for his signature.

He may have been in Seville at the beginning of his leave, since Francisco Guerrero, in his *Viage de Hierusalem* (1590) wrote that he studied with Morales in Seville when he was 18. By August, however, Morales had been appointed *maestro de capilla* at the cathedral of Toledo, with a salary of 43,000 maravedis. The salary, although larger than that given to any previous Toledo *maestro de capilla*, was little more than what he had earned at Avila and considerably less than his salary at Plasencia nearly 15 years before. Morales was obliged to board the choristers and he fell into debt. On 22 September 1546 he sent one Juan de Castro to Zaragoza to collect monies due from the sale of his 1544 books of masses (sent from Rome) and to sell off any copies remaining in the stock of the book dealer Juan de Cepero (Reynaud, 1996, p.113). But he soon became gravely ill, and on 9 August 1547 he resigned the position.

After Toledo, Morales returned to Andalusia. Juan Bermudo, in *El arte tripharia* (1550), described him as *maestro de capilla* of the Duke of Arcos at Marchena, a post he held from 1548 to 1551; in 1550 Morales wrote a commendatory letter for the second edition of Bermudo's *Declaración de instrumentos musicales*. On 27 November 1551 Morales was appointed *maestro de capilla* to the cathedral of Málaga, but problems with singers not used to his perfectionist demands began a week after his appointment, necessitating reprimands and fines from the canons. A week before Christmas he moved into a house provided by the chapter, where presumably he was in charge of boarding the unruly choristers. When the post of *maestro de capilla* opened up again at Toledo in August 1553, Morales wrote to the chapter asking to be considered. Some of the canons, as well as the school master, were opposed to his return, and although he was by this time widely recognized as one of the foremost composers in Europe, his fame was regarded as no substitute for management skills, and the chapter required him to stand trial in open competition. Morales submitted his application on 4 September 1553, but by the beginning of October he had died.

The restlessness of Morales's career and the tone of the various admonishments he received indicate that, quite apart from his ill-health, he was a man who did not easily co-exist with mediocrities. It could not have escaped him that his skills as a composer were superior to those of virtually every one of his contemporaries. In his work he lays deliberate claim to be the true successor of Josquin and, while fully appreciated by the Andalusian nobility, he may well have struck the bureaucracy as imperious and arrogant.

2. Posthumous reputation. Morales's own self-assessment is confirmed by his reputation in the decades after his death, as his music spread through France, Germany, Italy, the Low Countries and Spain, as well as to the Americas. As early as 1559 his music was sung in

Mexico in the commemorative service for Charles V (noted in Francisco Cervantes de Salazar, *Túmulo imperial*, Mexico, 1560). In 1583 his *Missa cortilla* and motet *Andreas Christi famulus* were sung at Luanda, the newly founded capital of Angola, by native singers (*Monumenta missionaria africana*, 1954). His music dominated the repertory of Cappella Sistina manuscripts copied by Johannes Parvus during the pontificate of Paul III, and Morales is the only composer represented by all liturgical genres in these sources. His works appeared in more than 70 prints before 1600, and his international popularity makes his bibliography more similar to that of Lassus than to those of Victoria or Guerrero. His motets were parodied in masses by Guerrero, Ceballos, Victoria and Rogier. The long list of theorists who cited his works as technical models includes Bermudo and Francisco de Montanos in Spain, Zacconi, Artusi, Baccusi, De Grandis, Bonini and Cerone in Italy, and Antonio Fernandes, João Álvarez Frouvo and Manuel Nunes da Silva in Portugal. His music remained in the repertory of the papal chapel as well as in churches in Spain and the Americas into the 18th century.

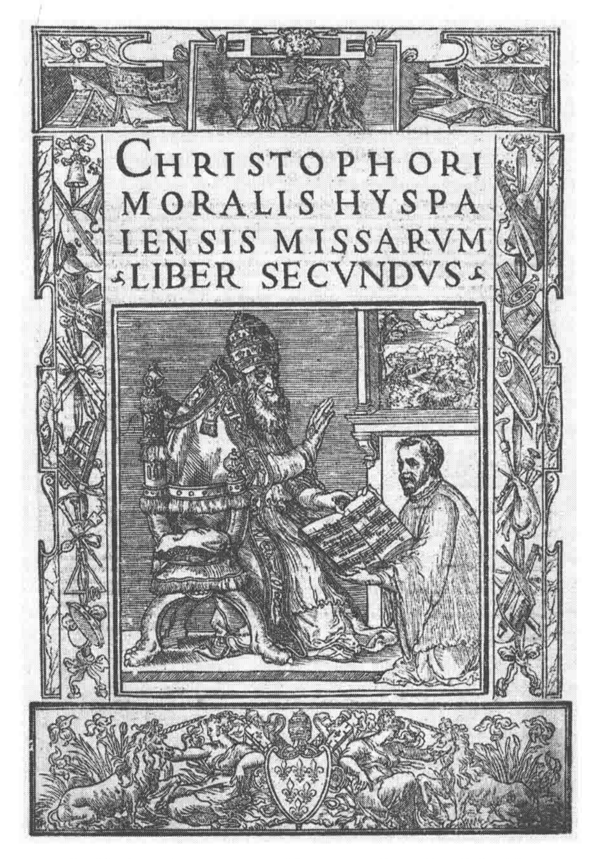
In the early 18th century Andrea Adami da Bolsena (1711) listed Morales as the most important composer in the papal chapel between Josquin and Palestrina; Adami particularly praised the masses: for their polish, their learned contrivance and their elevated style. He called Morales's *Lamentabatur Jacob* the most precious work in the Cappella Sistina archives, referring to it as 'a marvel of art'. Fornari (*Narratione istorica*, MS, *I-Rvat*, 1749), discussing Palestrina's text setting in the *Missa Papae Marcelli*, praised Morales as the composer who first showed how to set words intelligibly in a contrapuntal fabric. Juan Bermudo, himself a Spaniard, called Morales 'the light of Spain in music', but at the same time listed 'the excellent Morales' together with the 'profound Gombert' as foreign. In his *Declaración de instrumentos musicales* (1555), he said that he regarded 'our Morales as a foreign composer because, although his music possesses the charm and pleasing sound of Spanish music, yet at the same time it does not lack the profundity, the technical skill and the artifice of foreign music'. Morales generally avoided the melodic and contrapuntal turns that mark much of the music of the *Cancioneros* as distinctively Spanish, even though in his setting of Boscán's *Si no's uviera mirado* he shows supreme command of that idiom as well. Although late 19th-century historians saw Morales through Wagnerian and Cecilian eyes, many of his works were published in modern score. Eslava and Pedrell did him disservice by attributing to him Victoria's motet *O vos omnes*, which they called Morales's most typical work (Pedrell discovered his error when he came to edit the works of Victoria).

3. Works. Almost all Morales's works are sacred. His earliest dated composition is the six-part motet *Jubilate Deo omnis terra*, written for the peace celebration at Nice in June 1538. The motet is based on a plainchant ostinato to the word 'gaudeamus' while the other voices discourse on the merits of the pope, emperor and king. The work invites comparison with Josquin's *Missa 'Gaudeamus'*, which is built largely on ostinatos on the same motif. Among Morales's other occasional compositions is the six-part motet *Gaude et laetare ferrariensis civitas*, sung at Ferrara Cathedral on Sunday 9 March 1539 to celebrate the elevation of Ippolito II d'Este to a cardinalate.

Morales's first published works are two motets included in Moderne's *Motetti del fiore* (RISM 1539[11]) and a madrigal, *Ditimi o s'io no*, in Arcadelt's fourth book of madrigals (RISM 1539[24]). A year later three of his masses were published by Scotto in Venice (RISM 1540[3-4]). For the next two decades a steady stream of his music flowed from publishers in Lyons, Wittenberg, Nuremberg, Augsburg, Antwerp, Milan, Rome and Venice.

Morales's style includes some distinguishing characteristics which are not to be found in the later 16th-century style as codified in the works of Palestrina. Bermudo called particular attention to Morales's occasional use of a diminished triad in root position on a relatively strong beat, a trait which now, given the uncertainty regarding the use of accidentals in 16th-century music, might be subject to 'correction' if it were not for Bermudo's authority and citation of example. Other 16th-century theorists who cited Morales as an authority for procedures that could not be justified from the works of Palestrina are Artusi in *L'arte del contrappunto*, 1586, and Zacconi in *Prattica di musica*, 1596.

(i) Masses. 16 masses by Morales were published by Valerio Dorico in Rome in 1544 in two volumes printed at the composer's request and under his supervision (several had appeared already in anthologies issued by Scotto between 1540 and 1543). The first volume was dedicated to Cosimo I de' Medici, and the second to Pope Paul III (see illustration). The volumes were planned together, and were modelled on Antico's *Liber quindecim missarum* (RISM 1516[1]; for illustration *see* Antico,



Cristóbal de Morales presenting his work to Pope Paul III: title-page from 'Missarum liber secundus' (Rome: Dorico, 1544)

ANDREA). Morales apparently intended to establish his primacy as a mass composer and to attract the prestigious patronage of the dedicatees.

Seven other masses survive in manuscript (of one, *Missa 'Benedicta es caelorum regina'*, only the altus is extant). Three of them are early works, but the *Missa cortilla* and the four-voice *Missa pro defunctis* are late works, composed after his return to Spain in 1545. The *Missa 'Tristezas me matan'* appears also to be a mature work. On the basis of the single remaining voice it is difficult to assess the style of the six-voice *Missa 'Benedicta es'*, but it also appears to be a mature work. Of the masses Morales chose to publish, only the *Missa 'Mille regretz'* is based on a secular model (the *Missae 'L'homme armé'*, given the crusading origins of the tune, are a special case).

For Book I Morales chose his most 'modern' works, and those that had a certain popular appeal (his judgment is confirmed by the later transmission of these pieces). With these masses Morales presents himself as Josquin's true heir. The opening work is the *Missa de Beata Virgine*, which is almost ostentatiously modelled on Josquin's work (McFarland, 1999), and the spirit of Josquin pervades many of the remaining masses (the five-voice *Missa 'L'homme armé'*, for example, is in the 6th mode like Josquin's famous *Missa 'L'homme armé' sexti toni*). The second mass, *Aspice domine*, may be read as a continuation of the book's dedication, asking Cosimo I to come to Morales's rescue and hinting at the strife and demoralization of the college of singers in Rome.

For Book II, dedicated to the musically sophisticated Paul III, the composer selected works more full of contrapuntal artifice, some with vestiges of isorhythm in them and not a single one on a secular model. The motets that serve as models for the three parody masses in Book II come from the repertory of the papal chapel itself. The masses left in manuscript include Morales's only masses based on Spanish subjects, and these, for the most part, show archaic traits that mark them as early works. The transmission of the late *Missa pro defunctis* is extremely complex, suggesting that Morales did not live to edit the work to his satisfaction.

(ii) Magnificat settings. Morales's *Magnificat* settings were his most popular works, but they are the most problematic in terms of reception history. All evidence indicates that they were written for the papal chapel, where the practice was to sing the entire canticle in polyphony. Five of them were published in this manner by Scotto in Venice in 1542 and by Rener in Wittenberg in 1543, and the entire series was copied into manuscript this way in 1576 (*I-Rvat* C.S. 21). The *Magnificat* settings are basically in four voices, with the plainchant appearing in different parts in the different verses, although a few verses in two or three voices make no use of the plainchant. Morales achieves an astonishing variety of textures through subtle changes in scoring, and each canticle ends with an impressive 'sicut erat' where the scoring is expanded by canonic voices. The final verse is preceded in the first *Magnificat* setting by a 'gloria Patri' in sesquialtera.

As Morales was preparing to leave Rome, he took the extraordinary step of publishing his *Magnificat* settings as a double series, dividing them into 16, one series setting the even verses and the other the odd verses. Commercially this made sense, since the *Magnificat* setting was sung *alternatim* outside the papal chapel, but musically it remains a dismaying act perpetrated by the composer on some of his greatest music. Still, even in their mutilated state the *Magnificat* settings went through a large number of editions and manuscript copies well into the 18th century (and they are misleadingly published in this form in the complete edition). Some of the *Magnificat* settings had ad libitum voices added to some sections by Palestrina and Soriano. The additions are interesting as examples of contrapuntal skill and as signs of homage to Morales, but they add nothing to what he wrote.

(iii) Motets, Lamentations and Officium defunctorum. Not counting individual motet *partes* and a section of the five-voice *Missa 'L'homme armé'*, anthologized as separate works, or sections from the *Officium defunctorum* copied separately, there are 88 motets with secure ascriptions to Morales, the great majority (54) being for four voices. In this respect Morales presents a more old-fashioned profile than Gombert or Clemens. Apart from the two ceremonial works, *Iubilate deo* and *Gaude et laetare*, all his motet texts are sacred if not strictly liturgical. There are settings of antiphons, responsories, a hymn, psalms and gospel lessons, but there are also compilations often consisting of a series of antiphons strung together to produce a longer text, as in the impressive six-voice *Veni domine*. In the responsory settings Morales followed the tradition established during his lifetime of setting the text in two *partes* and repeating the concluding music of the first part at the end of the second.

Like Gombert, Morales avoided the duet structure of the Josquin generation, and wrote instead a relatively dense stream of polyphony. But through slight reductions in scoring, occasional use of homophonic passages, melodic repetition and careful attention to the text setting (an aspect not immediately apparent in the text underlay of the *Opera omnia*), he achieved a rhetorical clarity in the presentation of the text unmatched by most of his contemporaries with the exception of Rore, with whom he shared the admiration of theorists in this respect as well as some conflicting attributions. An unusually large number of Morales's motets, including such impressive works as *Emendemus in melius*, the five-voice *Andreas Christi famulus* and the six-voice *Veni domine*, are polytextual, built on an ostinato cantus firmus with its own text. These works are both his most idiosyncratic and his most 'modern' works.

The matter of conflicting attributions in Morales can be extremely difficult because often the only sources ascribing pieces to him are very late. Typical is the case of *Clamabat autem mulier*, printed in Rore's third book of motets (RISM 1549[8]) without attribution, but ascribed to Morales in two late manuscripts (*E-Tc* 17 and *P-Pm* 40). The text of the motet was unique to the liturgy of Seville (the only other settings are by Escobar, Ceballos and Guerrero), strongly supporting Morales's authorship.

The Lamentations and the *Officium defunctorum* present a far more austere aspect than the motets. In the Lamentations, Morales made much use of simple *falsobordone*, and in the *Officium defunctorum* he wrote extremely simple counterpoint that allows the plainchant melodies to be heard. The music of the *Officium defunctorum*, which may be an early work, adheres closely to Spanish traditions, as does the late Requiem, while the five-voice Requiem presents a mixture of Spanish

and Roman traditions in its choice and treatment of chants (see Wagstaff, 1995).

(iv) Secular works. Morales left barely half-a-dozen secular works, two of which survive only in intabulation. Two Italian madrigals, *Ditimi o si o no* on a unique translation of a French poem by François I, and *Quando lieta sperai* on a sonnet by Anguisciola, show a supreme command of the style of the early and middle-period madrigal. The transmission of *Quando lieta sperai*, first published anonymously in Rore's third book of madrigals and identified as Morales's only by Vicenzo Galilei later in the century, led scholars to attribute it to Rore at first, but its clef combination is utterly unlike any work of Rore's and its transmission pattern parallels that of *Clamabat autem mulier*. Similarly, the villancicos *Si no's uviera mirado* and *Juicio fuerte sera dado* reveal that Morales was equally at home in the specifically Spanish stylistic world of the cancioneros. *Quando lieta sperai* was used as a model by Lassus for a *Magnificat* setting and was clearly held in high regard. Morales obviously saw himself as Josquin's successor, and as the most important composer of sacred music in his generation. Contemporary theorists and later historians appear to agree.

WORKS

For full list of intabulations see *BrownI*.
Edition: *Cristóbal de Morales: Opera omnia*, ed. H. Anglès, MME, xi, xiii, xv, xvii, xx, xxi, xxiv, xxxiv (1952–) [A]

MASSES

Missarum liber primus (Rome, 1544) [1544a]
Missarum liber secundus (Rome, 1544) [1544b]
Others in *E-GRcr, MA, Mmc, Tc, TZ, Vcp*; *GCA-Gc*; *I-Ma, Rvat*
Missa 'Aspice Domine', 4vv, 1544a; A xi, 35 (on Gombert's motet; different Ag II in *E-Mmc*)
Missa 'Ave Maria', 4vv, 1542[3], 1544b; A xv, 32
Missa 'Ave maris stella', 5vv, 1544a; A xi, 104 (canonic)
Missa 'Benedicta es caelorum regina', 4vv, 1544b; A xv, 1 (on Josquin's motet, with references to Mouton)
Missa 'Caça', 4vv, *Mmc* (with different Ag), *TZ, Vp, P-Pm*; A xxiv, 1 (quotes from ensalada by M. Flecha (i))
Missa cortilla, 4vv, *E-Mmc, Tc* (lacks Ag II); A xxiv, 18
Missa de Beata Virgine, 4vv, 1540[4], 1544a; A xi, 1
Missa de Beata Virgine, 5vv, 1540[3], 1544b; A xv, 66
Missa 'Desilde al cavallero', 4vv, *I-Ma*; A xxiv, 58 (on popular Sp. song)
Missa 'Fa re ut fa sol la' [= Missa cortilla]
Missa 'Gaude Barbara', 4vv, 1544b; A xxi, 34
Missa 'L'homme armé', 4vv, 1544b; A xxi, 67
Missa 'L'homme armé', 5vv, 1540[3], 1544a; A xi, 193
Missa 'Mille regretz', 6vv, 1544a, *Rvat* (with different San, Ag I, III); A xi, 238; xxiv, 123 (on Josquin's chanson)
Missa pequeña [= Missa 'Caça']
Missa pro defunctis, 4vv, *E-Vp*; ed. in Musica liturgica, ii/1 (Cincinnati, 1960), Musica hispana, B/iii (Barcelona, 1975)
Missa pro defunctis, 5vv, 1544b; A xv, 114
Missa 'Quaeramus cum pastoribus', 5vv, 1543[1], 1544a; A xi, 148 (on Mouton's motet)
Missa 'Quem dicunt homines', 5vv, 1544b; A xxi, 89 (on Richafort's motet)
Missa 'Si bona suscepimus', 6vv, 1544a; A xi, 274 (on Verdelot's motet)
Missa 'Tristezas me matan', 5vv, *I-Rvat*; A xxiv, 83 (on popular Sp. song)
Missa 'Tu es vas electionis', 4vv, 1544b; A xxi, 1 (tenor mass on versicle from M. de Eguía, Liber processionarius, Alcalá, 1526)
Missa 'Ut re mi fa sol la', 4vv, *E-GRcr, Mmc, TZ* (with addl. Osanna), *GCA-Gc*; A xxiv, 36
Missa 'Vulnerasti cor meum', 4vv, 1542[3], 1544a; A xv, 70 (on ?Févin's motet)

MAGNIFICAT, LAMENTATIONS

Magnificat ... liber primus (Venice, 1545), tones 1–8 in divided series [1545]

Magnificat primi toni, 3–6vv, 1542[9], *E-Tc* (different Anima mea and Quia respexit), *P-Cug* (different Suscepit); A xvii, 1 (odd), 8 (even)
Magnificat secundi toni, 3–6vv, 1542[9], *I-Rvat* C.G. (Suscepit with opt. added parts by Soriano and Palestrina); A xvii, 17 (odd), 25 (even)
Magnificat tertii toni, 2–6vv, 1545, *Rvat* C.G. (Esurientes, Sicut locutus, Fecit potentiam with opt. added parts by Palestrina); A xvii, 34 (odd), 41 (even)
Magnificat quarti toni, 3–6vv, 1542[9], *Rvat* C.G. (Sicut erat with opt. added parts by Palestrina); A xvii, 50 (odd), 57 (even)
Magnificat quinti toni, 4–6vv, 1545; A xvii, 65 (odd), 75 (even)
Magnificat sexti toni, 2–4vv, 1542[9], *Rvat* C.G. (Esurientes with opt. added part by Palestrina); A xvii, 84 (odd), 91 (even)
Magnificat septimi toni, 4–6vv, 1542[9]; A xvii, 100 (odd), 109 (even)
Magnificat octavi toni, 4–6vv, 1545; A xvii, 119 (odd), 126 (even)

Lamentationi, 4–6vv (Venice, 1564) (4 by Morales; 5 others attrib. Morales are by C. Festa); ed. in Watkins
Lamentations, 5vv, Puebla Cathedral, Mexico (with prologue: Et factum est post capitem)

MOTETS ETC.

Accepit Jesus panes, 4vv, *E-E, Vp*; A xx, 10
Ad tante nativitatis, 4vv, *Tc*; A xxxiv, 19
Agnus redimit ovis, 4vv, *Tc* 21
Andreas Christi famulus (2p. Videns Andreas), 5vv, 1556[6]; A xiii, 157
Andreas Christi famulus (2p. Dilexit Andream), 8vv, 1564[1]; A xxxiv, 102
Antequam comedan suspiro (2p. Nonne dissimulavi), 4vv, 1541[4]; A xiii, 42
Apostole Christi Jacobe, 4vv, *V*; A xxxiv, 64
Asperges me, Domine, 4vv, in C. de Morales: Missarum liber primus (Lyons, 1545); A xxxiv, 10
At ille dixerunt (2p. of Cum natus esset Jesus)
Ave Domine Jesu Christe (2p. Ave domine, 3p. Ave domine), 4vv, 1543[5]; A xx, 22
Ave Maria, gratia pleni, 5vv, *Sc, I-Rvat*; A xiii, 75 (fuga in subdiapason)
Ave regina caelorum, 5vv, *E-Vp*; A xiii, 132 (fuga in subdiapason)
Beati omnes (2p. Ecce sic benedicetur), 6vv, 1553[6]; A xx, 153
Candida virginitas (2p. Quae meruit), 4vv, 1543[5]; A xx, 70
Christus resurgens (2p. Mortuus est), 5vv, *A-Wn*; A xx, 107
Circumdederunt me, 5vv, *E-Tc*; A xxxiv, 88
Clamabat autem mulier Chananea, 5vv, *Tc*; A xiii, 96 (also attrib. Rore)
Clementissime Christi confessor (2p. Sancte pater Aegidi), 4vv, 1543[5]; A xx, 94
Conceptio tua genetrix virgo, 6vv, *Vp*
Cum natus esset Jesus (2p. At ille dixerunt; 3p. Et ecce stella), 1541[3]; A xiii, 79 (2p. pubd separately 1549[14])
Descendit angelus, 4vv, 1552[35]; A xxxiv, 127 (intabulation)
Dixit Dominus, 4vv, *Mmc* 13230
Domine Deus, Agnus Dei, 3vv, 1549[14]; A xxxiv, 1
Ecce virgo concipiet, 4vv, *Sc*; A xiii, 8
Egredientem de templo, 4vv, *Tc* 21
Emendemus in melius, 5vv, *E*; ed. in HAM, i (1946), 138; A xxxiv, 73
Exaltata est sancta Dei genetrix (2p. Virgo prudentissima), 6vv, *I-Rvat*; A xiii, 174
Gaude et laetare ferrariensis civitas (2p. Jubilemus Hippolyto), 6vv, 1549[3]; A xiii, 192
Gloriosus confessor Domini (2p. Et ideo cum Christo), 5vv, *E-Tc*; A xx, 139
Hi sunt olivae duae, 4vv, *Tc* 25
Hoc est praeceptum meum, 5vv, *Vp*
Hodie si vocem eius, 4vv, Puebla Cathedral, Mexico (part of Officium defunctorum)
Inclina, Domine, aurem tuam (2p. In die tribulationis; 3p. Confitebor tibi), 4vv, 1541[4]; A xiii, 48 (2p. pubd separately 1549[13])
In illo tempore assumpsit Jesus, 4vv, *GRcr, Tc*; A xxxiv, 39
In illo tempore cum turba plurima, 4vv, *GRcr, Tc*; A xxxiv, 27
In illo tempore dixit Jesus modicum (2p. Dicebant ergo), 4vv, 1543[5]; A xx, 40
In illo tempore stabant autem, 4vv, 1543[5]; A xx, 76
Inter natos mulierum (2p. Fuit homo), 4vv, 1543[5]; A xiii, 69

Inter vestibulum et altare, 4vv, *Mmc*, *I-Rvat*; A xiii, 24
Israel es tu, Rex Davidis, 4vv, *E-Tc* 22
Jam non dicam vos servos, 4vv, 1539[11]; A xx, 50
Jubilate Deo omnis terra (2p. O felix aetas), 6vv, 1542[5]; A xiii, 184
Lamentabatur Jacob (2p. Prosternans se Jacob), 5vv, 1543[3]; A xiii, 102
Manus tuae Domine, 5vv, *Ac*, *E*; A xxxiv, 130
Miserere nostri Deus (2p. Innova signa), 4vv, 1543[5]; A xx, 55
Missus est Gabriel (2p. Que cum audisset), 4vv, 1542[3]
Nobis datus, nobis natus, 4vv, *Tc*
Noctis recolitur, 4vv, *Sc* (inc.), *Tc*
O crux, ave, spes unica, 4vv, *E*; A xx, 103
Officium defunctorum, 4vv, *Ac*, *GRcr*; ed. F. Pedrell, Hispaniae schola musica sacra, i (Barcelona, 1894)
O Jesu bone (2p. O Jesu bone), 4vv, 1545[2]; A xx, 14
O magnum mysterium, 4vv, *Mmc*, *Vp*; A xx, 7
O sacrum convivium (2p. Mens impletur), 5vv, *A-Wn*, *E-Mmc*, *Tc*, *Vp*, *I-Rvat*; A xiii, 115
Pastores, dicite, quidnam (2p. Infantem vidimus), 4vv, 1546[9]; A xiii, 12
Pater noster (2p. Ave Maria), 5vv, *Rvat*; A xx, 117
Peccantem me quotidie, 4vv, *E-Vp*; A xxxiv, 30
Per tuam crucem (2p. Miserere nostri), 4vv, *Tc*, *Vp*; A xiii, 36
Puer natus est nobis, 3vv, 1543[6]; A xx, 1
Puer qui natus est, 5vv, 1541[3]
Quanti mercenarii (2p. Pater peccavi), 6vv, 1558[4]; A xiii, 166
Quod Eva tristis, ?4vv, *Sc* (inc.)
Quoniam Deus magnus, 4vv, Puebla Cathedral, Mexico (part of Officium defunctorum)
Quoniam ipsius est mare, 4vv, Puebla Cathedral, Mexico (part of Officium defunctorum)
Regina caeli, laetare, 4vv, *Tc*, *Vp*; A xiii, 66
Regina caeli, laetare, 5vv, *Tc* 21
Regina caeli, laetare (i), 6vv, *Vp*; A xx, 135
Regina caeli, laetare (ii), 6vv, *Vp*; A xxxiv, 95
Sacerdos et pontifex, 4vv, *Vp*; A xxxiv, 66
Sacris solemniis Joseph vir, 4vv, Venegas de Henestrosa, Libro de cifra (Alcalá, 1557); ed. in MME, ii (1944), 136 (intabulation)
Salve nos, stella maris, 5vv, *Tc*; A xx, 101 (canon in diapason)
Salve regina, 4vv, *Boc*, *Mmc*, *Vp*; A xxxiv, 56
Salve regina, 5vv, *Sc*, *Tc*, *I-Rvat*; A xiii, 137
Sancta et immaculata virginitas (2p. Benedicta tu), 4vv, 1541[4]; A xiii, 17
Sancta Maria, succurre miseris, 4vv, 1543[5]; A xx, 82
Sancte Antoni pater monachorum (2p. O Sancte Antoni), 4vv, 1541[4]; A xx, 86
Signum crucis (2p. Haec arbor), 4vv, 1543[5]; A xx, 36
Simile est regnum caelorum (2p. Cum sero autem), 4vv, *E-GRcr*, *Tc*; A xxxiv, 21
Solemniis urgebat, 4vv, *Tc* 25 (canon in diatessaron)
Spem in alium nunquam habui (2p. Domine Deus), 4vv, 1541[3]; A xxxiv, 79
Sub tuum presidium configimus, 4vv, 1539[11]; A xx, 63
Tu es Petrus, 3vv, 1543[6]; A xx, 4
Tu es Petrus (2p. Quodcumque ligaveris), 5vv, 1541[3]; A xiii, 144
Tu lumen splendor, 4vv, *GU*, *Tc* 18
Vae Babylon (2p. Vae civitas), 4vv, 1546[8]; A xxxiv, 33
Veni Domine, 4vv, 1554[32] (intabulation)
Veni Domine, et noli tardare (2p. Veni ad liberandum), 6vv, 1549[3]; A xx, 146
Verbum iniquum et dolosum (2p. Duo rogavi te), 5vv, 1554[32]; A xiii, 122 (intabulation)
Victimae paschali laudes, 4vv, 1546[9]
Vidi aquam egredientem, 4vv, *Tc* 21 (dated 1549)
Virgo Maria, 5vv, 1554[32]; A xxxiv, 117 (intabulation)

SECULAR

Caronte, 5vv, 1584[15] (intabulation)
De Antequera sale el Moro, 4vv, 1554[32]; ed. in GMB, 114 (intabulation)
Ditimi o si o no (François I), 4vv, 1539[24]
Juicio fuerte sera dado y muy, *E-Tc* 21 (dated 1549)
Quando lieta sperai (E. Anguisciola), 5vv, 1549[5] (anon.), correctly attrib. Morales in 1584[13]
Si n'os uviera mirado (J. Boscán), 3vv, *Bbc*, 1556[30] (anon.); ed. J. Bal y Gay, *Cancionero de Upsala* (Mexico City, 1944)

DOUBTFUL AND MISATTRIBUTED WORKS

Ad Dominum cum tribularer, 4vv, 1543[5]
Adest dies, 4vv, 1543[5]
Andreas Christi Sancte Andrea, 5vv, 1547[25] (intabulation)
Cantate Domino, 4vv, 1543[5]
Cum inducerunt puerum Jesum, 4vv, 1543[5]
Ecce amica mea, 4vv, 1543[5]
Haec est vera, 4vv, 1546[9]
Inclina, Domine, aurem tuam, 3–4vv, *P-Cug* (attrib. Morales), 1543[5], 1546[9] (both anon.); A xxxiv, 45
Immutemur habitu, 4vv, 1546[9], 1556[9] (both attrib. Morales), *E-Tc*, *I-Rvat* (both attrib. Escobedo); A xiii, 28
Ingrediente Domino, 4vv, 1543[5]
In illo tempore … nolite, 4vv, 1543[5]
In tua patientia, 4vv, 1543[5]
Job tonso capite, 5vv, 1549[7]; A xx, 126 (by Clemens non Papa)
Martinus Abrahe, 4vv, 1543[5]
O beatum pontificem, 4vv, 1543[5]
O vos omnes (attrib. Morales in H. Eslava, Lira sacro-hispana, 1st ser., B (Madrid, 1869) and F. Pedrell, Hispaniae schola musica sacra, i (Barcelona, 1894); actually by Victoria)
Omni mal de amor procede, 4vv (attrib. Morales in 1552[47]; actually by Tromboncino)
O quam venerenda, 4vv, 1543[5]
Paulus apostolus, 4vv, 1543[5]
Qui consibilitur me, 5vv, *F-Pn*; A xxxiv, 68
Vigilate et orate, 4vv, *E-E*; A xxxiv, 43

BIBLIOGRAPHY

ReeseMR; StevensonRB; StevensonSCM
N. Antonio: *Biblioteca hispana* (Rome, 1672, 2/1788/*R* as *Biblioteca hispana nova*)
R. Mitjana: *Estudios sobre algunos músicos españoles del siglo XVI* (Madrid, 1918)
R. Mitjana: 'Nuevas noticias referentes a la vida y las obras de Cristóbal de Morales', *Música sacro-hispana*, xii/2 (1919), 15
J.B. Trend: 'Cristóbal Morales', *ML*, vi (1925), 19–27
J.B. Trend: 'Catalogue of the Music in the Biblioteca Medinaceli, Madrid', *Revue hispanique*, lxxi (1927), 485–554
H. Anglès: 'Les musiciens flamands en Espagne et leur influence sur la polyphonie espagnole', *IMSCR V: Utrecht 1952*, 47–54
R. Stevenson: 'Music Research in Spanish Libraries', *Notes*, x (1952–3), 49–57
AnM, viii (1953), 3–176 [8 articles on Morales by various authors]
R. Stevenson: 'Cristóbal de Morales: a Fourth-Centenary Biography', *JAMS*, vi (1953), 3–42
G.E. Watkins: *Three Books of Polyphonic Lamentations of Jeremiah, 1549–1564* (diss., U. of Rochester, NY, 1953)
Monumenta missionaria africana, Africa occidental (1469-1599), iv, *Supplemento dos séculos XV e XVI* (Lisbon, 1954), 302
H. Anglès: 'Cristóbal de Morales y Francisco Guerrero', *AnM*, ix (1954), 56–79
H. Anglès: 'Latin Church Music on the Continent: Spain and Portugal', *NOHM*, iv (1968), 372–413, esp. 381
H. Anglès: 'Problemas que presenta la nueva edición de las obras de Morales y de Victoria', *Renaissance-muziek 1400–1600: donum natalicium René Bernard Lenaerts*, ed. J. Robijns and others (Leuven, 1969), 21–32
V. Pérez-Jorge: 'Rubio, P. Samuel, OSA: Cristóbal de Morales', *TSM*, lii (1969), 73–4
S. Rubio: *Cristóbal de Morales: estudio crítico de su polifonía* (El Escorial, 1969); see also Stevenson (1980-81)
S. Rubio: 'Las dos ediciones de las *Lamentaciones* de Morales, del año 1564, son una *farsa editorial*', *TSM*, lii (1969), 25–8
J.J. Rey: 'Enríquez de Valderrábano: siete obras de Cristóbal de Morales para una y dos vihuelas', *TSM*, lix (1976), 3–8
E. Russell: 'A New Manuscript Source for the Music of Cristóbal de Morales: Morales' "Lost" *Missa pro defunctis* and Early Spanish Requiem Traditions', *AnM*, xxxiii–xxxv (1978–80), 9–49, esp. 12–14
H. Leuchtmann: 'Drei bisher unbekannte Parodiemessen von Morales, Lechner und Lasso: Neufunde in einer Neresheimer Handschrift von 1578', *Musik in Bayern*, xx (1980), 15–37
R. Stevenson: Review of S. Rubio: *Cristóbal de Morales: estudio crítico de su polifonía* (El Escorial, 1969), *Inter-American Music Review*, iii (1980–81), 110–12
S.G. Cusick: *Valerio Dorico: Music Printer in Sixteenth-Century Rome* (Ann Arbor, 1981)

J. Reif: 'Music and Grammar: Imitation and Analogy in Morales and the Spanish Humanists', *EMH*, vi (1986), 227–43
J.M. Llorens: 'Cantores pontificios colegas de Cristóbal de Morales', *Inter-American Music Review*, x/2 (1988–9), 3–18
T. Nouwen-van de Ven: *Cristóbal de Morales' Parody Mass Benedicta es caelorum regina and its Two Sources* (Steenwijk, 1991)
W. Freis: *Cristóbal de Morales and the Spanish Motet in the First Half of the Sixteenth Century: an Analytic Study of Selected Motets by Morales and Competitive Settings in Sev-BC 1 and Taraz-C 2–3* (diss., U. of Chicago, 1992)
C. Magaldi: 'Cristóbal de Morales's Appearances in Recent Research', *Inter-American Music Review*, xiii/2 (1992–3), 107–9
R. Stevenson: 'Cristóbal de Morales (ca. 1500–1553): Light of Spain in Music', *Inter-American Music Review*, xiii/2 (1992–3), 1–106
O.L. Rees: 'Guerrero's *L'homme armé* Masses and their Models', *EMH*, xii (1993), 19–54
R. Sherr: 'A Curious Incident in the Institutional History of the Papal Choir', *Papal Music and Musicians in Late Medieval and Renaissance Rome: Washington DC 1993*, 187–210
J.M. Llorens: 'El MM. 40 de la Biblioteca Municipal de Oporto, fuente única de la misa *L'homme armé* de F. Guerrero, *Misa pequeña* de C. Morales y de otras novedades', *AnM*, xlix (1994), 75–102
J.M. Llorens: 'Estudio y transcripción de tres motetes de Cristóbal de Morales en el MM.40 de la Biblioteca Municipal de Oporto', *Nassarre:*, xi/1–2 (1995), 299–323
G.G. Wagstaff: *Music for the Dead: Polyphonic Settings of the Officium and Missa pro defunctis by Spanish and Latin American Composers before 1630* (diss., U. of Texas, 1995)
F. Reynaud: *La polyphonie toledane et son milieu: des premiers témoignages aux environs de 1600* (Paris, 1996)
A.S. McFarland: *Cristóbal de Morales and the Imitation of the Past: Music for the Mass in Sixteenth-Century Rome* (diss., U. of California, Santa Barbara, 1999)

ROBERT STEVENSON/ALEJANDRO ENRIQUE PLANCHART

Morales, Melesio (*b* Mexico City, 4 Dec 1838; *d* Mexico City, 12 May 1908). Mexican composer. He studied with Agustín Caballero, Felipe Larios (1817–75), Antonio Valle (?1825–76) and Cenobio Paniagua. At the age of 12 he passed off a composition of his own as a 'mazurka by Thalberg'; when the deception was discovered he began to be taken seriously as a composer. At 18 he sketched his first opera, *Romeo e Giulietta* (on Romani's libretto). After revising the orchestration three times he succeeded in getting it performed by the resident Italian company on 27 January 1863. One of the singers, Roncari, advised him to leave Mexico and make a name in Europe. He was unable to leave, however, until the spring of 1866, and in the meantime his second opera, *Ildegonda*, was produced (27 December 1865) after Maximilian had personally intervened to guarantee the costs of production.

Morales spent three years in Europe and shortly before his return saw *Ildegonda* produced at the Teatro Pagliano in Florence (December 1868), where it was received with great acclaim. As predicted his reputation in Mexico was tremendously enhanced by his European success, and he returned a conquering hero. At the Mexico City Conservatory he organized his own department of composition, 'founded on Neapolitan principles', and numbered among his pupils Gustavo E. Campa, Ricardo Castro and Julián Carrillo. Of his later operas two were produced at the Gran Teatro Nacional, Mexico City: *Gino Corsini* (14–15 July 1877) and *Cleopatra* (14–21 November 1891). His last opera, the one-act *Anita*, dealing with the 1867 siege of Puebla, shows *verismo* influence. All his librettos were written in Italian. Morales was the first to conduct Beethoven's symphonies in Mexico. His own orchestral fantasy *La locomotiva*, performed for the opening of the Mexico–Puebla railway (16 November 1869), was an early attempt at an orchestral interpretation of the sound of a locomotive. Almost 100 of his works were published, many of them in Italy, including excerpts from *Ildegonda*.

BIBLIOGRAPHY

O. Mayer-Serra: *Música y músicos de Latinoamérica*, (Mexico City, 1947)
E. de Olavarría y Ferrari: *Reseña histórica del teatro en México 1538–1911*(Mexico City, 3/1961), 670–71, 699, 973–4, 1363–4
R. Stevenson: *Music in Mexico* (New York, 1952/*R*), 197–201
J.C. Romero: 'Reseña histórica de la fundación del Conservatorio national de música', *Heterofonía*, xciii (1986), 10, 12, 17, 22
R. Stevenson: 'Chopin in Mexico', *Inter-American Music Review*, iv/2 (1982), 36–9 [incl. Morales' transcription of Chopin's Etude op.25 no.7 in Mexican notation]

ROBERT STEVENSON

Morales, Olallo (Juan Magnus) (*b* Almeria, 15 Oct 1874; *d* Tällberg, 29 April 1957). Swedish composer, conductor and critic, of Spanish birth. He moved to Sweden at the age of seven and, after schooling in Göteborg, he studied the piano and composition at the Stockholm Conservatory (1891–9) and in Berlin (1899–1901). He was music critic of the *Göteborgs handels- och sjöfartstidning* (1901–5), the *Dagens nyheter* (1909–11) and the *Svenska dagbladet* (1911–18), and conductor of the Göteborg SO (1905–9). From 1917 to 1939 he taught conducting and other subjects at the Stockholm Conservatory, where in 1921 he was made professor. He was secretary to the Academy of Music (1918–40) and undertook numerous public commissions. As a conductor he appeared in Scandinavia, Germany and Switzerland. His colourful music combines a Spanish Impressionism with Nordic Romanticism.

WORKS
(*selective list*)

Orch: Försommar [Early Summer], ov., 1898; Sym., g, 1901; Abu Casems tofflor [Abu Casem's Slippers], ov., 1926; Vn Conc., d, 1943; Camachos bröllop [Camacho's Wedding], ballet and suite, 1944; Pastoraluvertyr (Sommarmusik), 1948
Pf: Sonata, D♭, 1902; Nostalgia, 1920, orchd; Balada andaluza, 1946
Other works: choral music, songs, chbr pieces

Principal publishers: Elkan & Schildknecht, Foetisch, Nordiska musikförlaget, Ries & Erler, Simrock

WRITINGS

with T. Norlind: *Kungliga musikaliska akademien 1771–1921* (Stockholm, 1921)
Kungliga musikaliska akademien 1921–31 (Stockholm, 1932)
Kungliga musikaliska akademien 1931–41 (Stockholm, 1942)
Handbok i dirigering (Stockholm, 1946)

BIBLIOGRAPHY

SBL (H. Åstraud)
W. Seymer: 'Olallo Morales', *Svenska män och kvinnor*, ed. N. Bohman and T. Dahl (Stockholm, 1942–55)

ROLF HAGLUND

Morales, Rodrigo (*fl* 1540). Spanish organist and composer. He was appointed organist at Seville Cathedral in 1540, sharing the post with the celebrated Pedro de Villada, whose music was commended by Juan Bermudo. Morales' only known work is the *Magnificat* ascribed to 'Ro Morales' in *E-TZ2*. The initial has also been read as an 'F', prompting attributions to a 'Francisco Morales', and also as a 'C', but the works do not correspond to the style of Cristóbal de Morales' published *Magnificat* settings. For further discussion, see E. Ros-Fábregas: *The Manuscript Barcelona, Biblioteca da Catalunya, M.454: Study and Edition in the Context of the Iberian and Continental Manuscript Traditions* (diss., CUNY, 1992).

EMILIO ROS-FÁBREGAS

Morales Nieva, Ignacio (*b* Valdepeñas, 18 Dec 1928). American composer of Spanish birth. He studied theology at the United Evangelical Seminary, Madrid, and then went to the Madrid Conservatory (diplomas in piano, harmony and composition), where his teachers included Conrado del Campo, Joaquín Turina and Julio Gómez. Before moving to Puerto Rico in 1954 he served as organist and choirmaster in Madrid churches; in Puerto Rico he took up the same duties. He became a US citizen in 1960. From 1964 to 1967 he served as organist and choirmaster at the Church of the Holy Family in New York City while studying orchestral conducting at the Manhattan School of Music. Again in Puerto Rico since 1968, he has occupied teaching positions in the Puerto Rico Junior College, in Metropolitan University, in Turabo University and in the Puerto Rico Conservatory of Music. In 1977 he established the Father Antonio Soler Ensemble, a chamber orchestra devoted mainly to the study and performance of Spanish and Spanish American music of the 17th and 18th centuries. In 1990 the Municipal Conservatory of Valdepeñas was renamed the Elementary Music Conservatory Ignacio Morales Nieva in his honour.

Morales Nieva has composed a considerable number of works for existing ensembles, imaginatively utilizing their instrumentation and other characteristics. His works include cantatas, Anglican masses and motets, chamber music, symphonic music and works of lyric theatre. He has also worked as a music critic for the San Juan newspapers *El mundo* (1978–83) and *El vocero* (1984–7).

WORKS
(*selective list*)

Stage: La luz lejana (drama lírico), 1957; Pilar María de los Dolores (novela lírica), 1958; El Dorado (drama lírico), 1962; Maese Tomé (comic op), 1964; Soltero setenta y dos (comedia musical), 1971; El espectro insaciable (drama lírico), 1988

Orch: La dama duende, ov, 1966; Conc. grosso, 1972; Sym. no.1 'Hebraica', 1974; Sym. no.2 'De la América Hispana', 1976; El grito de Lares, 1976; Oda a Héctor Berlioz, 1980; Sym. no.3, 1985; Sym. no.4 'Virrenial', 1986; Ebed Jahave, nar, orch, 1987

Choral: Misa paleocristiana, SATB, org, 1963; Servicio sabático, SATB, org, 1967; Cant. de Resurrección, S, SATB, ob, bn, hpd, str, 1985; Reconquista, SATB, orch, 1988

Vocal: La Anunciación, S, fl, ob, hpd, str, 1981; Salmo XI (Ps. ix), S, orch, 1982; Cant. nupcial, S, hpd, str, 1983; De aquel valle amenísimo, S, vl, vc, pf, 1984; Hispania eterna, S, hpd, str, 1985

Chbr: Pf Qnt, 1973; Str Trio no.3, 1971; Sonata, 2 pf, 1975; Sonata de chiesa, hpd, str, 1983

BIBLIOGRAPHY

La gran enciclopedia de Puerto Rico (Madrid, 1976)
Puerto Rico A–Z (Barcelona, 1987)
K. Degláns and L.E. Pabón Roca: *Catálogo de música clásica contemporánea de Puerto Rico* (Río Piedras, PR, 1989), 93–99

DONALD THOMPSON

Morality play. *See* MEDIEVAL DRAMA.

Moralt [Muralter; Muralt, von]. German family of musicians, represented by 18 members in the Munich Hofkapelle between 1787 and 1920, and best known for the celebrated Moralt String Quartet of the 19th century. A great-grandson of Jakob Moralt, who played in the first Moralt Quartet, was the conductor RUDOLF MORALT.

(1) **Adam Moralt** (*b* c1741; *d* Munich, 2 Nov 1811). He was orchestral manager at Mannheim and went with the electoral court when it moved to Munich in 1778. No fewer than seven of his sons joined the Munich Hofkapelle. Through his wife Maria Anna Kramer the family was related to the London musical family Cramer.

(2) **Johann Wilhelm Moralt** (*b* Mannheim, 1774; *d* after 1842). Viola player, son of (1) Adam Moralt. He must have gone to London at an early age; he played a prominent part in English musical life and until 1842 was principal viola player in the Philharmonic Concerts.

(3) **Joseph Moralt** (*b* Schwetzingen, 5 Aug 1775; *d* Munich, 13 Nov 1855). Violinist, son of (1) Adam Moralt. He was a supernumerary member of the Hofkapelle from 1787, soon became an official court musician and was made leader in 1800. With his brothers (4) Johann Baptist Moralt, Philipp (1780–1830) and Georg (1781–1818), whose place was taken at his death by Jakob (1780–1820), he formed a string quartet which from 1800 often gave concerts, even abroad, in Switzerland, France and elsewhere – the first quartet known to have toured. Joseph was one of the founders of the Munich Musical Academy and in its concerts made his mark as a 'fiery and discreet' conductor (Spohr). He also conducted the Italian Opera and from 1827, when he was appointed director of instrumental music at court, the German Opera.

(4) **Johann Baptist Moralt** (*b* Mannheim, 10 March 1777; *d* Munich, 7 Oct 1825). Violinist and composer, son of (1) Adam Moralt. He was a violin pupil of Johann Baptist Geiger and Carl Cannabich. He served the Munich Hofkapelle from 1792 and had been promoted to 'court musician' by 1798. He studied composition with Joseph Grätz and produced a large number of instrumental works, some of which became known outside Munich. In collaboration with colleagues in the court orchestra he also published a collection of violin duets for beginners. His instrumental music belongs to the Mannheim-Munich tradition. Various contributions by J.B. Moralt to the contemporary attempts at reforming church music received recognition.

WORKS

Inst: Concertante, 2 vn (Mainz, n.d.); Sym., E♭ (Bonn, n.d.); Sym., G (Leipzig, n.d.); 2 fl qts (Munich, n.d.); Leçons méthodiques, vn (Mainz, n.d.); Concertante, fl, ob, *D-Mbs*

Vocal: Deutsches Traueramt, 4vv, org (Munich, n.d.); choral pieces in K.A. von Mastiaux: Vollständige Sammlung der besten alten und neuen Melodien (Leipzig and Munich, 1812–19); Deutsche Messe, *Mbs*

(5) **Clementine Moralt** (*b* Munich, 9 Oct 1797; *d* Munich, 7 July 1845). Contralto, daughter of (1) Adam Moralt. She was appointed a court singer in 1818 and from 1820 to 1843 was a contralto at the Munich Hofoper. In 1823 she married the highly esteemed bass Giulio Pellegrini (1806–58).

(6) **Peter Moralt** (*b* Munich, 23 Sept 1814; *d* after 1866). Violinist, grandson of (1) Adam Moralt. From 1828 he was a violinist in the Hofkapelle, was appointed a court musician in 1835 and from 1853 to 1865 acted as a conducting member of the court orchestra. From 1830 to 1840 he led a second Moralt Quartet with his brother August (1811–86) and his cousins (7) Wilhelm Moralt and Anton (1812–83) as partners. After 1840, lengthy concert tours as a soloist took him to north Germany, London, St Petersburg and elsewhere. He retired in 1866.

(7) **Wilhelm Moralt** (*b* Munich, 3 July 1815; *d* Munich, 25 Dec 1874). Violinist, grandson of (1) Adam

Moralt. He was second violin in the younger Moralt Quartet, and gained popularity through his compositions and arrangements for the zither, which were published mostly by Aibl (Munich).

BIBLIOGRAPHY

LipowskiBL
'Nekrolog [J.B. Moralt]', *AMZ*, xxviii (1826), 42–6 [cf also many other references to the family in this journal]
H. Bihrle: *Die musikalische Akademie München 1811–1911* (Munich, 1911)
M. Zenger: *Geschichte der Münchener Oper*, ed. T. Kroyer (Munich, 1923)
A. Aschl: *Die Moralt* (Rosenheim, 1960)

FOLKER GÖTHEL

Moralt, Rudolf (*b* Munich, 26 Feb 1902; *d* Vienna, 16 Dec 1958). German conductor. He was a nephew of Richard Strauss. He studied under Walter Courvoisier and August Schmid-Lindner at the university and Akademie der Tonkunst in Munich, and was engaged as répétiteur at the Munich Staatsoper under Walter and Knappertsbusch (1919–23). He was conductor at the Kaiserslautern Städtische Oper from 1923 to 1928, and musical director at the German Theatre, Brno, from 1932 to 1934. After a brief return to Kaiserslautern he was appointed to Brunswick in 1934 and to Graz in 1937. That year he also made his début in Vienna, where he was chief conductor at the Staatsoper from 1940 until his death. A reliable, unaffected and deeply sympathetic conductor, Moralt was responsible for a high standard of repertory performances at Vienna for almost 20 years, and was profoundly disappointed that none of the eight new productions in the rebuilt Staatsoper's first season in 1955 was assigned to him. Though overshadowed by the more famous conductors of his time, with his sureness of style and excellent baton technique he nevertheless achieved many notable performances, especially of works by Mozart, Wagner, Pfitzner and Richard Strauss. He appeared at the 1952 Salzburg Festival and as guest conductor in many other European cities and in South America. His records include *Don Giovanni*, *Salome* and the first recording of Lehár's *Giuditta*.

GERHARD BRUNNER

Moralt, Sophia. *See* DUSSEK, (5).

Moran, Peter K. (*b* Ireland; *d* New York, 10 Feb 1831). American composer and music dealer of Irish birth. He emigrated from Dublin to the USA with his wife, a singer, in 1817. Both were active in New York's concert life, and their daughter made her début as a singer and pianist in 1820 at the age of five. Moran was organist at Grace Episcopal Church (*c*1823–7), and St John's Chapel (1828–31), as well as for the Handel and Haydn Society in 1820 and for the New York Choral Society's first concert in 1824. He played the cello for the García Opera Company in New York in 1825, performed with the Philharmonic Society, and was concertmaster of the Musical Fund Society. From 1822 to 1823 he ran a piano and music store and published about 25 pieces, including 16 of his own compositions and arrangements.

At least 21 works composed or arranged by Moran were published in Dublin before his emigration. Many of these were reissued in New York, where he was second only to James Hewitt as the city's most prolific composer of piano music. Among the most popular of his works were his song *The Carrier Pigeon* (n.d. [1822]), which he arranged as a rondo for piano (*c*1825), and his variations on *Kinlock of Kinlock* (n.d. [1825]), *Stantz Waltz* (n.d. [?1817]), *Suabian Air* (n.d. [?1817]) and *Swiss Waltz* (n.d. [*c*1810]). He also arranged many traditional airs, and religious works by Handel and others.

BIBLIOGRAPHY

GroveA (J.B. Clark and E.R. Meyer) [with list of works and editions]
R.J. Wolfe: *Secular Music in America, 1801–1825: a Bibliography* (New York, 1964)
J.B. Clark: *The Dawning of American Keyboard Music* (New York, 1988)
J.B. Clark and E.R. Meyer: 'Peter K. Moran: Amerigrove expanded', *Sonneck Society Bulletin*, xv (1989), 106 only

J. BUNKER CLARK, EVE R. MEYER

Moran, Robert (Leonard) (*b* Denver, CO, 8 Jan 1937). American composer. He studied 12-note composition privately with Apostel in Vienna (1957–8) and composition at Mills College with Berio and Milhaud (MA 1963); in 1963 he returned to Vienna for private study with Haubenstock-Ramati, who had a strong influence on his early works. At various times between 1959 and 1972 he lived in San Francisco, where he founded and codirected with Howard Hersh the New Music Ensemble at the San Francisco Conservatory. He was composer-in-residence at Portland (Oregon) State University from 1972 to 1974 and at Northwestern University (1977–8), where he also directed the New Music Ensemble. Moran has performed in Europe and throughout the USA as a pianist and is a well-known lecturer on contemporary and avant-garde music. Among his awards are one from the Deutscher Akademischer Austauschdienst for study in Berlin (1974) and two NEA grants (1977, 1979); he has also received many commissions. He collaborated with Helps to produce *Waltzes*, a collection of 25 waltzes for piano, each by a different contemporary composer (1978; first performed with the New Music Ensemble, Chicago, May 1978). In 1984–5 he shared with Glass a residency at the Third Street Music School Settlement in New York, to collaborate on children's works.

Many of Moran's compositions are mixed-media pieces, and even in his other works the musicians often have an added theatrical function. His large-scale 'city pieces' allow the audiences to participate in their realization under his guidance. *39 Minutes for 39 Autos* (San Francisco, 1969) employed a 'potential of 100,000 performers, using auto horns, auto lights, skyscrapers, a TV station, dancers, theater groups, spotlights, and airplanes, besides a small synthesizer ensemble'. *Hallelujah* (1971) required many varied musical forces and the entire city of Bethlehem, Pennsylvania. Two similar works in this series are *Pachelbel Promenade* (Graz, Austria, 1975, commissioned by the Austrian Radio) and *From the Market to Asylum* (Hartford, 1982).

Moran has also composed graphic works for a variety of instruments, specified and unspecified, in which he integrates the roles of composer and performer through improvisation and aleatory techniques; multi-orchestral works (*Emblems of Passage* and *The Eternal Hour*, both 1974, and *Enantiodromia*, 1977); and children's theatre works (*Marktmenagerie*, 1975, and *Es war einmal*, 1976, a mixed-media work for the US Bicentennial). His later mixed-media operas are large-scale performance works that explore controversial subjects: *Erlösung dem Erlöser* is based on the death of Wagner; *Hitler: Geschichten aus der Zukunft* was banned in West Germany.

Moran's diverse influences are reflected in the musical materials used in his compositions; he draws from the

western art music repertory, the 'found art' style of the 1960s and 70s, aleatory techniques and world music. *Rocky Road to Kansas* (1994) features drums from Africa, Morocco and the Middle East, while the *32 Cryptograms for Derek Jarman* (1996) is constructed using the bass line from Dido's lament (from Purcell's opera *Dido and Aeneas*), pitch aggregates determined by the *I Ching* and indeterminate dynamics to be chosen by the conductor and performers.

WORKS

STAGE AND MIXED-MEDIA

(*all texts by Moran unless otherwise stated*)

Let's Build a Nut House (chbr op), 1969; Divertissement no.3: a Lunchbag Opera, paper bags, insts, 1971; Metamenagerie (department store window op), 1974; Durch Wüsten und Wolken, shadow puppets, insts, 1975; Marktmenagerie, children, musique concrète, 1975; Es war einmal (children's show), film, slide projections, musique concrète, 1976; Musik für Haustiere, tape, 1977; Music for Gamelan (incid music), 1978; Am 29. 11. 1780, tape, dancers, 1979; Spin Again (ballet, P. Lamhut), amp hpd(s), elec kbds, 1980; Hitler: Geschichten aus der Zukunft (op), 1981; Erlösung dem Erlöser (music-drama), tape loops, pfmrs, 1982; Chorale Variations: 10 Miles High over Albania (ballet, Lamhut), 8 hps, 1983; The Juniper Tree (children's op, 2, A. Yorinks, after J. and W. Grimm), 1985, collab. P. Glass; Desert of Roses (op), 1992; From the Towers of the Moon (op), 1992; The Dracula Diary (op), 1994; Night Passage (op), 1995; Remember Him to Me: an Opera (G. Stein), men's chorus, pf 4-hands, perc, 1996

City pieces: 39 Minutes for 39 Autos, pfmrs, amp auto hns, visuals, 1969, San Francisco, 1969; Hallelujah, 20 bands, 40 choruses, org, carillon, others, 1971, Bethlehem, PA, 1971; Pachelbel Promenade, gui ens, folk insts, str ens, jazz ens, 1975, Graz, Austria, 1975; From the Market to Asylum, pfmrs, 1982, Hartford, 1982; Music for a Fair, 1984, Yellow Springs, PA, 1984

OTHER WORKS

Orch: Interiors, orch/chbr orch/perc ens, 1964; Bombardments no.2, 1–5 perc, 1964; L'après-midi du Dracoula, any insts, 1966; Elegant Journey with Stopping-points, any ens, 1967; Bank of America Chandelier, 4 perc, 1968; Jewel-Encrusted Butterfly Wing Explosions, orch, 1968; Silver and the Circle of Messages, chbr orch, 1970; Emblems of Passage, 2 orch, 1974; Angels of Silence, va, chbr orch, 1975; Enantiodromia, 8 orch, dancers, 1977; Points of Departure, orch, 1987; Entretien Mysterieux, orch, 1996; 4 Partitions, vn, orch, 1997

1–8 insts: 4 Visions, fl, hp, str qt, 1964; For Org, org, 1967; Waltz in memoriam Maurice Ravel, pf, 1976; The Last Station of the Albatross, 1–8 insts, 1978; Hour Sonata, pf, 1978; Salagrama, org, 1979; BASHA, 4 amp clvd, 1983; Survivor from Darmstadt, b obs, 1984; Open Veins, vn, variable ens, 1986; Rocky Road to Kansas, chbr ens, 1994; Obrigado, perc ens, 1995; 32 Cryptograms for Derek Jarman, chbr ens, 1996

Vocal: The Eternal Hour (Moran), orchs, choruses, 1974; Landhausmusik (Moran), gui ens, orchs, alphorns, xyl ens, boys' chorus, 1975; 3 Baroque Songs, 1v, kbd, 1988; Hagoromo, chorus, variable ens, 1988; 7 Sounds Unseen, 20 solo vv, 1992; Mantra, 3 choruses, 1994; A Whitman Elegy (W. Whitman), T, orch, 1996; Mots Chuchotes, chorus, orch, 1997; Voce della Fontana, S, 6 synth, fl/pic, elec gui, 1998

Arr. J. Cage: Traveling through the Sonatas and Interludes, chbr orch

Principal publishers: Broude, Hansen, Peer, Peters, Schott, Source, Universal

BIBLIOGRAPHY

GroveO (A. Stiller) [incl. full list of ops]

R. Moran: 'Seven Essays Concerning a Concert', *Ear Magazine*, ii/4 (1976)

J. Raush: 'Selected Reviews: Percussion Ensemble – "Obrigado" by Robert Moran', *Percussive Notes*, xxxv/4 (1997), 78–9

J. Forman: 'Recordings: "The Dracula Diary" Robert Moran', *Opera Quarterly*, xiii/1 (1996–7), 144–5

STEPHEN RUPPENTHAL/DAVID PATTERSON

Morandi [née Merolli], **Rosa (Paolina)** (*b* Senigallia, 15 July 1782; *d* Milan, 6 April/4 May 1824). Italian mezzo-soprano. She studied with Giovanni Morandi (son of the composer Pietro Morandi), whom she married in 1804, the year of her début at Vittoria di Montalboddo (now Ostra). In August 1807 she sang at La Scala in Simon Mayr's cantata *S Napoleone*; the following day she took part in the première of Mayr's *Nè l'un, nè l'altro*. Later she sang Dorabella in *Così fan tutte* and Ghita in Paer's *Camilla*. After appearing in Rome, she created Fanny in Rossini's *La cambiale di matrimonio* in Venice (1810). At the Théâtre Italien, Paris (1813–17), she sang in Pavesi's *Ser Marcantonio*, and in *Le nozze di Figaro*, *Il matrimonio segreto*, *Le cantatrici villane* and *L'italiana in Algeri*. She took part in the first performances of Vaccai's *Malvina* (1816) and Rossini's *Edoardo e Cristina* (1819) at Venice. Returning to La Scala, in 1822 she sang the title role of Rossini's *Matilde di Shabran*, and created Adele in Mercadante's *Adele ed Emerico* and Serafina in Donizetti's *Chiara e Serafina* (1822). She also sang Amenaide in *Tancredi* (1823) and Rossini's *Otello* (1824), not long before her death. Her wide repertory included Paer's *Agnese* and Meyerbeer's *Emma di Resburgo*, but it was her Rossini roles that best displayed the flexibility of her dramatic voice.

ELIZABETH FORBES

Morari, Antonio (*b* Bergamo; *d* Munich, early 1597). Italian violinist and composer active in Germany. He is known to have worked at the Bavarian court at least from 1562, and from 1568 he is regularly listed in the court accounts. His brothers Giovanni Battista and Annibale were also employed there as string players. Several factors indicate the high regard in which he was held at court: a salary sometimes higher than that of the Kapellmeister, Lassus; gifts of money; a large discretionary allowance; extra allowances for a servant and a horse; and many long visits to Italy (doubtless on behalf of the duke). Still more significant were his promotion to the positions of chamber musician and chief instrumentalist and the fact that he was the first Bavarian musician to be designated 'Konzertmeister'; it is to be assumed that in this capacity he directed the instrumentalists, as Lassus did the singers. He retired on full pay in 1583 because of ill-health. He published *Il primo libro de madrigali a quattro voci* (Venice, 1587); there is also one five-part madrigal by him in RISM 1575[11] and another in 1585[17] and two of his motets, one for five voices, the other for six, in 1583[2].

BIBLIOGRAPHY

BoetticherOL

A. Sandberger: *Beiträge zur Geschichte der bayerischen Hofkapelle unter Orlando di Lasso*, iii (Leipzig, 1895/*R*)

W. Boetticher: *Aus Orlando di Lassos Wirkungskreis* (Kassel, 1963), 125

H. Leuchtmann: *Orlando di Lasso*, i: *Sein Leben* (Wiesbaden, 1976), 108, 114, 192

HORST LEUCHTMANN

Morata, Ginés de (*fl* 16th century). Iberian composer. He was *mestre* of the chapel of the Dukes of Bragança in Vila Viçosa, Portugal, probably before 1576. All but one of the four Latin-texted works attributed to him are preserved in manuscripts from that chapel (*P-VV*), while 11 songs (all ed. in MME, viii-ix, 1949–50) and a setting of *Pange lingua* are in *E-Mmc* 6829, which contains the date 1569; a number of motets once existed in manuscript in the library of King João IV. Most of Morata's songs are secular, although *Pues para tan alta prueva* concerns a 'Misa nueva' (the first Mass celebrated by a newly ordained priest). Several of the madrigals feature vivid representation of the text; this is less common in the

villancicos, and some of these and other songs with repetition schemes (such as *Llamo a la muerte* and *Tú me robaste*) are stylistically archaic in comparison with the Italianate madrigals. The opening of the villancico *En el campo me metí* quotes that of Navarro's *Siendo míos, dí, pastora*. Among Morata's liturgical works, the setting of three verses of *Gloria laus et honor* (for Palm Sunday) is composed upon the chant. *Aestimatus sum* (ed. M. Joaquim, *Vinte livros de música polifónica do Paço Ducal de Vila Viçosa*, Lisbon, 1953) and *Sepulto Domino* set parts of the eighth and ninth responsories for Holy Saturday and are linked musically.

BIBLIOGRAPHY

D.M. Randel: 'Sixteenth-Century Spanish Polyphony and the Poetry of Garcilaso', *MQ*, lx (1974), 61–79, esp. 77–9
J.A. Alegria: *História da capela e colégio dos Santos Reis de Vila Viçosa* (Lisbon, 1983), 155–6, 188–9
R. Duprat: 'A polifonia portuguesa na obra de brasileiros', *Pau Brasil*, xv (1986), 69–78

OWEN REES

Morata, Juan José Joachín (*b* Geldo, 1769; *d* Valencia, 4 Feb 1840). Spanish composer. He served as a chorister in Segorbe Cathedral; by the time he was 15 he had written music for the church, and he became *maestro de capilla* there in 1786. From 1793 to 1815 he was *maestro de capilla* at Játiva, but returned to his old post in Segorbe in 1815 and remained until 1829, when he became master at the College of Corpus Christi in Valencia. Among his works are nine masses (including a Requiem), nine Lamentations, motets, psalms and 79 villancicos for various festive occasions (mostly in *E-SEG*). Two 19th-century copies of a *Magnificat* and *Beatus vir*, both in five parts, by 'Morata' (*CU*) may also be his works.

ELEANOR RUSSELL

Moratelli, Sebastiano (*b* Vicenza, 1640; *d* Heidelberg, 1706). Italian composer and instrumentalist. He went to Vienna before 1660 and entered the emperor's service as a chamber musician. He was also music master to the Dowager Empress Eleonore and her daughter Maria Anna Josepha. When the archduchess married the future Elector Palatine Johann Wilhelm, he went at the dowager empress's request to the Palatine court at Düsseldorf. He remained a member of the court from 1679 until his death. Correspondence between the elector and the Emperor Leopold I reveals that Moratelli was supplying the court with dramatic music for Carnival by 1681. In November 1685 he accompanied the elector and his wife to Vienna, and he went there again in 1689. He was appointed Kapellmeister not later than 1687. In November 1685 he was described as court chaplain and in 1688 as honorary chaplain to the electress; he was appointed spiritual counsellor to the elector before 1695. Because of ill-health he was increasingly assisted from 1696 by his younger colleague and eventual successor, J.H. von Wilderer. In October 1705 the elector sent him to Heidelberg to recover his health, but he died there. A tenor named Sebastiano Moratelli was a member of the Accademia Filarmonica, Bologna, in 1697. His relationship with the composer is not clear.

Extant documents (in *D-Mbs*, *DÜha* and *KA*) indicate that as a musician Moratelli was highly esteemed by his contemporaries. Rapparini stated that he composed several operas and serenades and praised him above all for the naturalness and expressive power of his recitatives. Only one composition survives, the serenata *La faretra smarrita* (in *D-WINtj*) but on the basis of extant librettos, all by Rapparini, the following operas can certainly be ascribed to him: *Erminia ne' boschi* (December, 1687), *Erminia al campo* (Carnival, 1688), *Didone* (1688), *I giochi olimpici, ovvero Che fingendo si prova un vero affetto* (1694) and *Il fabbro pittore* (1695). He may also have written the festival opera *La gemma Ceraunia* (N. Minato) performed at Heidelberg in 1687.

BIBLIOGRAPHY

EitnerQ; *WalterG*
G.M. Rapparini: *Le portrait du vrai mérite dans la personne serenissime de Monseigneur l'Electeur Palatin* (MS, 1709, *D-DÜl*); ed. H. Kühn-Steinhausen (Düsseldorf, 1958)
A. Einstein: 'Italienische Musiker am Hofe der Neuburger Wittelsbacher, 1614–1716', *SIMG*, ix (1907–8), 336–424
G. Croll: 'Musikgeschichtliches aus Rapparinis Johann-Wilhelm-Manuskript (1709)', *Mf*, xi (1958), 257–64
S. Brandenburg: 'Die kurfürstliche Musikbibliothek in Bonn und ihre Bestände im 18. Jahrhundert', *BeJb 1971–2* [viii (1975)], 7–47

GERHARD CROLL, SIBYLLE DAHMS/DANIEL BRANDENBURG

Moratori Scanabecchi, Angiola Teresa (*b* Bologna, 1662; *d* Bologna, bur. 19 April 1708). Italian composer and painter. Trained in singing, instrumental performance and painting, she composed at least four oratorios: *Il martirio di S Colomba* (1689), *Li giochi di Sansone* (1694) and *L'Esterre* (1695), all to librettos by Giacomo Antonio Bergamori, were for performance on major feast days at the Oratorio di S Filippo Neri; *Cristo morto* (1696), also set to a text by Bergamori, was performed on Good Friday at the oratory of the Arciconfraternita di S Maria della Morte.

Although Moratori's scores do not survive, it is clear from the librettos (*I-Bc*, Lo.O.1252 and Lo.O.1224) that she would have had to compose recitatives, duets and arias in strophic and *ABA* form. Each libretto highlights the contribution of feminine heroism to Catholic tradition: the virgin martyr S Colomba is supported in her endurance by her mother Teodosia; both Esther and Samson are likened in their strength of purpose to the Virgin (to whom the works are dedicated by the composer); and the Virgin and Mary Magdalene are the principal characters of *Cristo morto*, representing in their responses to Christ's death fortitude and humility respectively.

Moratori married Tomaso Scanabecchi Monetta. Her paintings, admired by contemporaries for their architectural conception and intelligence, can be seen in various churches in Bologna (S Stefano, S Giovanni in Monte and Madonna di Galliera) and Ferrara (S Domenico). She is buried in Madonna di Galliera, Bologna, beneath her own painting of S Tomaso.

BIBLIOGRAPHY

M. Oretti: *Notizie di professori del dissegno cioè pittori scultori ed architetti Bolognesi*, ix (MS, *I-Bca*)
A. Machiavelli: *Delle donne bolognese illustri* (MS, *I-Bca*)

SUZANNE G. CUSICK

Moravec, Ivan (*b* Prague, 9 Nov 1930). Czech pianist. He studied in Prague with Grünfeldová, then with Štěpánová-Kurzová (1952–3), and later, at Michelangeli's invitation, at his masterclasses in Arezzo (1957 and 1958). He made his début on Prague Radio in 1946, his London début in 1959, his first American recording in 1962, and his New York début with Szell and the Cleveland Orchestra in 1964. From his first European tour he won praise for his rhythmic precision, clarity of articulation, sonorous tone and cantabile playing. His sense of style and of a work's structure is supported by unusual musicality and power

of expression. His repertory comprises mainly Mozart, Chopin, Debussy, Ravel, Beethoven, Schumann and Brahms's concertos as well as the piano music of Smetana and Dvorák. For his sensitive and personal style of playing, he is considered one of the greatest Chopin interpreters of the 20th century. He has returned to the USA regularly for concerts and recordings and has also played in Canada and Japan. In 1967 he began to teach at the Prague Academy (AMU) and he has given masterclasses in Europe and the USA. His recordings include concertos by Mozart, Beethoven, Brahms and Dvořák, and solo works by Beethoven, Chopin and Brahms.

BIBLIOGRAPHY
AND OTHER RESOURCES

ČSHS
J. Kozák: *Českoslovenští koncertní umělci a komorní soubory* [Czechoslovak concert artists and chamber ensembles] (Prague, 1964), 63–5
P. Skála, ed.: *Čeští koncertní umelci: Instrumentalisté* [Czech concert artists: Instrumentalists] (Prague, 1983)
Great Pianists of the 20th Century, 71: *Ivan Moravec*, Philips 456 910-2 (1998)

ALENA NĚMCOVÁ

Moravec, Paul (*b* Buffalo, NY, 2 Nov 1957). American composer. He studied at Harvard (BA 1980) and Columbia (MA 1982, DMA 1987) universities. While still a student, he was awarded the Prix de Rome from the American Academy and spent a year in Italy (1984–5). He has taught theory, harmony, counterpoint and composition at Dartmouth (1987–96) and Hunter (1997–8) colleges and at Adelphi University (from 1987). Other honours include a grant from the Rockefeller Foundation (1993) and the Goddard Lieberson Award in American composition (1991). A prolific composer, he combines a respect for and mastery of traditional formal and harmonic structures with a driving individuality; his style can best be described as a fluent, idiomatic, but unusually intense neo-classicism. Critic Terry Teachout has recognized him as a 'new tonalist', one of a group of composers who are 'neither embarrassed nor paralyzed by tradition. Rather they accept it as a given'. *Northern Lights Electric* (1994) gradually blends a musical illustration of the natural phenomenon of Northern Lights with a musical depiction of electric light. The dramatic cantata *Fire/Ice/Air* (1998) examines the physical and spiritual journeys of Captain Robert Falcon Scott, on his expedition to the Antarctic, and Charles Lindbergh, on his trans-Atlantic flight.

WORKS
(*selective list*)

Vocal: Evensong (E.A. Poe, A. Drapsey, W.B. Yeats), T, pf, 1992; A Spirit of Power (from the Moravian Prayer Book), SATB, orch, 1996; Naked Simplicities (R. Herrick), T, pf, 1997; Songs of Love and War (Amer. wartime letters), Bar, SATB, tpt, str, 1997; Fire/Ice/Air (dramatic cant., R.F. Scott, C. Lindbergh), T, Bar, fl, cl, str qnt, pf, perc, slide projections, 1998; Wings (W. Stevens, E.A. Robinson, Pss, G.M. Hopkins), S, fl, cl, vc, pf
Orch: Spiritdance, 1989; Aubade, str, 1990; Sempre diritto! (Straight Ahead), chbr orch, 1991; Pf Conc., 1992; Vn Conc., 1994; Vc Conc., 1998
Chbr and solo inst: Music Remembers, pf, 1985; Str Qt no.1, 1986; The Kingdom Within, fl, cl, vn, vc, pf, perc, 1989; Str Qt no.2 'The Angels Dancing', 1990; Circular Dreams, vn, cl, vc, pf, 1991; Sonata, vn, pf, 1992; Str Qt no.3 'Claritas', 1992; Northern Lights Electric, fl, cl, str qt, db, pf, 1994; Characteristics, pf, 1995; Inscape, fl, cl, vn, vc, pf, perc, 1996; Protean Fantasy, vn, pf, 1997; Mood Swings, pf trio, 1998

TIM PAGE

Moravia. Region of Central Europe, now part of the CZECH REPUBLIC.

Moravia, Jerome of. *See* HIERONYMUS DE MORAVIA.

Moravians, music of the. The Moravians are members of a Protestant denomination founded in Germany in the 18th century but with roots in 15th-century Bohemia and Moravia. Missionary activity during the 18th century led to the establishment of communities in a number of countries around the world, but most notably in North America, where there continues to be a strong Moravian presence. From the earliest days the Moravian Church kept meticulous records of its ecclesiastical, community and commercial life, and has ensured that active communication and sharing of information has been maintained among the various Moravian centres worldwide. The 10,000 music manuscripts and printed works that survive in American Moravian archives and the substantial collections preserved at Zeist in the Netherlands and at Herrnhut in Germany testify to a highly developed musical culture. These sources include orders of service (from the 1700s onwards); instruction books; an extensive manuscript corpus of 18th- and early 19th-century sacred works in an early Classical style, written mostly by Moravians, for chorus and chamber orchestra; instrumental works, ranging from solo sonatas to symphonies (some of them the sole surviving copies), by European composers; and bound collections of sheet music dating from the mid-19th century onwards. After a discussion of the Moravian Church's origins and its worship services, this article focusses particularly on the musical tradition of the American Moravians.

1. The Ancient Unity. 2. The Renewed Moravian Church. 3. 'Moravian' and other liturgical music. 4. Instrumental music, music education.

1. THE ANCIENT UNITY. Spiritually, the Moravians are descendants of the Czech priest Jan Hus, whose attempts at reform led to his martyrdom in 1415. In 1457 some of his followers founded a church body consecrated to following Christ in simplicity and dedicated living (*see* BOHEMIAN BRETHREN). This newly constituted church, officially called *Jednota bratrská* or *Unitas fratrum* (The Unity of Brethren), developed a rich and orderly ecclesiastical life during the 15th and 16th centuries and also made significant musical and literary contributions to the Protestant movement. What is thought to be their first hymnal was published in 1505 (an earlier *kancionál*, a 'little book of songs', had appeared in Prague in 1501, but it is not certain to what extent the Unity was involved in this publication). A revision of the 1505 hymnal was issued in 1519, edited by the prolific hymn writer Lukáš of Prague (*d* 1528), who is also credited with steering the Unity's course through difficult times of persecution and through theological discourse with Martin Luther and other reformers. Neither hymnal has survived (*see* CANTIONAL, §1).

In 1531 Michael Weisse (*d* 1534), a hymn writer, composer, theologian and pastor, compiled *Gesangbuch der Böhmischen Brüder* for the German congregation of the Unity. During the 16th century Jan Roh (*d* 1547) and Jan Blahoslav (*d* 1571) oversaw the publication of several Czech *kancionály*, and other hymnbooks in Czech appeared frequently throughout the early 17th century. The 1566 *Kirchengesang*, compiled by Petrus Herbert (*d*

1571), contained 343 hymns and an appendix of 106 hymns by Lutheran authors; this hymnal was reprinted in 1590, with later versions in 1606, 1639 and 1661. The first Polish-language hymnal of the Unity appeared in 1554. Bishop J.A. Komenský (Comenius), who is credited with preserving the Unity's rich heritage through his writings, edited the Czech *kancionál* of 1659 and the German *Cantional* of 1661. These hymnals (excluding the 1501 *kancionál*) contained tunes as well as texts; many of the melodies were of popular origin, demonstrating the Unity's emphasis on congregational singing.

Jan Blahoslav's translations of scripture into Czech led to the Unity's production of the Kralice Bible (1579–94). In addition, Blahoslav's *Musica* of 1558 is the earliest known music treatise published in the Czech language. It was followed in 1561 by Jan Josquin's *Muzika*; 'Jan Josquin' may have been a pseudonym for Václav Solín, who collaborated with Blahoslav on the hymnals of 1561 and 1564.

2. THE RENEWED MORAVIAN CHURCH. During the 17th century the persecutions surrounding the Thirty Years War (1618–48) and its aftermath virtually destroyed the Unity. In the 1720s a few exiles of this religious heritage, along with various other seekers after truth, found refuge on an estate of the Saxon nobleman Nikolaus von Zinzendorf (1700–60). In its village of Herrnhut the ancient Moravian Unity experienced a rebirth, culminating on 13 August 1727 in a spiritual blessing, whereby its former diversity of purpose was welded into one. In 1732 the Renewed Moravian Church began to send missionaries afield, first to the West Indies, then during the next two decades to North America (via London, 1734), arriving in Georgia in 1735, Greenland, Suriname, South Africa and Algiers, among other countries. The first permanent American Moravian communities were established in Pennsylvania, beginning with Bethlehem in 1741; others followed in North Carolina, of which Salem (now Winston-Salem) was one of the most important (1766).

According to Zinzendorf and the Moravians of his time, every aspect of daily life, even its most mundane elements, could be regarded as 'liturgical', that is, as a type of worship to be offered to God, after the example of Christ himself. A significant addition to Moravian worship was the introduction in 1728 of the *Losungen* (*Daily Texts*). Originally collections of scripture in manuscript, these texts were first published in 1731 and have subsequently appeared in over 40 languages and dialects. They are used by Moravians throughout the world as a daily devotional guide, either in private worship or in the brief congregational morning or evening services. While the majority of the 18th-century texts were drawn from the scriptures, some also consisted of a hymn stanza or a portion thereof. Hymnody and music as a means of expressing theological truths have always been important within the Moravian Church. Zinzendorf encouraged the development of hymn singing, and in the early days at Herrnhut, when the community did not yet enjoy a large hymn repertory, he conducted singing classes in which the faithful would learn not only the hymns but also something of the life and purpose of the author. A large hymnal was produced in 1735, and many more texts were added in its numerous appendixes; slightly more manageable collections were made in 1754 and 1767. In 1778 the influential hymnbook of C.F. Gregor (1723–1801) appeared, containing 1750 hymns, 308 of them written or reworked by Gregor himself; this book remained in use among the German-speaking congregations for about a century. The hymnal (*Gesang-Buch*) contained texts only but was supplemented by a music book (*Choral-Buch*) in which the tunes were arranged by metre.

Gregor's procedure of recombining and adding to the stanzas of hymns, mixing new and old in creative ways, was central to that most characteristic of Moravian services, the Singstunde. The brother or sister presiding at the service would select individual stanzas from various hymns so that a particular Christian truth could be developed as the singing progressed; the congregation, whose members possessed an unusual command of the hymnal, would join in, singing by heart, before the end of the first line of each stanza. No sermon was necessary. The preface to the 1735 hymnal indicates that rarely, if ever, was a complete hymn of 10 or 20 stanzas used: rather, half and whole stanzas were selected as desired. Moravians took the Singstunde practice with them wherever in the world they formed communities, and such services were held regularly in their churches.

The Singstunde also greatly influenced the structure of two other worship services: the Abendmahl (Holy Communion) and the Liebesmahl (Lovefeast). In the Abendmahl, a form of Singstunde incorporating the sacrament, hymns are sung during the distribution of the elements; selected stanzas focus on themes of redemption, Christ's sacrifice, and the heavenly banquet to be shared by the faithful at the end of time. The non-sacramental Liebesmahl, perhaps the most widely known of the special services, is essentially a Singstunde with a fellowship meal included. Its origins lie in the renewing experience of 13 August 1727, when the assembled company gained spiritual nourishment through the sharing of a simple common meal; the Moravians quickly came to recognize the value of continuing such an experience in the context of worship. By 1756 this service was often the high point of the Church's major festivals. To enrich the sense of celebration the hymn stanzas selected to develop the day's theme would be supplemented by anthems. Apart from hymns, most of the pieces known today as 'Moravian music' are the anthems written for these special services.

3. 'MORAVIAN' AND OTHER LITURGICAL MUSIC. Thousands of vocal works in an early Classical idiom were written by European and American Moravian composers for use in worship (works by non-Moravian composers were also widely used, although their texts were often adapted to make them more appropriate to the specific occasion). In most cases the accompaniment is for organ and orchestra, either strings alone or with paired woodwinds and some brass. A few Moravian anthems have independent organ parts that do not double the other instrumental lines, but in most cases the organ either serves as a continuo instrument or follows the orchestral and vocal lines. Composers such as C.F. Gregor and J.F. Peter (1746–1813) used figured bass extensively in their organ parts, also adopting on occasion a form of numeric shorthand that functioned like a 'figured melody', where numbers placed below the treble staff indicate intervals below the melody line, for example, when the first and second violins move in parallel 3rds or 6ths. Peter, in particular, often included instrumental cues as well as a part or even the whole of the text. Thus, where

they exist, organ parts are an extremely practical performance resource.

The organ was rarely used as the sole instrument of accompaniment, except to support the congregation in hymn singing; and solo organ music is not commonly found in Moravian collections before the late 19th century. Preludes were generally based on chorale tunes, with interludes played between phrases of the chorales. In time the interludes became increasingly ornate and were eventually discarded because they were too liable to distract: the organist's essential purpose was to serve and enable worship, and any sort of behaviour or performance style that attracted attention to him as a soloist was regarded unfavourably. In America the organ builder David Tannenberg (1728–1804) constructed some 50 instruments in Moravian, Lutheran and German Reformed churches; the organ at Lititz, Pennsylvania, is one of the few to have survived.

In addition to choral anthems (SATB, SSAB, double choir), many works were written for solo voice or duet, primarily for sopranos, with orchestral accompaniment. The texts are mostly derived from scripture, but hymns are also set. Both vocal and instrumental parts require able performers, but while the music is neither insignificant nor simplistic, it is also not 'virtuoso' in style, for attention would then be drawn away from the message of the text. Textures are predominantly homophonic rather than contrapuntal, but in passages where the voices rest the instrumental writing can be somewhat more complex. Instrumental introductions, interludes and concluding passages are also common.

Among the most notable and prolific composers of anthems with orchestral accompaniment were C.F. Gregor, J.C. Geisler (1729–1815) and J.L. Freydt (1748–1807). Gregor was influential in assembling festival day 'odes' (also known as 'psalms'), which frequently contained an anthem setting of the *Losung* for the day, often so identified on the manuscript. J.F. Peter (1746–1813) wrote what is perhaps the best known of the festival Liebesmahle, the *Psalm of Joy* celebrating the end of the American Revolutionary War. On 18 June 1783 Alexander Martin, Governor of North Carolina, proclaimed that 4 July 1783 should be a 'day of solemn thanksgiving'. However, the proclamation arrived in Salem only a short time before the appointed day, obliging Peter to craft a service using anthems already in the Salem Congregation's collection, with appropriate hymn texts. Despite its hasty composition, the ode displays a high degree of musical craftsmanship and a striking harmonic and formal coherence. The texts of many other festival Liebesmahle are extant.

The only Moravian composer to achieve renown during his lifetime was C.I. Latrobe (1758–1836), who wrote anthems, solos, multi-movement cantatas and a set of three piano sonatas dedicated to Haydn, whose friend he was in England. Latrobe never worked in America, but a significant number of Moravian composers were active there during the 18th and early 19th centuries. Jeremiah Dencke (1725–95), who went to Bethlehem in 1761, wrote a number of concerted anthems that are considered to be the first such works composed in America, the earliest being a simple piece for chorus, strings and organ for the Bethlehem Provincial Synod in 1766. Other works by Dencke include three sets of sacred songs for soprano, strings and organ. Simon Peter (1743–1819), J.F. Peter's brother, served in Pennsylvania and North Carolina as a minister and teacher; the few surviving works bearing his name indicate a remarkable talent. G.G. Müller (1762–1821) arrived in America in 1784 and served as a minister in Pennsylvania and Ohio. More than 100 anthems were written by J.A. Herbst (1735–1812), whose private collection of some 1000 vocal works by over 60 composers – most of them Moravians – is an unequalled resource for the study of Moravian music. D.M. Michael (1751–1827) served in America from 1795 to 1815, during which time he wrote over a dozen anthems, 14 woodwind suites, two larger 'water music' suites and an extended setting of Psalm ciii for soloists, chorus and orchestra. J.C. Bechler (1784–1857) arrived in America in 1806, where he became one of the first professors at the Moravian Theological Seminary in Bethlehem (founded 1807); his interest in music was lifelong and he is known to have composed some 60 choral and liturgical pieces. Composers who were born in America and received their musical training there include Jacob Van Vleck (1751–1831) and J.C. Till (1762–1844); both of them wrote anthems, hymns and liturgies, and Till was also a prolific copyist. Peter Wolle (1792–1871), a student of Michael and Bechler, edited the first Moravian tune book published in America, *Hymn Tunes Used in the Church of the United Brethren* (1836), and wrote over a dozen anthems and sacred songs.

In the later 19th century, Moravian settlements in America gradually became more 'Americanized', with a language shift from German to English and greater assimilation of contemporary American culture. The number of compositions diminished and the musical style lost some of its distinctiveness, but a number of notable composers were nevertheless active at this time. F.F. Hagen (1815–1907), like so many Moravian composers, spent his professional life primarily as a teacher and pastor; his music reflects 18th-century Moravian roots and shows the influence of 19th-century Romanticism. E.W. Leinbach (1823–1901), who served the North Carolina Moravians as organist and choir director and taught music at Salem Female Academy (now Salem Academy and College), was regarded as the most influential composer in Salem in the second half of the 19th century; his best-known anthem is a double-choir setting of the Hosanna.

Although the earlier German music fell out of favour in American culture during the 19th century, it was nevertheless preserved in the church's archives. In the mid-20th century interest in this rich heritage was revived, and in 1950 the first Early American Moravian Music Festival was held in Bethlehem under the direction of Thor Johnson, who was to conduct the first 11 festivals. The Moravian Music Foundation was established in 1956 to preserve and care for this musical culture.

4. INSTRUMENTAL MUSIC, MUSIC EDUCATION. Moravians encouraged instrumental music as a way to hone skills for playing worship music but also as a harmless pastime to help train the heart, mind and body. While Moravian composers preferred to expend their compositional talents on sacred vocal music, a few wrote instrumental works. In addition, huge numbers of instrumental works were copied for the Collegia Musica in Bethlehem, Nazareth and Lititz in Pennsylvania, and for Salem, North Carolina. The term 'Collegium Musicum' was used to refer to musicians of the community, in whatever venue they were

performing; to judge by the surviving music and instruments, such groups must have been quite versatile. In Nazareth the 'Register of Music Performed in Concert', an impressive document providing a list of music performed in the town between 14 October 1796 and 30 January 1845, indicates that actual 'concerts' took place. (The absence of any specific listings for Bethlehem, Lititz or Salem, however, does not necessarily mean that such performances did not take place outside Nazareth.)

The instrumental music in American Moravian collections ranges from unaccompanied violin sonatas to full late-Classical symphonies and large-scale oratorios. Many works in the Collegia Musica holdings were purchased as printed music, usually quite soon after their publication, and others were copied by Moravians, notably J.F. Peter, whose copying activity greatly benefited all the American Collegia Musica. Of the hundreds of works in these collections, several dozen are currently thought to be the only surviving copies, including two symphonies and two trio sonatas by J.C.F. Bach, three symphonies by Joseph Riepel and several cantatas by J.D. Grimm.

Composers of purely instrumental music include J.F. Peter, John Antes (1740–1811) and D.M. Michael (1751–1827). Among the unique works in the Bethlehem collection is the set of six string quintets that Peter wrote during his years in Salem. The manuscript score and parts bear the date 1789; not only are they Peter's only known instrumental works, they are also among the earliest (if not the earliest) instrumental chamber music to have been composed in America. The three string trios by John Antes were published in London in about 1791. Antes is also known to have written string quartets, but no copy survives. In addition to his 24 sacred vocal works, D.M. Michael wrote 14 woodwind parthien and two larger 'water music' suites, all of them charming and inventive in character.

Brass music played a special role in Moravian settlements, even though the repertory was mostly limited to chorales (pieces written specifically for brass are surprisingly rare in Moravian collections). Moravian brass ensembles – a continuation of the German Stadtpfeifer tradition – announced special services and deaths, welcomed visitors, accompanied hymn singing at outdoor services and funerals and marked events of note throughout the community. For a number of years the trombone choir, consisting of four sizes of instrument, was widely employed; this tradition still persists in Bethlehem, Pennsylvania, and has been revived in other areas. In the later 19th century the ensembles became more diverse, and by the end of the 20th some of the functions formerly performed by brass alone were fulfilled by a full-scale band, including woodwinds, though still playing four-part chorales.

The extensive and varied musical life of Moravian communities was supported and enhanced by musical training in the home and, especially, in the school curriculum. Such training not only embraced hymns and sacred vocal works but also reflected the more popular elements of the surrounding culture. Although the Moravians chose to live apart, they were not completely isolated from, or indeed ignorant of, the world at large. Manuscript books belonging to students and teachers at Moravian schools contain an astonishing variety of genres, from love songs to virtuoso sets of variations; some of the music in these books appeared quite soon after being published elsewhere in the world.

In the late 18th and early 19th centuries the Moravians used a wide range of musical forms, and their legacy, which is preserved to a remarkable degree, represents a significant contribution to American musical culture. Their careful record-keeping provides musicians and scholars with a wealth of information and repertory not available from any other source.

BIBLIOGRAPHY

SOURCES, EDITIONS

A.L. Fries and others, ed. and trans.: *Records of the Moravians in North Carolina* (Raleigh, NC, 1922–2000)
M. Gombosi, ed.: *Catalog of the Johannes Herbst Collection* (Chapel Hill, NC, 1970)
K.G. Hamilton, ed. and trans.: *The Bethlehem Diary, I: 1742–1744* (Bethlehem, PA, 1971)
K. Kroeger, ed.: *A Moravian Music Sampler* (Winston-Salem, NC, 1974)
M. Gombosi, ed.: *A Day of Solemn Thanksgiving: Moravian Music for the Fourth of July 1783, in Salem, North Carolina* (Chapel Hill, NC, 1977)
H.-C. Hahn and H.Reichel, eds.: *Zinzendorf und die Herrnhuter Brüder: Unität von 1722 bis 1760* (Hamburg, 1977)
J.H. Giesler, ed.: *12 Moravian Hymns and Chorales* (Winston-Salem, NC, 1978)
F. Cumnock, ed.: *Catalog of the Salem Congregation Music* (Chapel Hill, NC, 1980)
J. Boeringer, ed.: C. Gregor: *Choral-Buch: a Facsimile of the First Edition of 1784* (Winston-Salem, NC, 1984)
T. Sovík, trans.: *J. Blahoslav: Musica (1558)* (Denton, TX, 1991)
T. Sovík, trans.: *Jan Josquin: Muzika (1561)* (Denton, TX, 1991)
Moravian Book of Worship (Bethlehem, PA and Winston-Salem, NC, 1995)
R.T. Burcaw, ed.: *Moravian Book of Worship: Manual for Worship Planners* (Bethlehem, PA, 1995)
C.D. Crews and N.R. Knouse, trans.: *Be Now and Evermore our Head: Six Hymns by Nicholas Ludwig von Zinzendorf* (Winston-Salem, NC, 1996)

STUDIES

J.T. Müller: *Geschichte der Böhmischen Brüder* (Herrnhut, 1922)
O. Uttendörfer: *Zinzendorfs Gedanken über den Gottesdienst* (Herrnhut, 1931)
H. Hickel: *Das Abendmahl zu Zinzendorfs Zeiten* (Hamburg, 1956)
Moravian Music Journal (1956–)
D.M. McCorkle: *The Collegium Musicum Salem: its Music, Musicians and Importance*, ed. J. Ingram (Winston-Salem, NC, 1956, rev. 2/1979 by Jeannine Ingram)
R. Říčan: *Dějiny Jednoty bratrské* (Prague, 1957; Eng. trans., 1992 as *The History of the Unity of Brethren: a Protestant Hussite Church in Bohemia and Moravia*)
D. McCorkle: *Moravian Music in Salem: a German American Heritage* (diss., Indiana U., 1958)
H.H. Hall: *A Johnny Reb Band from Salem: the Pride of Tarheelia* (Raleigh, NC, 1963/R)
W.H. Armstrong: *Organs for America: the Life and Work of David Tannenberg* (Philadelphia, 1967)
G. Gollin: *Moravians in Two Worlds: a Study of Changing Communities* (New York, 1967)
H.H. Hall: *The Moravian Wind Ensemble: Distinctive Chapter in America's Music* (diss., George Peabody College for Teachers, Vanderbilt U., 1967)
J.T. Hamilton and K.G. Hamilton: *History of the Moravian Church: the Renewed Unitas fratrum, 1722–1957* (Bethlehem, PA, 2/1967)
E.W. Pressley: *Musical Wind Instruments in the Moravian Musical Archives, Salem, North Carolina: a Descriptive Catalog* (diss., U. of Kentucky, 1975)
T.J. Anderson: *The Collegium Musicum Salem, 1780–1790: Origins and Repertoire* (diss., Florida State U., 1976)
D.C. Runner: *Music in the Moravian Community of Lititz* (diss., Eastman School of Music, U. of Rochester, 1976)
B.J. Strauss: *A Register of Music Performed in Concert, Nazareth, Pennsylvania, from 1796 to 1845: an Annotated Edition of an American Moravian Document* (thesis, U. of Arizona, 1976)
D.P. Keehn: *The Trombone Choir of the Moravian Church in North America* (thesis, West Chester State College, 1978)

J.H. Johansen: *Moravian Hymnody* (Winston-Salem, NC, 1980)
R. Steelman, ed.: *Catalog of the Lititz Congregation Music* (Chapel Hill, NC, 1980)
L. Nicholas: *Thor Johnson, American Conductor* (Ephraim, WI, 1982)
J. Boeringer: *Morning Star: the Life and Works of Francis Florentine Hagen (1815–1907), Moravian Evangelist and Composer* (Winston-Salem, NC, 1986)
T. Sovík: 'Music Theorists of the Bohemian Reformation: Jan Blahoslav and Jan Josquin', *Kosmas: Journal of Czechoslovak and Central European Studies*, vi/2 (1987), 105–45
L.W. Hartzell: *Ohio Moravian Music* (Cranbury, NJ, 1988)
B.P. Smaby: *The Transformation of Moravian Bethlehem: from Communal Mission to Family Economy* (Philadelphia, 1988)
T. Duncan: *The Role of the Organ in Moravian Sacred Music between 1740 and 1840* (diss., U. of North Carolina, 1989)
C.D. Crews: *Johann Friedrich Peter and his Times* (Winston-Salem, NC, 1990)
C.D. Crews: *Moravian Composers: Paragraph Biographies* (Winston-Salem, NC, 1990, 2/1999)
C.D. Crews, trans.: B. van den Bosch: *The Origin and Development of the Trombone-Work of the Moravian Church in Germany and All the World* (Winston-Salem, NC, 1990)
E. Gross: *The Natural Trumpet of the Moravians in Colonial America* (diss., Indiana U., 1991)
E. Gross: 'The Trumpet and the Unitas Fratrum', *HBSJ*, iii (1991), 4–22
C.G. Vardell: *Organs in the Wilderness* (Winston-Salem, NC, 1944, 2/1993 with introduction by N.R. Knouse)
C.D. Crews: *Confessing our Unity in Christ: Historical and Theological Background to the 'Ground of the Unity'* (Winston-Salem, NC, 1994)
C.D. Atwood: *Blood, Sex, and Death: Life and Liturgy in Zinzendorf's Bethlehem* (diss., Princeton Theological Seminary, 1995)
C.D. Crews: *My Name shall be There: the Founding of Salem* (Winston-Salem, NC, 1995)
C.D. Crews: *Villages of the Lord: the Moravians Come to Carolina* (Winston-Salem, NC, 1995)
C.D. Crews: *Moravian Meanings: a Glossary of Historical Terms of the Moravian Church, Southern Province* (Winston-Salem, NC, 2/1996)
C.D. Crews: *Through Fiery Trials: the Revolutionary War and the Moravians* (Winston-Salem, NC, 1996)
N.R. Knouse: *Opening a Can of Worms: Reflections on Music and Worship in Today's Moravian Church* (Winston-Salem, NC, 1996)
N.R. Knouse and C.D.Crews: *Moravian Music: an Introduction* (Winston-Salem, NC, 1996)
C.D. Crews: *John Antes* (Winston-Salem, NC, 1997)

NOLA REED KNOUSE

Moravian Quartet. Czech string quartet. It was active in Brno from 1923 to 1959, and was formed by František Kudláček (*b* Milevsko, 11 May 1894; *d* Brno, 26 Aug 1972) who remained its first violin throughout. The other members who were constant from the mid-1920s were Josef Jedlička, violin, Josef Trkan, viola, and the cellist Josef Křenek. An important ensemble in Moravia, they played many contemporary works as well as the standard repertory, and gave the posthumous première of Janáček's String Quartet no.2 'Intimate Letters' at Brno in 1928, performing it according to the composer's instructions given during rehearsals before his death. The quartet also toured in Germany, Italy and Austria. (J. Vratislavský: *Moravské kvarteto*, Prague, 1961)

ALENA NĚMCOVÁ

Moravská Filharmonie (Moravian PO). Orchestra founded in 1945 in OLOMOUC.

Moravská Ostrava. *See* OSTRAVA.

Morawetz, Oskar (*b* Světlá nad Sázavou, 17 Jan 1917). Canadian composer of Czech birth. In Prague he studied the piano with Karel Hoffmeister and harmony with Kricka. Szell offered him a conducting post at the Prague opera in 1937, however, with the rise of Nazism Morawetz left his homeland. He spent brief periods in Vienna and Paris where he continued his piano studies with Julius Isserlis and Lazare Lévy. In 1940 he settled in Toronto where the rest of his family had relocated. His musical education resumed at the University of Toronto with Leo Smith and Alberto Guerrero. He received the BMus in 1944 with his String Quartet no.1 and the DMus in 1953 with his Symphony no.1. In 1952 he was appointed professor at the University, a post he held until 1982.

Essentially self-taught as a composer Morawetz first achieved recognition by winning a Composers, Authors and Publishers Association of Canada award in 1945 for his String Quartet no.1 (1944) and a second CAPAC award in 1946 for his *Sonata tragica* for piano (1945). Other honours followed. In 1962 his Piano Concerto no.1 was awarded first prize in a competition sponsored by the Montreal SO. The *Sinfonietta* for wind instruments and percussion (1965) won the coveted Critics' Award in the International Competition for Contemporary Music, Cava dei Tireni, Italy in 1966. In 1971 *From the Diary of Anne Frank* received a special award from the Segal Foundation of Montreal 'as the most important contribution to Jewish music in Canada'. He has received the Canada Council's Senior Arts Fellowship three times (1960, 1967, 1974) and in 1987 was the first composer to be named to the Order of Ontario. The following year he was made a Member of the Order of Canada. His Concerto for Harp and Chamber Orchestra won a Juno Award for best Canadian classical composition in 1989.

Stylistically Morawetz has chosen only those aspects of 20th-century compositional techniques that assist him in creating the emotional effects he desires in his music. His compositions are always carefully structured even those initially inspired by a loose programmatic outline. He draws frequently on classical forms, paying careful attention to the recapitulation of materials, but never producing an exact repetition. Rather than emphasizing thematic relationships he uses changes of texture and orchestration to delineate different sections. Organic development through the manipulation of motives on both structural and surface levels of the music has been a constant in his compositional approach.

The works of Morawetz's early period are optimistic in outlook featuring vivacious Slavic rhythms. A mastery of orchestration and polyphonic writing is fully evident in the frequently performed *Carnival Overture* (1945), *Divertimento for Strings* (1948, rev. 1954) and *Overture to a Fairy Tale* (1956). Of his string quartets the Second (1952–5) is the most frequently performed. Its serious tone is a precursor of later dramatic and tragic works. The mysterious opening of the second movement was inspired by war scenes the composer had seen on film. In the dynamic climax of the movement clustered trills are combined with the main themes to indicate menacing military drums. Complex rhythmic patterns and frequent metric changes also make an appearance, stylistic features which remain a constant in the works of the next two decades.

Morawetz's songs project sensitive treatments of his chosen texts as well as accompaniments that reflect a variety of underlying moods. The early song *Mother, I cannot mind my wheel* (1954), uses a rather Schubertian

spinning-wheel motif throughout, while *The Juggler* (Four Songs, 1966) is depicted by means of rhythm in perpetual motion. The expressionistic *From the Diary of Anne Frank* (1970) features a vocal line declaimed partly in recitative and partly in melody. After conducting a performance of the work, Karel Ančerl described it as being one of the most moving compositions he had conducted in the last two decades. Morawetz's dramatic setting of *Psalm xxii* (1979) was also inspired by the suffering inflicted by the Nazi regime during World War II.

Although Morawetz has never written purely virtuosic music for the voice or any other instrument, he has continually sought uniquely effective colours and sonorities for each medium. In the *Sinfonietta for Winds and Percussion* (1965) he exploits the timbral possibilities of different combinations of instruments. Mstislav Rostropovich's request for an 'unusual orchestration' resulted in the *Memorial to Martin Luther King* (1968, rev. 1973), for solo cello, winds, piano and percussion. Written shortly after King's death, this work presents the last two days of his life programmatically. The musical culmination arrives with a funeral march based on King's favourite spiritual *Free at last!*, treated polyphonically with antiphonal orchestration. In the Concerto for Harp and Chamber Orchestra (1975) innovative harp techniques create imaginative timbral effects.

A prominent element of Morawetz's output is a recognition that the past informs the present. As well as using music to comment on contemporary tragedies, later in life Morawetz used music to recognize overtly those composers who had strongly influenced his style. *Tribute to Wolfgang Amadeus Mozart* (1990), based on three themes from Mozart's *Requiem*, and *Improvisation on Inventions [4,5,8,9] by J.S. Bach* (1992) pay homage to his compositional predecessors. These works also reflect the increased economy of means and tendency toward thinner textures common to his later period.

Morawetz's compositions have been recorded by Colombia, RCA Victor, EMI, the Canadian Music Centre (Centrediscs), the CBC and Marquis Classics. In 1984 the CBC issued a 7-record anthology of Morawetz's music.

WORKS
(*selective list*)

INSTRUMENTAL

Orch: Carnival Ov., 1945; Divertimento, str, 1948, rev. 1954; Ov. to a Fairy Tale, 1956; Sym. no.2, 1959; Pf Conc. no.1, 1962; Passacaglia on a Bach Chorale, 1964; Sinfonietta, wind insts, perc, 1965; Sinfonietta, str, 1966, rev. 1983–9; Memorial to Martin Luther King, vc, wind insts, perc, 1968, rev. 1973; Fantasy, vn, orch, 1974; Conc., hp, chbr orch, 1975; Fantasy, brass, perc, 1981; Cl Conc., cl, chbr orch, 1989

Chbr: Duo, vn, pf, 1947; Str Qt no.2, 1952–5; Fantasies, vc, pf, 1970; Sonata, brass qnt, 1977; 5 Fantasies, str qt, 1978; Sonata, fl, pf, 1978; Sonata, hn, pf, 1978; Sonata, cl, pf, 1980; Sonata, ob, pf, 1980; Sonata, bn, pf, 1981; 4 Duets, fl, bn, 1983; Sonata, tuba, pf, 1983; Sonata no.3, vn, pf, 1985; Sonata, tpt, pf, 1985; Sonata, va, hp, 1986; Tribute to Wolfgang Amadeus Mozart, str qt, 1990; Improvisation on Inventions by J.S. Bach, str qt, 1992

Pf: Ballade, 1946, rev. 1982; Scherzo, 1947; Fantasy no.1, 1948; Tarantelle, 1949; Fantasy, Elegy and Toccata, 1956; 10 Preludes, *c*1961; Suite, 1968; Fantasy no.2, 1972; 4 Contrasting Moods, 1986; 5 Poetic Sketches, 1991; The Whale's Lament, 1993

VOCAL

Choral: Crucifixion, spiritual, 1968; Who has Allowed Us to Suffer (A. Frank), 1970; Prayer for Freedom, 1994; arrs. incl. works by A. Dvorák (5 Biblical Songs), H. Purcell (Dido's Lament)

Songs: The Chimney-Sweeper (W. Blake), 1946; Elegy 'I am so Tired' (A. Wilkinson), 1946, orchd 1947; Grenadier (A.E. Housman), 1946; Mad Song (Blake), 1946; Piping down the Valleys Wild (Wilkinson), 1946; Land of Dreams (Blake), 1948, orchd 1949; To the Ottawa River (A. Lampman), 1948; I Love the Jocund Dance (Blake), 1949, orchd 1954; When we Two Parted (Byron), 1949, rev. 1989; Mother, I Cannot Mind My Wheel (W.S. Landor), 1954; My True Love Hath My Heart (P. Sidney), 1954; Sonnets from the Portuguese (E.B. Browning), 1955; 4 Songs, 1966; From the Diary of Anne Frank, S, orch, 1970; God Why Have You Forsaken Me? (Bible: *Ps xxii*), 1979, orchd 1983; Souvenirs from Childhood (R.L. Stevenson), 1984; The Weaver (Lampman), 1985

Principal publishers: Aeneas, Boosey and Hawkes, Frederick Harris, Leeds, MCA, Gordon V. Thompson

BIBLIOGRAPHY

EMC2 (V. Sedivy)

J.P. Gonder: *Style and Form in Selected Piano Works of Oskar Morawetz* (MM thesis, U. of Western ON, 1979)

DORITH R. COOPER/ELAINE KEILLOR

Morawski, Jerzy (Józef) (*b* Warsaw, 9 Sept 1932). Polish musicologist. He studied musicology with Chomiński at Warsaw University (MA 1958) and music at the Chopin High School of Music in Warsaw, obtaining diplomas in theory of music (1957) and piano (1961). In 1970 he took the doctorate at Warsaw University with a thesis on the Cistercian sequences in Poland, and in 1997 completed the *Habilitation* at the Jagiellonian University with a dissertation on liturgical recitative in medieval Poland. From 1956 he has worked at the Institute of Arts of Polish Academy of Sciences in Warsaw, where he was head of the department of the history of music (1970–78), vice-director of the Institute (1978–81), and since then as a reader. His main area of research is music of the Middle Ages, and especially the history of plainsong, the theory of music of the period, palaeography and performing practice. He is also interested in music of the Classical and the early Romantic periods. He is a general editor of the periodical *Musica medii aevi* and the series Monumenta Musicae in Polonia.

WRITINGS

'Śląskie diagramy systemu tonalnego w świetle teorii średniowiecznej' [Silesian diagrams of the modal system in the light of medieval theory], *Musica medii aevi*, ii (1968), 71–7

Polska liryka muzyczna w średniowieczu: repertuar sekwencyjny cystersów [Polish musical lyrics in the Middle Ages: of the Cistercians' sequence repertory] (diss., U. of Warsaw, 1970; Warsaw, 1973)

'Relikty Ars Antiqua w muzyce polskiej XIV wieku' [Relics of the Ars Antiqua in Polish music of the 14th century], *Sztuka i ideologia XIV wieku: Warsaw 1973*, ed. P. Skubiszewski (Warsaw, 1975), 153–62

'Notacja muzyczna sekwencjarzy cysterskich' [Musical notation of the Cistercian sequentiaries], *Musica medii aevi*, vi (1977), 42–64

Teoria muzyki w średniowieczu [Theory of music in the Middle Ages] (Warsaw, 1979)

'Recherches sur les variantes régionales dans le chant grégorien', *SMH*, xxx (1988), 403–14

'Hymny polskie', *Musica medii aevi*, viii (1991), 10–141

Recytatyw liturgiczny w średniowiecznej Polsce: wersety, lekcje, oracje [Liturgical recitative in medieval Poland: versicles, lessons, prayers] (Habilitationsschrift, Jagiellonian U., 1997; Warsaw, 1996)

'Cantus vilnensis', *Affetti musicologici*, ed. P. Poźniak (Kraków, 1999), 211–24

'Sursum corda: prezentacja jednego motywu' [Presentation of a motif], *Muzykolog wobec dzieła muzycznego*, ed. M. Woźna-Stankiewicz and Z. Dobrzańska-Fabiańska (Kraków, 1999), 271–83

ZYGMUNT M. SZWEYKOWSKI

Morawski-Dąbrowa, Eugeniusz (*b* Warsaw, 2 Nov 1876; *d* Warsaw, 23 Oct 1948). Polish composer and teacher. In 1904 he completed his studies at the Warsaw Music Institute as a pupil of Noskowski; he also studied painting.

Exiled by the Russian authorities in 1908, he settled in Paris and continued his education with Gédalge (counterpoint) and Camille Chevillard (orchestration), while studying painting further at the Académie Julien and later at the Académie Colorossi with Bourdelle. He returned to Poland in 1930 as director of the Poznań Academy of Music. After several months he moved to Warsaw and, in 1932, succeeded Szymanowski as director and professor of composition at the conservatory. He held that position until 1939. His music, distinguished by colourful instrumentation and rich harmony, shows the influence of the late Romantics and Debussy. (*PSB* (I. Spóz); *SMP* (J. Prosnak))

WORKS
(*selective list*)

Ops: Aspazja (after A. Świętochowski); Lilla Weneda (after J. Słowacki); Salammbô (after G. Flaubert)

Ballets: Świtezianka [The Mermaid of Świteź] (2, Morawski-Dąbrowa), 1922; Krak i smok [Krak and the Dragon], 1930; Miłość [Love] (4 scenes, F. Siedlecki), perf. 1932

6 syms.: b, e, g, 'Prometheus', 'Fleurs du mal', 'Vae victis'

Other Orch: Don Quixote, sym. poem, perf. 1912; Ulalume, sym. poem, perf. 1925; Nevermore, sym. poem, perf. 1938; Finale, f♯, pf, orch; Miłość [Love], sym. poem; 2 pf concs.; Vn Conc.

Chbr: 7 str qts, 2 vn sonatas, 8 pf sonatas

TERESA CHYLIŃSKA

Moray, Jerome of. *See* HIERONYMUS DE MORAVIA.

Morceau (Fr.). *See* PIECE.

Mordent. A type of ornament which, in its standard form, consists in the rapid alternation of the main note with a subsidiary note a step below. *See* ORNAMENTS.

Mordkovitch, Lydia (*b* Saratov, 30 April 1944). British violinist of Russian origin. She studied in Kishinyov, at the Stolyarsky School in Odessa 1960–62, with Nezhdanova, and with Oistrakh at the Moscow Conservatory. She was a prizewinner in the National Young Musicians Competition in Kiev (1967) and the Marguerite Long-Jacques Thibaud Competition in Paris (1969), and subsequently appeared as a soloist throughout the USSR. She made her début in Britain in 1979 with the Hallé Orchestra under Susskind and in the USA in 1982 with the Chicago SO under Solti. She gave the first performance of Ami Maayani's Sonata for solo violin, which was dedicated to her, and has made many recordings including acclaimed accounts of concertos by Prokofiev, Shostakovich, Dyson and Moeran, and works for solo violin by Bach and Ysaÿe. She was assistant to Oistrakh at the Moscow Conservatory (1968–70), senior lecturer at the Institute of Arts in Kishinyov (1970–73) and professor at the Academy of Music in Jerusalem (1974–80); she was appointed principal lecturer at the RNCM in 1980 and professor at the RAM in 1995.

BIBLIOGRAPHY

T. Shifrin: 'Acclimatized Artistry', *The Strad*, xcviii (1987), 596–601

MARGARET CAMPBELL

More [Moor], **William** (*b* ?Reading, *c*1490; *d* ?London, ?25 March 1565). English composer and harper. More 'the blynde harp' was appointed to Henry VIII's court from 1 September 1515, his fee of 2d. a day being the lowest listed. 'Blind Dick', another harper already in residence, received 6s. 8d. a month. But More's pay was doubled from May 1516 (as Dick ceased service) and was finally raised to 12d. a day from 30 November 1529. At Shrewsbury in 1520 he was described as 'the principal harper in England'. On 20 November 1539 he was a prisoner in the Tower of London for his part in the affairs of the Abbot of Reading, who had been executed five days before: apparently More had carried letters between the abbots of Reading, Glastonbury and St Botolph's Priory, Colchester. Evidently he was soon released, for no interruption to his wages is recorded. More's name frequently appears among those granted 'rewards' at New Year and other times. In 1550 Lady Petre of Ingatestone, Essex, gave 3s. 4d. 'to Blind More the harper'. He retained his court post to Lady Day 1565, 'at which time he died'.

More's duties at court probably consisted of performing improvised songs and ballads of 'old adventures' in the troubadour tradition, accompanying himself on the harp. But it seems his Catholic faith, evident through his dealings with the abbots and the Petre family, led him to compose motets. Thomas Whythorne copied 'divers songs and sonnets that were made by . . . Mr Moor, the excellent harper' and listed him among the 'Masters of Music'. All that now survives is a four-part textless piece, *Levavi oculos* (*GB-Lbl* Add.30480–4), and a single part of *Ad Dominum contribularem* for five voices (*Lbl* Harl.7578).

BIBLIOGRAPHY

AshbeeR, vi, vii

F.A. Gasquet: *Henry VIII and the English Monasteries* (London, 1888, 7/1920)

J.M. Osborn, ed.: *Thomas Whythorne: Autobiography* (Oxford, 1961)

J. Stevens: *Music and Poetry in the Early Tudor Court* (Cambridge, 1961/*R*)

P. Marr: *Reading Abbey: an Introduction to Music at the Abbey* (Reading, 1971)

ANDREW ASHBEE

Moreau, Fanchon [Françoise] (*b* 1668; *d* after 1743). French soprano. Although Titon du Tillet (*Le Parnasse françois*, 1732) stated that she left the stage about 1708, her name disappears from cast lists in 1702; he added that she was still living in 1743. According to J.-B. Durey de Noinville (*Histoire du théâtre de l'Opéra de l'Académie royale de musique en France*, 1753, 2/1757) she made her début in 1683 in the prologue of Lully's *Phaëton* (probably as Astraea). From 1683 to 1692 (when her older sister Louison left the Opéra) both sisters were entered as 'Mlle Moreau' in cast lists. It is known, however, that it was Fanchon who created the role of Oriane in Lully's *Amadis* (1684) and Sidonie in his *Armide* (1686). Between 1692 and 1702 she appeared in several Lully revivals: as Oriane in *Amadis* (1701), Sangaride in *Atys* (1699), Aegle in *Thésée* (1698), Libya in *Phaëton* (1702) and as Proserpina (1699). She also sang major roles in the first performances at the Paris Opéra of many *préramiste* stage works, among them M.-A. Charpentier's *Médée*, André Campra's *L'Europe galante* and A.C. Destouches' *Issé*. She was a mistress of the dauphin (as was her sister, Louison), and later of Philippe de Vendôme for 20 years. François Couperin's bawdy canon *La femme entre deux draps* names Fanchon as one of the women 'between two sheets'; she was the inspiration for his harpsichord piece 'La tendre Fanchon'.

JAMES R. ANTHONY

Moreau, Henri (*b* Liège, bap. 16 July 1728; *d* Liège, 3 Nov 1803). Flemish composer and theorist. He probably studied at the Collégiale Saint-Paul, whose chapter sent him to Rome; he is listed as 'Enrico Moreau' on the registers of the Collège Liégeois from 1752 to 1756, and, according to Henri Hamal (ed. M. Barthélemy: *Annales*

de la musique et du théâtre à Liège de 1738 à 1806, Liège, 1989), studied under Lustrini and Antonio Aurisicchio. On his return to Liège, the chapter of Saint-Paul named him *maître de chant*. On 20 January 1770 he married Marie-Thérèse Toumson, herself the daughter of a musician. In 1777 the *Gazette de Liège* announced the publication of his *Six trios*. In 1783 Moreau brought out *L'harmonie mise en pratique*, a treatise which in its first ten chapters combines the ideas of Rameau and Tartini while using the vocabulary of J.-J. Rousseau. The subsequent chapters are more concerned with musical style, and deal with ideas current throughout France in the second half of the 18th century; one is a critique of Tartini's theory of dissonance, and another is an account of Eximeno's experiments. Moreau's career was not disrupted by the Revolution, and in 1798 he was made a corresponding member of the Institut National de France, thanks to the help of Grétry, who had been his pupil. He was also chosen as director of a planned music school at Liège, but this project came to nothing, and Moreau made his living from individual lessons and a post as warden for the national estate of Saint-Paul. At the end of his life he wrote a second treatise, *Nouveaux principes d'harmonie selon le système d'Antoine Ximenès* (MS, *B-Lc*, Fonds Terry), in which he openly borrowed the ideas of Rousseau and Grétry. His few surviving compositions reflect his concern with the principles of composition and his passion for theory.

Several other musicians named Moreau were active in the principality of Liège. A man by this name was *duodenus* at Liège Cathedral in 1714. Jean-François Moreau, a violinist, offered his services to the chapter of the Collégiale Sainte-Croix in 1742; he sought a job as first violinist at the Liège Cathedral in 1750 and obtained this post in 1751, but without wages. From 1784 to his death, on 11 October 1792, Jean-François Moreau was a member of the Confrérie Sainte-Cécile. His *Sonates à violon seul et basse continue* op.1 (n.d) were engraved at Liège.

WORKS

Sacred vocal: TeD, Alme chare, Jam de coelo (motet), 3 Tantum ergo, all for 4vv, orch, *B-Lc*, Fonds Terry; 4 motets, 1783, lost

Secular vocal: Hae apontî, vox koitt (cant., Walloon dialect), lv, bc, *Lc* (Fonds Terry)

Inst: 6 trios (Liège, 1777), lost

BIBLIOGRAPHY

J. Quitin: *Les maîtres de chant et la maîtrise de la collégiale Saint-Denis, à Liège, au temps de Grétry* (Brussels, 1964)

J. Quitin: 'Sonates à violon seul et basse continue: oeuvre premier de Jean-François Moreau gravé à Liège par Benoît Andrez', *Bulletin de la Société liégeoise de musicologie*, lxxviii (1992), 37–44

PHILIPPE VENDRIX

Moreau, Jacob François [Jacobus Franciscus] (*b* ?Flanders, *c*1684; *d* Rotterdam, 9 Oct 1751). Dutch organ builder. His parents probably moved to The Hague around 1692. On 7 September 1724 he married his niece Isabella Philippa de la Haye, daughter of the organ builder Louis de la Haye sr of Ghent, who had then settled in Antwerp. Jacob may have been schooled by his father-in-law in the Flemish organ-building tradition.

Later Moreau moved to Rotterdam. While he is known to have made domestic organs and harpsichords, his most important instruments were church organs, including for the Lutheran church, Middelburg (1717), Brielle (1722), Rotterdam (Oosterkerk, 1723, Grote Kerk, 1722–6), Steenbergen (1725), the Janskerk, Gouda (1732–6; three manuals, 52 stops, extant), Bennebroek (1732), Grote Kerk, Goes (1739), and the Laurenskerk, Rotterdam (1744). Another probable Moreau organ survives in Ezinge (*c*1750). The prestigious contract to build the Gouda instrument was won in 1732 with the recommendation of the famous Rotterdam organist Nicolaas Woordhouder.

Moreau's organ cases and specifications mix typical Dutch styles with some Flemish elements. Several of his one-manual organs are well disposed, sometimes with two reed stops. However, his style of voicing was idiosyncratic and he tended to make pipes of thin metal. G.J. Vogler compared Müller's organ in Haarlem and Moreau's organ in Gouda to two women: the first was 'belle, superbe, fière'; the latter (which he preferred) was 'douce, aimable, traitable'. The frontage of the Gouda instrument, which has no divided pipe fields, was designed by the painter Hendrik Carré jr, and was based on the Duyschot organ in the Nieuwe Kerk, The Hague. The instrument underwent complex modernisations during the 19th century, mainly to endow it with greater power.

Moreau's work was continued by his son Johannes (Jan) Jacobus (bap. 16 Oct 1729; *d* after 1764) and his nephew Louis de la Haye jr. The firm added a *Bovenwerk* to the organ of the Waalse Kerk, Rotterdam, in 1758 (case now in Numansdorp) and a forte/piano coupler to the Gouda organ in 1752. New organs were built for the Engelse Presbyteriaanse Kerk, Rotterdam (1754; now in Gameren), and for several small Catholic hiding churches including Oosterhout (1753; now in the Dutch Reform church, Oosterhout), Breda and Kralingen (*c*1760; case only survives). In 1764 Johannes moved to Middelburg and neglected the organs in Rotterdam, resulting in the loss of all maintenance contracts there. Louis de la Haye continued the workshop and built a few organs, including Bergen op Zoom (1771) and the Waalse Kerk, Gouda (1772; now in Moordrecht).

BIBLIOGRAPHY

J. Hess: *Beschrijving van het groot en uitmuntend orgel in de St. Janskerk te Gouda* (Gouda, 1764/*R*)

A. Bouman: *Orgels in Nederland* (Amsterdam, 1943, enlarged 3/1964 as *Nederland … orgelland*)

F. Peeters and M.A. Vente: *De orgelkunst in de Nederlanden van de 16e tot de 18e eeuw* (Antwerp, 1971; Eng. trans., 1971)

A.J. Gierveld: *Het Nederlandse huisorgel in de 17de en 18de eeuw* (Utrecht, 1977)

H.A. van Dolder-de Wit: *Het Moreau-Orgel in de Sint-Janskerk te Gouda* (Gouda, 1989)

H. van Nieuwkoop: *Het historische orgel in Nederland* (Amsterdam, 1997)

HANS KLOTZ/ADRI DE GROOT

Moreau, Jean-Baptiste (*b* Angers, ?1656; *d* Paris, 24 Aug 1733). French composer. He may have been related to the singer Denis Moreau, an acquaintance of Desmarest. Moreau is thought to have been a choirboy at Angers Cathedral; he had links with the Dandrieu family who were originally of Angers. After a time in Paris he became *maître de musique* at Langres Cathedral from September 1681 to February 1682; Montéclair sang in the choir at this time while it was under Moreau's direction. Moreau is next heard of in Paris in January 1687, when a *Te Deum* by him (now lost) was sung at Saint Cosme in thanksgiving for Louis XIV's recovery from illness. He obtained his first royal commission, for the divertissement *Les bergers de Marly*, in March 1688 just as Louis was organizing work at the school for young noblewomen founded in 1682 by Mme de Maintenon and established

at Saint-Cyr in 1686. The king invited him to provide music for the school and it is in this connection that he achieved his most lasting fame, particularly in collaboration with Racine. Moreau set Racine's *Esther* in 1689; the performance of the latter was attended by the king, Moreau receiving a royal pension as a result of his appreciation, and a gratuity from Mme de Maintenon. In addition to *Esther*, they produced *Athalie* for Saint-Cyr in 1691. The music for *Athalie* was engraved by Baussen, suggesting that Moreau may have been close to the Guise circle.

Moreau seems to have been very unstable both professionally and in his social life and he was removed from his post at Saint-Cyr in the years following the writing of *Athalie*. He was appointed *surintendant* of music for Languedoc in November 1692 (in succession to André Mallet) and he held the post until January 1706. Moreau's fall from favour was probably the result of his own bad conduct and his friendship with the poet Alexandre Laînez (some of whose poems evoke the dissolute life of the musician as a pleasure-seeker and heavy drinker). Laînez, known for his libertine verse at the time, persuaded Moreau to write music for his cantatille *Zaïre*. In 1694 Moreau was asked to provide music for Racine's *Cantiques spirituels* (perhaps by Racine himself) and he sang these works at the sick king's bedside. This episode confirms that Moreau was a singer, but it is probably his namesake Denis Moreau who sang in Lorenzani's *Orontée* and Desmarest's *Didon*.

In spite of his distance from Saint-Cyr, Moreau wrote another work for the school, the *intermèdes* to *Jonathas*, in 1699 or 1700; the texts were by Joseph-François Duché de Vancy, with whom Moreau at least began the Spanish voyage, accompanying the future Philip V to the Spanish border, in December 1700. Moreau was appointed *maître de musique* at Béziers Cathedral in December 1704, but left his post in March 1705 without taking part in the wedding of his daughter Agathe to André Mallet's son. Moreau's disastrous financial situation and a request made by him to the Bishop of Agde are alluded to in a letter from Mme de Maintenon to Cardinal de Noailles dated September 1705, in which she intercedes for Moreau. From 1706 all trace of him is lost. Titon du Tillet states that at the end of his life Moreau obtained a post at St Sulpice, no doubt with the support of the establishment at Saint-Cyr and of the organist Nicolas Clérambault. Some of the manuscripts of the music for *Athalie* contain revisions, probably added by the composer himself around 1725, which shows that he was in touch with Saint-Cyr again at the end of his life.

According to Titon, Moreau was considered in his own day an exceptionally fine teacher of both composition and singing; his composition students included Montéclair, Clérambault and Dandrieu. Singers whom he taught included his daughter Marie-Claude and Louise Couperin. The music to *Esther*, *Athalie* and *Jonathas* consist of a series of solos and choruses, notable for their simplicity and careful word-setting. His *Cantiques* are much shorter, but the individual movements, for solo voices and unison female chorus, are longer. His treatise *L'art mélodique* is lost, but is known to have demanded rhythmic and melodic finesse.

WORKS

Edition: *Musique des choeurs d'Esther et d'Athalie et des cantiques spirituels*, Oeuvres de J. Racine, ed. P. Mesnard, ix (Paris, 1873)

3 intermèdes: Choeurs de la tragédie d'Esther (J. Racine) (Paris, 1689, 2/1696); La musique d'Athalie (J. Racine) (Paris, 1691); Jonathas (Duché de Vancy), 1699/1700, *F-Pn*, *V*

3 divertissements: Les bergers de Marly, March 1688, lost; Le feu de joye pour Monseigneur le duc de Bretagne, extracts in *F-V*; Divertissement pour l'ermitage de Franchard (A. Laînez), perf. Versailles, extract in *V*

Zaïre (Laînez), cantatille, Fontainebleau, lost

[4] Cantiques spirituels (Racine), solo vv, unison chorus [no.4 by M.-R. de Lalande]; pubd as Cantiques chantez devant le roy (Paris, 1695, 2/1699); no.3 ed. C. MacClintock, The Solo Song, 1580–1730 (New York, 1973)

La fable entre mille plaisirs (Laînez), chanson, *Le Mercure de France*, March 1725

Idylle sur la naissance de Notre-Seigneur Jésus-Christ, *Pn*, *V*

Requiem, lost; Te Deum, 1687, lost, announced in *Le Mercure galant*, Feb 1687; In exitu Israel, lost, announced in *Le Mercure galant*, June 1691

BIBLIOGRAPHY

E. Titon du Tillet: *Le Parnasse françois* (Paris, 1743/*R*)

L. Boulay: 'Les cantiques spirituels de Racine mis en musique au XVIIe siècle', *XVIIe siècle*, no.34 (1957), 79–92

A. Piéjus: 'La tragédie chrétienne: théâtre et musique à Saint-Cyr', *Littératures classiques*, no.21 (1994), 139–48

T. Favier: *Les cantiques spirituels savants (1685–1715)* (diss., U. of Paris IV, 1997)

A. Piéjus: 'Musiques et musiciens de Saint-Cyr', *Sillages musicologiques: hommages Yves Gérard* (Paris, 1997), 173–82

A. Piéjus: 'Composer sur Racine: qu'est-ce que la "musication" d'un texte dramatique?', *La licorne*, no.50 (1999), 203–18

A. Piéjus: 'Déclamation et chant dans le théâtre musical: l'exemple de Racine', *Cahiers d'histoire culturelle*, no.6 (1999), 47–65

A. Piéjus: *Le théâtre des demoiselles: tragédie et musique à Saint-Cyr à la fin du Grand Siècle* (Paris, 2000)

EDITH BORROFF/ANNE PIÉJUS

Moreau, Simon (*fl* 1553–8). Composer, presumably active in Antwerp or the vicinity. He is known only for seven motets and one chanson published in collections by Susato, Waelrant and Laet and Phalèse between 1553 and 1558. His motets are typical Netherlandish works for five and six imitative voices while the chanson, *Ung jour advint*, is in a syllabic, almost patter style, with paired imitative voices. In addition, the five-voice chanson *Vous seulement*, transmitted uniquely in the Lerma codex and attributed to 'Simon Morea', may also be by him (Elders). This work, also highly imitative, is based on a short ostinato taken from the opening phrase of Josquin's *Adieu mes amours*, which is stated ten times beginning alternately on G and D with some rhythmic variations.

WORKS

Comeditis carnes, 5vv, 1553[8]
Deus misereatur nostri, 5vv, 1557[3]
Ecce ego mitto vos, 5vv, 1553[13]
Expurgate vetus fermentum, 6vv, 1554[5]
Praeparate corda vestra, 5vv, 1553[15]
Sancta et immaculata, 5vv, 1553[12]
Tu es Petrus, 5vv, 1553[11]

Ung jour advint, 4vv, 1556[19]; ed. in McTaggart
Vous seulement, 5vv, Lerma codex (attrib. Simon Morea), ed. in Elders

BIBLIOGRAPHY

VannesD

W. Elders: 'The Lerma Codex: a Newly-Discovered Choirbook from Seventeenth-Century Spain', *TVNM*, xx (1967), 187–205

T. McTaggart, ed.: *Jardin musical, contenant plusieurs belles fleurs de chansons à quatre parties, le tiers livre* SCC, ii (New York, 1992)

R.L. Weaver: *Waelrant and Laet: Music Publishers in Antwerp's Golden Age* (Warren, MI, 1995)

KRISTINE K. FORNEY

Morecock, Robert (*b* 1511/12; *d* 15 June 1582). English church musician and composer. He was clerk of the choir and master of the choristers at the London parish churches of St Mary Woolnoth (1542–5) and St Michael Cornhill (1547–9), where he was described in 1548 as a good singer aged 36. By May 1551 he had become a Gentleman of the Chapel Royal, and he retained this position until his death. He is a more plausible candidate than THOMAS MERICOCKE for identification with the 'mr. moorecocke' whose three-part setting of *Gloria, laus et honor*, the hymn sung in the Sarum Use during the procession before Mass on Palm Sunday, is in *GB-Lbl* R.M.24.d.2.

ROGER BOWERS

Moreira, Airto (Guimorva) [Airto] (*b* Itaiópolis, Brazil, 5 Aug 1941). Brazilian jazz percussionist. Between the ages of seven and ten he played the tambourine and sang on the radio in Brazil, then at 16 he moved to São Paulo and began playing with jazz groups. He formed the group Quarteto Novo with the pianist and flautist Hermeto Pascoal and began combining percussion instruments with a drum set. After moving to New York in 1970 he joined the Miles Davis band, appearing on the albums *Live at the Fillmore* and *Live-Evil* (both 1970, Col.). He played on the first Weather Report album in 1971 and then he and his wife, the singer Flora Purim, joined Chick Corea's original Return to Forever band, appearing on such albums as *Light As a Feather* (1972, Pol.). He then started his own band and released albums on a variety of labels, and also appeared on albums by Purim, Eumir Deodato, Paul Simon, Milton Nascimento, George Duke, Joe Farrell, Mickey Hart and Al DiMeola. In 1990 he and Purim formed the band Fourth World. Airto had such an impact on jazz in the 1970s that the magazine *Down Beat* added a percussion category to its Readers' Poll after he won the Miscellaneous Instrument category several years in a row. As opposed to the Afro-Cuban style of percussion often featured in jazz groups, the Brazilian approach that he brought to American jazz was more improvisational and less pattern-oriented, with emphasis on colour as well as rhythm. In addition to traditional tambourines and shakers, he also introduced Brazilian instruments such as the *berimbau*, *surdo* and *cuíca* to jazz.

RICK MATTINGLY

Moreira, António Leal (*b* Abrantes, 30 June 1758; *d* Lisbon, 26 Nov 1819). Portuguese composer. On 30 June 1766 he entered the Seminário da Patriarcal in Lisbon, where he was a pupil of João de Sousa Carvalho and where he became an assistant teacher in 1775, as well as organist, and *mestre de capela* in 1787. On 19 May 1777 his *Missa do Espírito Santo* was sung at the acclamation of Queen Maria I, and on 8 August of that year he was admitted as a member of the musicians' union of Lisbon, the Irmandade de S Cecília. Most of his sacred works were composed for the royal chapel and from 1782 onwards serenatas by Moreira were performed at the royal palaces of Queluz and Ajuda.

In 1790 he took the post of musical director at the Teatro de Rua dos Condes, where the production of Italian operas was briefly resumed after a 15-year interval. Three years later *Il natale augusto* was performed at the palace of the financier Anselmo José da Cruz Sobral in Lisbon by a cast which included Luísa Todi, who travelled from Madrid for the event, and five singers of the royal chapel. Also in 1793 Moreira became the first musical director of the newly opened Teatro de S Carlos, where some of his own operas and farces on Portuguese texts, including *A vingança da cigana* (1794), were performed. In 1799 he left the S Carlos, where he was replaced by his brother-in-law, Marcos António Portugal, and by Francesco Federici. In the following year he wrote the music for the pasticcio opera *Il disertore francese*, which was performed at the Teatro Carignano in Turin and at La Scala. From then on he devoted himself almost exclusively to church music. Later he had a brief but distinguished military career during the Peninsular Wars.

In a report written at the time of his death Moreira was praised for the punctuality, probity and interest with which he had performed his duties as a teacher at the Patriarcal for 44 years. Although heavily influenced by Paisiello and Cimarosa, Moreira's stage and sacred works are among the most solidly constructed and technically competent Portuguese masterpieces. After António Teixeira he was the first to compose stage works with Portuguese texts, although the majority of his works are in Italian. In *A vingança da cigana* several numbers are written in a popular, national or even exotic vein. This is the case with Cazumba's song, accompanied on the *canzá*, a Brazilian rattle or scraper, and Pepa's *modinha*.

WORKS

STAGE

first performed in Lisbon, MSS in P-La, unless otherwise stated

dm – dramma per musica

Bireno ed Olimpia (serenata, G. Martinelli), Queluz Palace, 21 Aug 1782
Siface e Sofonisba (dm da cantarsi, 1, Martinelli), Queluz Palace, 5 July 1783
L'imenei di Delfo (drama lírico alegórico, Martinelli), Ajuda Palace, 28 March 1785
Ascanio in Alba (dm da cantarsi, 2, C.N. Stampa), Queluz Palace, 5 July 1785
Ester (orat, Martinelli), Ajuda Palace, 19 March 1786
Artemisia, regina di Caria (dm da cantarsi, 1, Martinelli), Ajuda Palace, 17 Dec 1787
Gli eroi spartani (dm, 1, Martinelli), Ribeira Palace, 21 Aug 1788
Gli affetti del genio lusitano (dm da cantarsi, 2, Martinelli), Real Casa Pia do Castelo de S Jorge, 1 Sept 1789
Il puro omaggio (dm, 3 scenes, Martinelli), Rua dos Condes, 13 May 1791, only lib extant
Il natale augusto (dm, 2, Martinelli), palace of A.J. da Cruz Sobral, 29 April 1793, only lib extant
A saloia enamorada, ou O remédio é casar (farsa, 1, D. Caldas Barbosa), S Carlos, 1793, score lost, 1 aria, *P-Ln*
A vingança da cigana (drama joco-sério, 1, Caldas Barbosa), S Carlos, 1794, *Ln*
L'eroina lusitana (dm, 2, Martinelli), S Carlos, 21 March 1795
Music to: Il disertore francese (ob), Turin, Carignano, carn. 1800, *VV* (with Port. text)
Arias for Gazzaniga: Il serraglio d'Osmano, *VV*

OTHER WORKS

Sacred: 5 villancicos, 1779, *P-EVp*; 4 masses, 2 Mag, 11 sets of responsories, psalms, matins, *La*; other sacred works, *D-HVs*, *MÜS*, *P-EVc*, *La*, *Lc*, *Lf*, *Ln*, *Mp*, *VV*
Other vocal: Moda de Zambumba, 3vv, pf acc., in *Jornal de modinhas*, xxxii (1792/*R* (Lisbon, 1996))
Instrumental: Sinfonia, D, 2 orch, 1793, ed. in *The Symphony 1720–1840*, ser. F V (New York, 1983) *La*; Sinfonia, B♭, 1803, *La*, *Ln*; Sinfonia, D, 1805, *Ln*, *VV*; Sinfonia, 6 org, *Mp*

BIBLIOGRAPHY

DBP
H. de Campos Ferreira Lima: 'O músico Leal Moreira no Arquivo histórico militar', *História* (Lisbon, 1935)
J.A. Alegria, ed.: J. Mazza: *Dicionário biográfico de músicos portugueses* (Lisbon, 1945) [orig. pubd in *Ocidente*, xxiii–xxvi (1944–5)]

L.F. Marques da Gama: 'O compositor António Leal Moreira', *Armas e troféus* (Lisbon, 1975)

MANUEL CARLOS DE BRITO, ROBERT STEVENSON

Moreira Sá e Costa, Leonilde. Portuguese pianist, wife of Luis Costa. *See* COSTA (i), (18).

Morel. A number of musicians of this name were active in England, France and the Netherlands in the 16th century. There is no evidence that they were related to each other or to the French composer Clement Morel.

A composer called Morel (*fl* ?*c*1543–70), probably of Dutch origin, may have been in England in the service of Henry Fitzalan, Earl of Arundel. One of his chansons, *Bon jour bon an*, appears in an Arundel manuscript (*GB-Lbl* Roy.App.49–54), and another manuscript (*Lbl* Roy.8.G.VII) contains a puzzle canon, *Honi soit quil mal y pense*, with an inscription: 'Morel viro praeclarissimo domino comiti de Arundell'. In the British Library copy of Susato's *L'unziesme livre contenant 29 chansons* (RISM 1549^{29}), the chanson *Content ou non il fault* is ascribed to Clement Morel in the three lower parts but is anonymous in the superius partbook. A 16th-century scribe has added 'Morel ex familia excellen comtis d'arundell' to the superius and has erased the first name from the other partbooks. A similar emendation appears in the chanson *Vivions, vivons joyeusement* in the British Library copy of Phalèse's *Premier livre des chansons* (RISM 1554^{22}) which formerly belonged to Arundel. This not only suggests that Morel was employed there, but also raises the possibility that some chansons in continental publications are misattributed to Clement Morel.

Jenin Morel, a Netherlander, was a singer in Charles V's chapel from 1518 to 1521. Jean Morel was listed as a 'basse-contre' in the chapel of Philip II of Spain in 1561, described as 'newly arrived from Flanders'. His name reappears in the Spanish court records of 1566 and 1572. Nicholas (or Nicolas) Morel (*b* Rouen, ?*c*1550) was *maître des enfants de choeur* at Rouen Cathedral. In 1584 at the Puy de Musique at Evreux he received a silver lyre for his chanson *Je porte en mon bouquet*; two years later he was awarded a silver lute for his *D'ou vient belle*. Both these works are now lost. FétisB Vander StraetenMPB, i, vii, viii.

JANE A. BERNSTEIN

Morel, Clement [Clemens] (*fl* Nevers, 1534–52). French composer. In 1552 he was *maître des enfants* in Nevers and declined an invitation to the Ste Chapelle, Bourges. His first chanson appeared anonymously at Paris in 1534 but was ascribed to him in another of Attaingnant's anthologies 12 years later. 13 more chansons by him were included in Attaingnant's second series (1536–49); the rest were printed by Du Chemin, Susato, and Phalèse. Most of his settings are courtly poems with decasyllabic lines by François I and his generation (e.g. Marot, Fontaine), set for four voices in the style of Sermisy, Sandrin and the contemporary Parisian school; he respected the prosody and generally preferred homophony enlivened with a few imitative entries. His motets (published at Lyons, Paris, Antwerp and Nuremberg) are more consistently polyphonic.

An eight-voice canon and six-voice chanson copied in manuscripts connected with Henry Fitzalan, Earl of Arundel (*GB-Lbl* Roy.8.G.vii, *Lbl* Roy.App.49–54) are attributed to 'Morel', but may be the work of a different composer. A Nicolas Morel, *maître des enfants* at Rouen Cathedral, won prizes for his chansons at the Puy d'Evreux in 1584 and 1586.

WORKS

4 motets, 4vv, 1539^{11}, 1551^{1}, 1553^{5} (1 also attrib. S. Moreau)
18 chansons, 4vv, 1534^{13}, 1536^{4}, 1536^{5}, 1540^{11}, 1543^{8}, 1546^{14}, 1549^{20}, 1549^{21}, 1549^{29}, 1552^{4}, 1554^{22}, 1557^{11}; 1 ed. in PÄMw, xxiii (1899/*R*), 2 ed. in RRMR, xxxviii (1981)

BIBLIOGRAPHY

F. Lesure: 'Some Minor Composers of the 16th Century', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/*R*), 538–44, esp. 543

FRANK DOBBINS

Morel, François (d'Assise) (*b* Montreal, 14 March 1926). Canadian composer. He studied with Champagne at the Conservatoire de Musique du Québec à Montréal (1944–53). Unlike many of his contemporaries who continued their training in Paris, Morel remained in Montreal, though his contacts with Varèse in New York in 1958 were decisive. During that same year he helped to found the association Musique de Notre Temps for the promotion of contemporary music and began to work as a composer for the CBC (composing incidental music, popular songs, etc.), a position he held until his appointment to Laval University in 1979. He also founded the Ensemble Bois et Cuivres du Québec. His honours include the rank of Chevalier in the Order of Quebec (1994) and the Quebec prize (1996). His concert works, almost all instrumental, can be divided into three phases: the first culminated with *L'étoile noire* for orchestra (1962), which also marked his development towards the second, a period characterized by greater individuality, restraint and attention to organization; *Départs* (1969) and *Radiance* (1971–2) initiated the third phase, a period of greater maturity.

Several works of Morel's first period show the influence of Champagne, who advised him to liberate himself only gradually from his chosen models. The orchestral *Esquisse* (1947), for example, was inspired by Debussy's *Images*, the *Quatre chants japonais* (1949) are reminiscent of Ravel, and the rhythmic experiments of the String Quartet no.1 (1952) were influenced by Bartók and Stravinsky. In *Antiphonie* for orchestra (1953) he used a *Salve regina* plainsong to give continuity to the music, treating it in an austere modal style that owes something to Messiaen. His spatial manipulation of the relatively static theme, however, shows that he was already moving in a direction that would be encouraged by Varèse. The impact of Varèse on Morel's style is demonstrated most obviously in *Boréal* for orchestra (1959) and *Nuvattuq* for flute (1967); it also led to the composition of *L'étoile noire* (1962).

During his second period, Morel explored dodecaphonic principles and Varèsian ensembles of wind and/or percussion instruments. *L'étoile noire* derives its 12-note series from Beethoven's op.135; the Second String Quartet (1963) is constructed on a mirror series based on the B–A–C–H motif; the Sinfonia for jazz band (1963) also uses a mirror series; and *Nuvattuq* (1967) is built on two series, one a permutation of the other. The 1967 work, *Prismes-anamorphoses*, is notable for its alternation of strict sections, based on a series made up entirely of tones and semitones, and freer, often non-serial, passages. Morel's third period saw a continued subordination of serial organization in favour of motivic refinement. With *Radiance* (1971–2), which derives a serial rhythmic

structure from the intervals of the pitch set, he returned to writing for full orchestra after a gap of 10 years. Works composed after 1980 exhibit great lyricism and a mastery of orchestration.

WORKS
(*selective list*)

Orch: Esquisse, small orch, 1947; Antiphonie, 1953; Boréal, 1959; Rituel de l'espace, 1959; L'étoile noire, 1962; Départs, 12 str, hp, gui, 2 perc, 1969; Iikkii, 18 insts, 1971; Radiance, 1971–2; Jeux, 1976; Melisma, pf, orch, 1980; De subitement lointain, 1989; Die Stelle des Zwillinge, 1992; Et le crepuscole se trouva libre, 1996; Metamorphoses, 1998

Wind/brass ens: Symphonies pour cuivres, brass, perc, 1956; Le mythe de la roche percée, wind, perc, 1961; Sinfonia, jazz band, 1963; Requiem, wind, hp, cel, perc, 1966; Neues d'espace et reliefs, wind, hp, cel, perc, 1967; Prismes-anamorphoses, wind, hp, cel, pf, perc, 1967; Aux marges du silence, band, 1982; Aerea, wind, perc, 1986; Aus couleurs du ciel, band, 1987; Les voix de l'ombre, wind, perc, 1987; Lumières sculptées (Litanies de la réconciliation), wind, 3 perc, 1992

Chbr: Dyptique, 1948–54; Str Qt no.1, 1952; Cassation, 7 wind, 1954; Spirale, wind, hp, cel, perc, 1956; Rythmologue, 8/6 perc, 1957, rev. 1970; Brass Qnt, 1962; Str Qt no.2, 1963; Etude en forme de toccate, 2 perc, 1965; L'oiseau-demain, 12 fl, 2 cl, 3 perc, 1982; Divergences, vn, gui, 1983; Talea, fl, ob, cl, 1984; Fulgurance I, fl, va, hn, vc, pf + cel, hp, 2 perc, 1986; Lyre de crystal, 6 perc, 1986; Doulet I–II, 2 fl, 1982–8; Figures-Segments-Ellipses, cl qnt, 1990; Fulgurances II, 13 insts, 1990; Paysage dépaysé, 2 vn, va, 2 vc, 1990; Distance intime, fl, pf, 1991; Les éphémères, 4 hn, tuba, 1995

Solo inst: Ronde enfantine, pf, 1949; 2 études de sonorité, pf, 1954; Prière, org, 1954; Nuvattuq, fl, 1967; Alléluia, org, 1968; Me duele España, gui, 1975, rev. 1977; Stèle, cl, 1991; Ekleipsis, mar, 1993; Imaginaire, gui, 1996

Songs (S, pf): 4 chants japonais, 1949; Les rivages perdus (W. Lemoine), 1954

Principal publishers: Berandol, CMC, Jaymar, Ricordi, Doberman-Yppan, Quebec

BIBLIOGRAPHY

B. Lagacé: 'François Morel, musicien canadien', *Liberté 60*, ii (1960), 66–71
R. Richard: 'François Morel', *Vie des arts* (1977), winter, 64–5
P. Cadrin: 'Aus couleurs de François Morel', *Sonances*, viii/4 (1989), 2–14
P. Cadrin: 'François Morel: a Composer in Action', *SoundNotes*, v/ fall–winter (1993), 14–21

LYSE RICHER/MARIE-THÉRÈSE LEFEBVRE

Morel, Jacques (*fl c*1700–49). French viol player and composer. He was a pupil of Marin Marais, to whom he dedicated his *1er livre de pièces de violle* (*c*1710/*R*). In these four suites for seven-string bass viol he adopted Marais' signs for bowing and ornamentation, though his suites are generally simpler than those of Marais. They are printed in score, 'pour la commodité de ceux qui voudront les jouër sur le clavecin'. He also published a setting in French of the *Te Deum* (Paris, 1706), dedicated to the Duke of Aumont, and a volume of solo cantatas entitled *Les Thuilleries* (Paris, 1717). He may be 'Le Sieur Morel, former organist at Soissons', whose book of pieces for the pardessus de viole was announced in the *Mercure de France* (December 1749). The description of these works as 'pièces ajustées au pardessus à cinq cordes' suggests that they may have been pieces for bass viol adapted for the fashionable five-string pardessus. In 1730 his privilege to publish 'des pièces de viole et autres pièces de musique' was renewed and his *1er livre* was probably reprinted at that time (see Clérambault's copy, *F-Pn* Rés.856, in which several alterations were made, including the removal of the date in the privilege).

Three other musicians of the name Morel have been confused with Jacques. Antoine Morel, a *basse-taille* singer, was at the royal chapel in 1669 and later at the Opéra, where he created two Lully roles (Arcas in *Thésée*, 1675; Indien Chantant in *Le triomphe de l'amour*, 1681). Another Morel (first name unknown, called 'de la Ferronerie') was active in Paris from about 1696 to about 1739; several of his chansons appeared in the *Mercure de France*, 1727–39, and other vocal pieces were issued in Ballard's *Recueils* or survive in manuscript (*F-Pn*, *GB-Lbl*). A harpsichord maker called Morel lived in the rue Quincampoix in Paris in the 1770s.

BIBLIOGRAPHY

WaltherML
H. Bol: *La basse de viole du temps de Marin Marais et d'Antoine Forqueray* (Bilthoven, 1973
J.A. Sadie: *The Bass Viol in French Baroque Chamber Music* (Ann Arbor, 1980)
R.A. Green: 'The *pardessus de viole* and its Literature', *EMc*, x (1982), 301–7
M. Benoit, ed.: *Dictionnaire de la musique en France aux XVIIe et XVIIIe siècles* (Paris, 1992)

MARY CYR

Morel, Jean (*b* Abbeville, 10 Jan 1903; *d* New York, 14 April 1975). French conductor and teacher. In Paris he studied the piano with Isidore Philipp, theory with Noël Gallon, music history with Maurice Emmanuel, composition with Gabriel Pierné, and the lyric repertory with Reynaldo Hahn. From 1921 to 1936 he taught at the American Conservatory in Fontainebleau. During this period he also conducted a variety of French orchestras, but both the educational side of his work and the American link were to bear the more evident fruit. From 1940 to 1943, having moved to the USA, he taught at Brooklyn College, but it was in his dual capacity, 1949–71, as a teacher at the Juilliard School, New York, and as conductor of the Juilliard Orchestra that he wielded his strongest influence on a generation of American students, including Levine, Mester and Slatkin. He conducted opera in Rio de Janeiro and Mexico and at the New York City Center Opera Company, and also, from 1956, at the Metropolitan Opera.

BERNARD JACOBSON

Morel [Scibona], **Jorge** (*b* Buenos Aires, 9 May 1931). Argentine guitarist and composer. His early guitar studies were with his father (from the age of seven) and with Pablo Escobar (from 1945) at the Academy of Music in Buenos Aires. After graduating he often joined Escobar in radio and live performances. He made his radio début in 1955, and live concert débuts in New York (Carnegie Hall) in 1961 and in Buenos Aires (Teatro Odeon) in 1968, before studying with Rudolf Schramm in New York for some years from 1969 and becoming a professor at Lehman College, CUNY. Morel's recordings, including *The Warm Guitar* (1961), *The Artistry of Jorge Morel* (1968) and *Jorge Morel Plays Broadway* (1982), have mainly featured his solo arrangements of Broadway musicals by Bernstein and Gershwin, and film music classics. The exception is his *Virtuoso South American Guitar* (1981), which features his own compositions (primarily single-movement works incorporating South American dance rhythms such as *Malambo*, *Cancion*, *Choro* and *Danza Brazilera*), for which Morel is best known. These works have been performed and recorded by a number of contemporary guitarists, including Angel Romero, Jason Vieaux, Susan McDonald, Steven Novacek and Eliot Fisk.

THOMAS F. HECK

Morelia. City in Mexico. It was founded in 1541 by Viceroy Mendoza as Valladolid and was renamed Morelia in 1828. In 1580 the Cathedral of Michoacán was moved to Valladolid from Pátzcuaro, where it had been from 1540. Pátzcuaro was the largest centre of instrument making (recorders, shawms, trumpets and bells) in 16th-century Mexico, and at a Corpus Christi procession in 1556 the earliest extant *zarabanda* was sung there. The first virtuoso Indian organists mentioned by name in a colonial Mexican imprint were a father and son who were cathedral organists at Pátzcuaro in 1567 and at Valladolid after 1602 respectively. Juan Matinez Navarro was *maestro de capilla* in Valladolid in 1626, and Matheo de Quicoces in 1636. In 1625 the *tiple* Juan de Ortega (who enrolled as a soprano in 1608) rose to become *maestro* of plainchant and polyphony. Antonio de Mora (*d* 1668) was followed as *maestro de capilla* by Alonso de Vargas, active until at least 1683. Morelia Cathedral, dedicated in 1705, was built between 1660 and 1744, and in the 18th century the leading *maestro de capilla* was José Gavino Leal, active from 1732 to 1768. The Colegio de S Rosa de S María founded for poor girls in 1738 flourished as a music school from 1756 to about 1857 when it was suppressed by anticlericalists; it has an archive containing not only works by Gavino Leal but also by Gregorio Remacha (dated 1738–60), Manuel de Zendexas (1758, 1763), Cayetano de Perea (1771), Francisco Javier Ortiz de Alcalá (1754, 1768, 1776) and other local musicians. Overtures by Rodil and Sarrier indicate a high level of instrumental performance at the college around 1780. Elízaga, a child prodigy born in 1786 at Valladolid and trained there from 1795 to 1799 by the eminent cathedral organist José María Carrasco, was later patronized by the Emperor Iturbide and his wife, both of whom were natives of the town.

The Teatro de Ocampo, constructed in 1828–9, was rebuilt in 1869–70 and inaugurated with a brilliant vocal and instrumental concert on 15 September 1870. Leading 19th-century Morelia musicians included the organist Ramón Martínez Avilés, the composer of sacred music Benito Ortiz, the internationally acclaimed writer of popular music Miguel Lerdo de Tejada (1869–1944) and the military band director Encarnación Payén. Miguel Bernal Jiménez, the most widely known Morelia composer, organist and scholar of the 20th century, studied with Ignacio Mier Arriaga in the Escuela Popular de Bellas Artes de la Universidad Michoacana (founded in about 1920). In 1957 Alfonso Vega Núñez became director of the school; he was also cathedral organist and arranged international organ festivals for many years. Other important 20th-century figures are the composer Bonifacio Rojas (*b* 1921), founder of the Morelia SO (1961) and sometime director of both the Conservatorio de las Rosas (refounded in 1939) and the Escuela de Música Sagrada, and Rubén Valencia Cortés, a teacher in both institutions whose technical accomplishments and innovative tendencies made him Bernal Jiménez's most highly regarded local successor. Roberto Medina, born in Morelia in 1955, made his reputation in Mexico City. From 1939 to 1956 a valuable sacred music quarterly, *Schola cantorum*, was published at Morelia. The Niños Cantores of Morelia was a boys' choir that toured extensively in the USA and Europe in the 1950s. From 1988 the annual Festival Internacional de Música de Morelia has provided a forum for the city's chief musical organizations. In 1994 Luis Jaime Cortez (*b* 1960) was appointed director of the Las Rosas Conservatory, and in this capacity has infused new musical life into the area.

BIBLIOGRAPHY

D. Basalenque: *Historia de la provincia de San Nicolas de Tolentino de Michoacan* (Mexico City, 1673/R), f.21*v*
J. de la Torre: *Bosquejo histórico y estadístico de la ciudad de Morelia* (Mexico City, 1883), 196
J. Romero Flores: *Historia de la ciudad de Morelia* (Mexico City, 1928, 2/1952), 247–5
M. Bernal Jiménez: *El archivo musical del Colegio de Santa Rosa de Santa María de Valladolid, siglo XVIII: Morelia colonial* (Mexico City, 1939)
J. Trinidad Sánchez Frías: 'La música vernácula', *IV centenario Morelia monografía, 1541–1941* (Morelia, 1941), 119
R. Miranda: *Antonio Sarrier, sinfonista y clarín* (Morelia, 1997)
O. Mazín Gómez, ed.: *Archivo capitular de administración diocesana Valladolid-Morelia: catalogo* (Zamora de Michoacán, 1991–9) [see also review in *Inter-American Music Review*, xvi/2 (2000), 100]

ROBERT STEVENSON

Morell, Thomas (*b* Eton, 18 March 1703; *d* Turnham Green, Middx, 19 Feb 1784). English classicist, clergyman, author and librettist. He studied at Eton College and King's College, Cambridge. He was ordained in 1725, and graduated BA in 1726, MA in 1730 and DD in 1743. His church appointments were as curate at Twickenham, rector of Buckland, Hertfordshire (a college living), chaplain to the Portsmouth garrison and sub-curate of Kew; at Kew he was mortified to be replaced in Queen Caroline's regard and as preacher by the ignorant 'thresher poet' Stephen Duck, whose verse he had praised. He never prospered, which, according to one contemporary, was because he kept low company, especially with musicians, and was irremediably improvident. But he was respected as a scholar and held in affection by his friends, who included James Thomson, David Garrick and William Hogarth (he contributed to Hogarth's aesthetic treatise, *The Analysis of Beauty*, London, 1753). Living at Twickenham gave him contact also with the Burlington family and with Frederick, Prince of Wales, to whose patriot opposition cause Morell attached himself as early as 1731 with some deft verses in the *Gentleman's Magazine*. At Queen Caroline's suggestion he wrote a commentary on John Locke's *Essay on Human Understanding* (published posthumously, in 1794). In 1738 he became a Fellow of the Society of Antiquaries and in 1768 its assistant secretary and a Fellow of the Royal Society. He edited and translated plays by Aeschylus, Sophocles and Euripides, translated Seneca's epistles, produced a lexicon of Greek prosody that remained in use into the 19th century, and, aged 70, revised Ainsworth's Latin dictionary. A letter in the archives of King's College on Sophocles's versification proves his sensitivity to metrical variation and other details of aural effect. As his manuscript verses show, Morell was a lifelong natural versifier, practising a wide range of styles and moods and engaging with political issues of his time. His religious verse publications contribute to the contemporary defence of orthodox Christianity against freethinking and shed interesting light on his oratorio librettos for Handel. According to his own account of their collaboration (printed by Deutsch), Morell began writing for Handel in response to a request from the composer backed by the Prince of Wales. He provided the librettos for *Judas Maccabaeus* (dedicated to the Duke of Cumberland in celebration of his suppression of the 1745 rebellion), *Alexander Balus*, *Theodora*, *Jephtha* and possibly the

new text required for *The Triumph of Time and Truth*. Handel bequeathed him £200. He subsequently confected oratorio librettos to existing music by the composer, *Nabal* (1764) and *Gideon* (1769). He was reputedly a good organist, and his portrait (1762) by his friend Hogarth, capturing his raffish liveliness, depicts an organ as background (reproduced in J. Simon, ed.: *Handel: A Celebration of his Life and Times*, London, 1985, p.211). Morell's manuscripts in the British Library include his commonplace-book (Add.28846) and annotations in Greek and English copies of the New Testament (3006.t.6, 1219.m.3).

BIBLIOGRAPHY

O.E. Deutsch: *Handel: a Documentary Biography* (London, 1955), 851–3

W. Dean: *Handel's Dramatic Oratorios and Masques* (London, 1959)

R. Paulson: *Hogarth: his Life, Art, and Times*, ii (New Haven, CT, 1971), 86, 150–51, 157, 163, 184, 292, 511

S. Parks: 'The Osborn Collection: a Fourth Biennial Report', *Yale University Library Gazette*, l (1975–6), 164–187, esp. 182

R. Smith: *Handel's Oratorios and Eighteenth-Century Thought* (Cambridge, 1995)

K. Nott: '"Heroick Virtue": Handel and Morell's *Jephtha* in the Light of Biblical Commentary and Other Sources', *ML*, lxxvii (1996), 194–208

M. Channon: 'Handel's Early Performances of *Judas Maccabaeus*: Some New Evidence and Interpretations', *ML*, lxxvii (1996), 499–526

R. Smith: 'Handel's English Librettists', *The Cambridge Companion to Handel*, ed. D. Burrows (Cambridge, 1997), 92–108

RUTH SMITH

Morellati [Morellato], **Paolo** (*b* Vicenza, 2 May 1740; *d* Vicenza, 17 Feb 1807). Italian keyboard instrument maker and composer. He studied first in Vicenza with Andrea Bottelli, then in Bologna with Martini from April 1762 to November 1763; his counterpoint exercises and 43 of his letters to Martini are extant (in *I-Bc*). In October 1763 he was admitted to the Accademia Filarmonica. From 1768 until his death he was organist at Vicenza Cathedral.

Morellati was known primarily as a maker of harpsichords and pianos; only a few of his compositions (mainly those from the period of his study with Martini) seem to be extant (in *I-Bc* and *I-VId*). Morellati constructed a piano with a new kind of hammer mechanism (an escapement action) and described it in a letter published in the *Giornale enciclopedico* (vii, July 1775) and the *Antologia di Roma* (xli, 1780, pp.324–7). Sacchi wrote that in 1775 Morellati gave an excellent harpsichord he had made to Farinelli, who in turn presented it to the Duke of Parma. There are unconfirmed reports that Morellati collaborated with the Erards as well as with English and German piano makers, and that he declined the offer of a position in London. A fine portrait of him with one of his keyboards, by Gaetano Scabari, is in the Civico Museo Bibliografico Musicale, Bologna.

He was the father of Pietro Morellati, who succeeded him as organist at Vicenza Cathedral in 1807, and Stefano Morellati (1772–94), a double bass player, who studied with Dragonetti and succeeded him in the Eretenio theatre orchestra at Vicenza.

BIBLIOGRAPHY

SchmidlD

G. Sacchi: *Vita del Cavaliere Don Carlo Broschi* (Venice, 1784)

G. Mantese: *Storia musicale vicentina* (Vicenza, 1956), 101ff, 120, 147

M.T. Nardi: *Paolo Morelatti* (diss., U. of Pavia, 1993)

M.T. Nardi: 'I "cembali a Martellini" di Paolo Morellati', *RIM*, xxx (1995), 359–84

HOWARD BROFSKY

Morelli, Cesare (*fl* late 1660s–1686). Italian singer, lutenist and composer of Flemish origin. He was taught music in Rome. After visiting England he spent four years in the service of a Portuguese nobleman in Lisbon where he was discovered in 1673 by Thomas Hill, a merchant friend of Samuel Pepys. On Hill's recommendation, Pepys took him into his service, and Morelli eventually arrived in London in April 1675. Pepys was highly impressed with his abilities, commenting that 'he is a thorough-bred scholar, and may be the greatest master of music of any we have'. His Catholicism, however, proved a great burden to Pepys during the persecution of Catholics in London in 1678, and consequently Morelli was forced to spend most of his time in the country. He nevertheless was able to teach Pepys to play the guitar (publishing a tutor, *A Table to the Guitar*, n.p., 1680), and he kept him supplied with songs until, in 1682, he returned to Flanders. Four years later he unsuccessfully asked Pepys to try to get him a place in James II's Catholic chapel, after which he is not heard of again. The songs that he wrote out for Pepys, which survive in four volumes (*GB-Cmc* Pepys 2591 and 2802–4), are for bass (to suit Pepys's voice) with simple tablature accompaniment. They include some by Morelli himself, among them a recitative setting of 'To be, or not to be', as well as arrangements of operatic arias by Carissimi, Cesti, G.B. Draghi, Lully, Reggio and Stradella. His other known works are a lute piece (in *J-Tn* n-4/42) and a duet which is included in a folio of Italian arias in the Royal Music Library (*GB-Lbl* RM 23.f.4).

BIBLIOGRAPHY

F. Bridge: *Samuel Pepys, Lover of Musique* (London, 1903)

A. Bryant: *Samuel Pepys, ii: The Years of Peril* (Cambridge, 1935, 2/1948)

ROGER SHORT

Morena [Meyer], **Berta** (*b* Mannheim, 27 Jan 1878; *d* Rottach-Egern, Tegernsee, 7 Oct 1952). German soprano. She studied in Munich with Sophie Röhr-Brajnin and Aglaja Orgeni, and made her début in 1898 at the Munich Hofoper as Agathe (*Der Freischütz*). She remained with the company until her farewell in 1927, being especially admired in Wagner roles. She made her Metropolitan début in 1908 as Sieglinde and later sang Elisabeth, Leonore, Brünnhilde and Santuzza there. When she appeared at Covent Garden in 1914, as Isolde, Sieglinde and Kundry, she was praised more as an actress (she was a woman of great beauty and distinctive stage presence) than as a singer.

BIBLIOGRAPHY

A. Vogl: *Berta Morena und ihre Kunst* (Munich, 1919)

HAROLD ROSENTHAL/R

Morendo (It.: 'dying'; gerund of *morire*). A word used in musical scores as an instruction to die away gradually, characteristically found at the end of a section, as for instance at the end of the slow movement in Beethoven's String Quartet op.74. It is particularly common in Verdi's work. *Smorzando* has a similar meaning but is less strongly confined to the ends of sections; *al niente* ('to nothing'), *diluendo* and CALANDO also appear. Koch (*Musikalisches Lexikon*, 1802) gave an entry under 'Moriente' (the present participle of *morire*).

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Moreno, Antonio Martín. *See* MARTÍN-MORENO, ANTONIO.

Moreno (Sánchez), Joan-Anton (*b* Granada, 1953). Spanish composer. He trained at the Barcelona Conservatory, and went on to study composition with Brncic and Vaggione, and the application of computer techniques to electro-acoustic music with Lluís Callejo. He took part in the 12th and 13th Manuel de Falla competitions in Granada, and attended composition seminars at the Miró Foundation in Barcelona, the New Music one-day seminars in Sitges, the 1st GME Composition seminar in Cuenca and the International Contemporary Music Competition in Darmstadt. He collaborated with the Phonos electro-acoustic music studio in Barcelona. His compositions have figured in the programmes of international concert cycles and festivals specializing in contemporary music, and have been broadcast on the main national radio channels.

Moreno's music has its origins in the encounter of two very disparate worlds: the fundamental western musical tradition and the theories of electro-acoustic composition. In some ways his attitude towards composition may be defined by his complete lack of preconceived ideas and by his search for new ways of organizing sound. (*68 compositors catalans* Barcelona, 1989)

WORKS

Dramatic: Com un adéu, str qt, 1981; Comte Arnau (video incid music), tape, 1986; El jardí (film score), 1988

Orch: Força, 1988; Profunditat del so

Vocal: Para tres coros, 3 choruses, 1981; Memòria, 4 mixed vv, 1993

Chbr: Duo, vn, pf, 1981; Cita, cl, pf, 1983; Qt no.2, 1983; Duet, cl, pf, 1985; Somnis I, fl, tape, 1986; Somnis II, va, 2 fl, pf, 3 gui, 1986; Qt no.4, 2 fl, 2 gui, 1987; Sax Qt, 1987; Trio, 3 cl, tape, 1987; Duo II, vc, pf, 1988; Qnt no.1, fl, ob, cl, hn, bn, 1989; Qnt no.2, 2 tpt, hn, 2 trbn, 1994; 12 Instruments, ens, 1995; Qnt no.3, 3 hn, 2 trbn, 1998

Solo inst: A Satie, b fl, 1974; Dos a dos, pf, 1974; Quadern d'introducció a la fuga, pf, 1976; Petit, petit, cl, 1978; A-Ir-Un, cl, 1983; Cor I, cl, 1985; Cor II, cl, 1986; Cor III, cl, 1987; Força guitarra, gui, 1988; Força piano, pf, 1988; Força saxofon, sax, 1988; For contra baix, db, 1989; Contrabaix II, db, 1989; Tango Sax, t sax, 1996

El-ac: Gemir, tape, 1984; Tam-Tam, tape, tambourine, 1987; Cita II, 2 synth, 1988; Duo, tape, 1988; Preludio III 'a Lluis Callejo', 1988

Principal publisher: Clivis

F. TAVERNA-BECH

Moreno (Andrade), Segundo Luis (*b* Cotacachi, Ecuador, 3 Aug 1882; *d* Quito, 18 Nov 1972). Ecuadorian musicologist, composer and educationist. His early educational and musical experiences were confined to Cotacachi until he entered the National Conservatory of Music in Quito in October 1906. There his principal teacher, Dominico Brescia, persuaded him to begin collecting and studying the indigenous music of his own country. From 1915 until 1937 Moreno was a band director in the Ecuadorian army, a post which caused him to be stationed in various parts of Ecuador thus giving him the opportunity of learning the musical traditions of the Indians in many provinces.

Moreno was director of the conservatories in Cuenca (1937–40) and in Guayaquil (1940–45). The musical examples and descriptions of ceremonies which appear in Moreno's musicological writings are particularly important since they often constitute the only surviving records of these indigenous practices.

WRITINGS

'La música en el Ecuador', *El Ecuador en cien años de independiencia, 1830–1930*, ed. J. Gonzalo Orellana (Quito, 1930), ii, 187–276; pubd separately as *Historia de la música en el Ecuador* (Quito, 1972)

La Campaña de Esmeraldas de 1913–1916 encabezada por el Coronel Graduado Don Carlos Concha Torres (Cuenca, 1939)

Música y danzas autoctónas del Ecuador/Indigenous Music and Dances of Ecuador (Quito, 1949)

La música de los Incas (Quito, 1957)

Cotacachi y su Comarca (Quito, 1966)

'El equinoccio de setiembre en Cotacachi (la Fiesta de Santa Ana)', *Revista del folklore ecuatoriano*, ii (1966), 189–211

BIBLIOGRAPHY

O. Mayer-Serra: *Música y músicos de Latinoamérica* (Mexico City, 1947)

A. Morlás Gutiérrez: *Florilegio del pasillo ecuatoriano* (Quito, 1961), 208–11

C. Sigmund: *Segundo Luis Moreno: his Contributions to Ecuadorian Musicology* (diss., U. of Minnesota, 1971)

CHARLES SIGMUND

Moreno-Buendía, Manuel (*b* Murcia, 25 March 1932). Spanish composer. He studied composition at the Madrid Conservatory with Julio Gómez and Conrado del Campo. In 1955 he was appointed a teacher of solfège and theory at the Madrid Conservatory. The following year he went to Italy to study composition and conducting at the Accademia Musicale Chigiana, Siena, and in 1957, composition at the Venice Conservatory. He was a founder-member of the Grupo Nueva Música (1958), whose members aim to develop their aesthetic in synchrony with the rest of Europe. He was co-ordinating director of the Escuela Superior de Canto in Madrid (from 1970) and musical director of the Compañía Lírica Titular of the Teatro de la Zarzuela in Madrid (1970–81). In 1980 he was appointed professor of harmony at the Madrid Conservatory and became its deputy director in 1981.

Moreno-Buendía has won many prizes, among them the Samuel Ros Prize (1955) for his Piano Quartet, the National Music Prize (1958) for his *Suite concertante* for harp and orchestra and the first prize for polyphonic music at the 1968 Torrevieja competition for *Dos canciones amatorias*.

His orchestral works up to and including the Concerto in F minor (1997) all reflect a solid training in the post-nationalist tradition. He is the author of two lyrico-musical dramas of international acclaim, *Los vagabundos* (1977, with text by Joaquín Deus based on the novel by Maxim Gorki) and *Fuenteovejuna* (1981, with text by José Luis Martín Descalzo after Lope de Vega), and also of the ballet *Eterna Castilla* (1965), whose première outside Spain took place at La Scala, Milan, and which has toured the world.

WORKS

(*selective list*)

Dramatic: Carolina (comedia musical, 2, E. Barber), 1963; El sueño de unos locos de verano (comedia musical, 2, J.L. Coll, V. Uve and M. Ruzi Castillo), 1964; Eterna Castilla (ballet, 1, V. Vila Belda), 1965; El embrujado (incid music, R.M. Valle Inclán), 1969; Ligazón (incid music, Valle Inclán), 1969; La isla de los sueños posibles (comedia musical infantiles, 2, G.L. Bueno), 1970; Los vagabundos (drama lírico-musical, 2, J. Deus, after M. Gorki), 1977; Antonio y Cleopatra (incid music, E. Llovet, after W. Shakespeare), 1980; La cena del Rey Baltasar (auto sacramental, 1, P. Calderón de la Barca), 1981; Fuenteovejuna (drama lírico-musical, 2, J.L. Martín Descalzo, after L. de Vega), 1981

Choral: 2 canciones amatorias (J. del Encina), mixed chorus, 1968; Por el mar (I. Pareja), T, mixed chorus, 1971

Orch: Suite concertante, hp, orch, 1958; Danzas sinfónicas españolas, 1986 [based on Eterna Castilla (ballet)]; Concierto del buen amor, gui, orch, 1992; Concierto neoclásico, hp, mar, str, 1994; Concerto, f, eng hn, orch, 1997 [orch of sonata by C. Yvón]
Chbr: Concertino, ww insts, 1955; Pf Qt, 1955; Suite popular española, fl, va, hp, 1985; Phonos, 3 tpt, 2 hn, 2 trbn, tuba, 1987

BIBLIOGRAPHY

A. Fernández-Cid: *Cien años de teatro musical en España (1875–1975)* (Madrid, 1975)
A. Medina: 'Primeras oleades vanguardistas en el área de Madrid', *Música de occidente: Salamanca 1985* (Madrid, 1987), 369–97
T. Marco: *Historia de la música española*, ed. P. López de Osaba, vi: *Siglo XX* (Madrid, 1973; Eng. trans. as *Spanish Music in the Twentieth Century*, 1993)
J. Piñero: *Músicos españoles de todos los tiempos* (Madrid, 1984)

MARTA CURESES

Moreno Gans, José (*b* Algemesí, Valencia, 3 March 1897; *d* Buxia, La Coruña, 26 Aug 1976). Spanish composer. He studied harmony and composition with del Campo at the Madrid Conservatory and then, under a grant from the Fundación Conde de Cartagena, continued his studies in Paris, Vienna and Berlin. In 1928 he won the National Music Prize for *Pinceladas goyescas*, a brilliantly orchestrated work in which he attempted to depict impressions of different streets painted by Goya. He won the prize for a second time in 1943 with the Violin Sonata in F minor. Among his other works are the *Sinfonia de estampas levantinas*, a Symphony in A major for small orchestra, a Piano Concerto, a String Quartet in D major and a Piano Sonata in C major.

ANTONIO RUIZ-PIPÓ

Moreno Polo [Moreno y Polo; Moreno, Polo]. Spanish family of musicians.

(1) (Pedro) José Moreno Polo (*b* La Hoz de la Vieja, Teruel, 17 July 1708; *d* Madrid, bur. 23 Sept 1774). Organist and composer. He studied music in Zaragoza and became second organist of the cathedral of La Seo in 1729. He was then second organist at Nuestra Señora del Pilar (*c*1740) and organist at the parish church of S Pablo Apóstol (1742–3) and at the Santuario de Nuestra Señora del Portillo (1749–51). On 4 May 1751 he was appointed *maestro de capilla* at Albarracín Cathedral, a post he held until the following year, during which time he was probably ordained priest. In 1752 he sat the public examination for the post of first organist at Pamplona Cathedral. Despite coming top in composition he was not appointed. In 1757 he became fourth organist at the royal chapel in Madrid (a post that had been suppressed since 1749) with the task, according to Mitjana, of accompanying the choir of 18 voices who sang plainchant. In 1768, after José Nebra's death, he was promoted to third organist, and remained there for the rest of his life. He continued to be held in high esteem years after his death, as revealed in the eulogies dedicated to him in 1781 by Juan de Sessé y Balaguer, second organist at the chapel.

It has not always been possible to attribute accurately works ascribed simply to 'Moreno'. Latassa attributed to José Moreno 100 sonatas and other keyboard works whose whereabouts are presently unknown. The three sonatas edited by Preciado, probably intended for organ, each comprise a single movement. The movements are bipartite and monothematic but include characteristics of the *galant* style.

WORKS

Vocal: Mass, 5vv, insts, Casa Parroquial, Laguardia, Spain; Dixit insipiens, *E-Sc*; Iudica me Domine, *Sc*; De brillante hermosura, aria, *Asa*; Rasgóse ya la esfera, recit and aria, 1750, *ALB*; 3 villancicos: Ah de los montes, Aves y flores, Vaya pastores, 1750–51, *ALB*
Kbd: 3 sonatas, ?Archivo Parroquial, Valderrobres, ed. in Preciado; Obra llena, ?lost, cited in Preciado

(2) Juan (Domingo) Moreno Polo (*b* La Hoz de la Vieja, bap. 2 Feb 1711; *d* Tortosa, 2 June 1776). Organist and composer, brother of (1) José and (3) Valero Moreno Polo. He entered Zaragoza Cathedral as a chorister in December 1719 and in 1730 applied, unsuccessfully, for the vacant post of organist. On 3 August 1731 he was appointed organist at Tortosa Cathedral, where he remained for over 45 years until his death; because of illness, however, from 1774 his place was taken by the second organist Salvador Aicart. During his time at Tortosa Cathedral he was ordained priest, and his younger brother, Valero, was appointed *maestro de capilla* there from 1743. Some of his keyboard works are written in fugal style, while his sonatas have *galant* characteristics. According to Pedrell, his works also contain a high degree of melodic invention and harmonic daring.

WORKS

Editions: *El organista litúrgico español*, ed. F. Pedrell (Barcelona, 1905) [PO]
Salterio sacro-hispano, ed. F. Pedrell (Madrid, 1905–08) [PS]
Antología de organistas clásicos españoles (siglos XVI, XVII y XVIII), ed. F. Pedrell, ii (Madrid, 1908/*R*1968 as *Anthology of Classical Spanish Organists*) [PA]
Early Spanish Organ Music, ed. J. Muset (New York, 1948)
Vocal: Requiem, 8vv, insts, *E-E*; Beata es Virgo Maria, responsory, 4vv, insts, 1768, *RO*; Mi fe, mi constancia, aria, 3vv, insts, *RO*; Ven, gran Señor, aria, 4vv, insts, *RO*: extracts in PS
Org: 16 versos, Ofertorio, Sonatina, Entrada de procesíon: all ed. in PS; 5 versos, Salida o final, Fuga para ofertorio: all ed. in PO; Sonatina, PA; 5 sonatas, 2 allegros, toccata: all ed. in Preciado; 4 sonatas, ed. L. Morales, *Juan Moreno y Polo, Sebastián Tomás y Anonimos: obras para tecla del siglo XVIII. Ms. del Monasterio de San Pedro de las Dueñas (León)*, Tecla Aragonesa, v (Zaragoza, 1997); Pasos, sonatas, *MO*; Paso, *VAcp*; psalms, *Zs*
? Lost: Versos para órgano para el Himno del Espíritu Santo, cited by Saldoni; sonatinas, cited by Mitjana

(3) Valero Moreno Polo (*fl* 1739–76). Composer and *maestro de capilla*, younger brother of (1) José and (2) Juan Moreno Polo. From 10 September 1743 he was *maestro de capilla* for at least 33 years at Tortosa Cathedral, where his brother Juan was organist. A *Miserere* and sequence, *Summi regis cor*, survive at Roncesvalles and a Christmas villancico, *Cómo es el niño que nace*, dated 1739, at Albarracín. He may also have composed a group of pieces, originally from Tortosa Cathedral (now in *E-Bbc*), attributed by Pedrell to his brothers Juan or José.

BIBLIOGRAPHY

F. de Latassa y Ortín: *Biblioteca nueva de los escritores aragoneses que florecieron desde el año de 1500* (Pamplona, 1798–1802), v, 222–3
B. Saldoni: *Diccionario biográfico-bibliográfico de efemérides de músicos españoles*, iv (Madrid, 1881/*R*), 218–19
F. Pedrell: 'Notas biográfico-bibliográficas', *Antología de organistas clásicos españoles*, ii (Madrid, 1908/*R*1968 as *Anthology of Classical Spanish Organists*)
R. Mitjana y Gordón: 'La musique en Espagne', *EMDC*, I/iv (1920), 1913–2351
J. Subirá: 'Necrolagías musicales madrileñas (años 1611–1808)', *AnM*, xiii (1958), 201–23, esp. 217
D. Preciado: *Doce compositores aragoneses de tecla (s. XVIII): biografías, estudios y transcripciones* (Madrid, 1983)
J.M. Muneta: 'Apuntes para la historia de la música en la catedral de Albarraćin (Tervel): Los maestros de capilla y organistas', *RdMc*, vi (1983), 329–71

M. Gembero Ustárroz: *La música en la catedral de Pamplona durante el siglo XVIII* (Pamplona, 1995), i, 200–01

MARÍA GEMBERO USTÁRROZ

Moreno Torroba, Federico (*b* Madrid, 3 March 1891; *d* Madrid, 12 Sept 1982). Spanish composer, conductor and critic. He first studied music with his father, José Moreno Ballesteros, an organist and teacher at the Madrid Conservatory, and with whom he collaborated on his first zarzuela, *Las decididas* (1912). He later studied composition with Conrado del Campo at the Royal Conservatory, where his tone poem *La ajorca de oro* was first performed in 1918. In 1924 he married Pilar Larregla, the daughter of a Navarrese composer; the folk music of Navarra along with that of Castile was to serve as a major source of inspiration in his music. Although not a guitarist himself, in the 1920s his growing friendship with Segovia inspired him to begin writing for the guitar, and the resulting compositions such as *Sonatina* (1924) and *Piezas características* (1931) are among his finest works. He also established himself as a composer for the stage, and his zarzuela *La mesonera de Tordesillas* was first performed to critical acclaim in 1925, while his most famous zarzuela, *Luisa Fernanda* (1932), is a representative of the last flowering of the *zarzuela grande*. Between 1925 and 1935 he was active as a music critic for Madrid periodicals, especially *Informaciones*, and used this position and his brief term in the Second Republic's five-member Junta Nacional de Música to promote greater government support for music.

With the outbreak of the Civil War in 1936, Moreno Torroba retreated to Navarra with his family, avoiding involvement in the conflict. With the ascendancy of Franco he became one of the dominant figures in Spanish music, along with Turina and Rodrigo. Rejecting the European avant garde, they embraced a conservative nationalist aesthetic that was accepted in the new political environment. In 1946 he formed a zarzuela company that toured the Americas for two seasons (he had directed productions of his zarzuelas in Buenos Aires annually since 1934). In the 1950s Moreno Torroba's satirical zarzuela *Bienvenido, Mister Dolar* (1954) reflected the growing political and military cooperation between the USA and Spain along with the influx of American capital and culture, while *María Manuela* (1957) became his most popular zarzuela of the decade.

His output diminished as the public appeal of the zarzuela waned in the 1960s and his own work became increasingly seen as dated. Consequently, he devoted more time to conducting and recording, returning several times to Latin America to conduct performances of his own works. He continued to compose for the guitar, however, writing the *Concierto de Castilla* (1960) for Segovia, *Homenaje a la seguidilla* (1962) and *Diálogos entre guitarra y orquesta* (1977), among the best of his concertos. The two books of *Castillos de España* (1970 and 1978) for solo guitar are among his most notable successes in that genre. Among his last works is his second opera *El poeta*, first performed in 1980 with Plácido Domingo.

Moreno Torroba was a major figure in Spanish music of the 20th century who flourished despite the political and social upheavals that surrounded him. His music has often been described as '*castizo*', employing elements of folk and art music which are of distinctly Spanish 'pure cast'. A nationalist, he believed that fidelity to Spain's heritage, rather than imitation of foreign models, would lead to the universality of Spanish music. His musical palette was not limited to strict folklorism, and he acknowledged a wider musical influence through the works of Debussy, Ravel, Franck, Wagner and, in later years, Bartók. His accessible, lyrical style maintains a strong sense of tonality through the use of conventional forms while judiciously employing extended triadic harmonies, modality, remote modulations and colourful orchestration. His zarzuelas also draw upon expressly regional motifs and references to traditional and contemporary urban culture.

Moreno Torroba held many prominent positions including Comisario del Teatro Zarzuela, director of the Compañía Lírica and, from 1974, president of the Sociedad General de Autores de España, through which he served as a cultural diplomat. He was elected as the director of the Academia de Bellas Artes de S Fernando in 1978, and died four years later at the age of 91.

WORKS

STAGE

La virgen de mayo (op, 1, P. Max and F. Luque), Madrid, Real, 14 Feb 1925

El poeta (op, 4, J. Méndez Herrera), Madrid, Zarzuela, 19 June 1980

Zars: Las decididas, 1912; Las fuerzas ocultas, 1920; La vuelta, *c*1925; La caravana de Ambrosio, 1925; Intiga de amor, 1925; La mesonera de Tordesillas, 1925; La pastorela, 1925; Los guayabitos, *c*1926; Mari-Blanca, 1926; Colasín, el chico de la cola, 1926; Las musas del trianón, 1926; Como los ojos de mi morena, 1927; El fumadoro, 1927; El divo, *c*1928; Artistas para fin de fiesta, 1928; La manola del portillo, 1928; La marchenera, 1928; Cascabeles, 1928; Una de caballeria, *c*1929; La marchenera, 1929; Mi mama política, 1929; María la tempránica, 1930; Baturra del temple, 1930

Azabache, 1932; Luisa Fernanda, 1932; La mujer de aquella noche, 1932; El aguaducho, 1932; Xuanón, 1933; La chulapona, 1934; Por la salud de mi madre, 1934; Luces de verbena, 1935; Paloma Moreno, 1935; La boda del Señor Brigas, 1936; Pepinillo y Garbancito en la isla misteriosa, 1938; Sor Navarra, 1936; Tú eres ella, 1938; El maleficio, 1939; Monte Carmelo, 1939; Cuidado con la pintura, *c*1940; Cascabeles, 1940; El que tenga un amor que lo cuide, 1940; Escalera de color, 1940; La maravilla, 1941; Boda gitana, 1942; La caramba, 1942; Despeherezada, 1942; Oro de Ley, 1942; Una reja y dos pelmazos, 1942; Una noche en Aravaca, *c*1943; Pizpireta, *c*1943; La ilustra moza, 1943; Polonesa, 1944; La niña del cuento, 1944; Baile de trajes, 1945; Soy el amo, 1945; ¿Usted gusta?, 1945; El duende azul, 1946; Lolita Dolores, 1946; Las laureles, 1947; Orgullo de Jalisco, 1947; La niña del Polisón, 1948; El cantar del organillo, 1949; Hoy y mañana, 1949; Un día en las carreras, 1950; Trio de ases, 1950

La media naranja, 1951; Huelga de los maridos, 1951; Pitusa, 1951; El tambor del brunch, 1951; Hola Cuqui, 1951; El diablo en Sierra Morena, 1952; Las matadoras, 1952; Bienvenido, Mister Dolar, 1954; A lo tonto, a lo tonto, 1954; Paka y paka, 1954; Olé y olé, 1955; La monda, 1955; María Manuela, 1957; Una noche en oriente, 1957; Un pueblecito espanol, *c*1958; Baile en Capitanía, 1960; Nacimiento, *c*1961; El rey de oros, 1961; El mundo quiere reir, 1965; Una estrella para todos, 1965; El fabuloso mundo del music-hall, 1966; Ella, 1966

Ballets: Mosaico sevillano, 1954 [for pf]; Fantasía de Levante, 1957; Parábola del convite, 1965; Don Quijote, 1970, rev. 1982; El hijo pródigo, 1976; Ensueño gitano, 1977; Cristo luz del mundo, 1978; Los novios, 1979; Te voy a contar un cuento, 1975

VOCAL

Chorus: Ha nacido, 1959; La pastorela, 1959; Pastores venid, 1959; Niña merse, 1975; Desde lejos, 1981; Sabemos lo que somos, 1981; Ande pa Marimorena; Ayála; Boga, boga; Caminando, caminando; Cantos seranos; En el monte gorbea; España tiene un jardín; María y José

Voice and orch: Estrella flamenca

Solo voice and pf: Copla de Antaño, 1923; Lola de La Triana, *c*1950; Todo corazón, 1952; Barrio sud, 1955; Guayaba, 1955; Noche de la cestanera, 1955; Canciones españoles 1 & 2, 1956; Cholita, 1956; Amor que yo soñe, 1957; Adios amor, 1958; Amor

legionario, 1960; Llegando al pinar, milagros, 1961; Siete canciones españoles, 1961; Valle verde, 1962; Camino de la fuente, 1968; Cantando a la mariana, 1968; En este llano, 1968; Sevilla es ..., 1981; Perdón para un toro, 1982; Arenitas de mi amor; Ay Micaela; Gitana iglesia; Tenerife

INSTRUMENTAL

Gui solo: Sonatina, 1924; Nocturno, 1926; Burgalesa, 1928; Preludio, 1928; Piezas características, 1931; Scherzando, 1948; Alpujarrena, 1952; Madrileñas, 1953; Sonata fantasía, 1953; Punteado y taconeo clásico, 1955; Aire vasco, 1956; Anoranza, 1956; Ay malagueña, 1956; Bolero menorquín, 1956; Cancioncilla, 1956; Capricho, 1956; Chisperada, 1956; Danza prima, 1956; Fandango corralero, 1956; Humorada, 1956; Improvisación, 1956; Lejania, 1956; Marcha de cojo, 1956; Minueto del Majo, 1956; Montaraza, 1956; Nana, 1956; Niña merse, 1956; Nocturno No.2, 1956; Preludio, 1956; Quien te puso petenera, 1956; Romance de los pinos, 1956; Romancillo, 1956; Ronda, 1956; Rumor de copla, 1956; Segoviana, 1956; Sevillana, 1956; Sonata y variación, 1956; Sonatina, 1956 [not 1965]; Sonatina II, 1956; Tonada, 1956; Trianera, 1956; Zapateado, 1956

Guitarra española, 1960; Suite miniatura, 1960; Aires de La Mancha, 1966; Alegría malagueña, 1966; Habanera de mi niña, 1966; Éres Petenera, 1966; Castilla te llaman, 1966; Once obras, 1966; Contradanza, 1968; Jota levantina, 1968; Castillos de España I, 1970; En todo la quintana, 1970; Vieja leyenda, 1970; Jaranera, 1973; Tríptico, 1973; Ocho preludios, 1974; Las puertas de Madrid, 1976; Castillos de España II, 1978; Preludios (6), 1982; Chaconne; Verbenera

Gui ens: Ráfagas, qt, 1976; Sonata fantasía II, qt, 1976; Estampas, qt, 1979; Invenciones, qnt, 1980; Sonatina trianera, qt, 1980

Gui(s), orch: Concierto de Castilla, 1960; Homenaje a la seguidilla, 1962, rev. 1981; Concierto en flamenco, 1962; Tres nocturnos, 1970; Romancillos, *c*1975; Concierto ibérico, gui qt and orch, 1976; Fantasía flamenca, 1976; Diálogos entre guitarra y orquesta, 1977; Tonada concertante, 1982

Orch: La ajorca de oro, 1918; Zoraida, 1919; Cuadros, 1919; Antequera, 1953; Gardens of Granada, 1953; Mosaico sevillano, 1954; Aires vascos, 1956; Danzas asturianas, 1956; Sevillanas populares, 1956; San Fermín, 1960; Zambra mora, 1960; Eritaña, 1979; Sonatina trianera, 1980; Aires de Andalucía; Aires de Aragón; Alpujarrena; Así es la jota; Capricho romántico; Danza de humo; En la reja sevillana; Iberiana; Las Hormagas; Preludio en Do menor; Suite madrileña

Pf and orch: Fantasía castellana, 1980

Pf solo: Apetits Pas, 1913; El mate, 1915; Mosaico sevillano, 1954; Alegrías de Cádiz, 1957; Fandango corralero, 1957; Romance antiguo, 1957; Torerias, 1957; Chucares, 1958; El Tato, 1958; Noche sevillana, 1959; Alegría de Madrid, 1969; Cuadro Goyesco; Semblanza; Tre obras; [Untitled]

Other works: Vaya por usted, accdn, 1959; Dedicatoria, fl, pf, 1973; Danza castellana, inst unknown, 1977

Principal publishers: Ricordi (Buenos Aires), Schott (Mainz), Unión musical Española; Ediciones Musicales de Madrid/Cadencia, Casa Latina, Jacobo, Cantabrian, Mendaur, Hispanovox, Música del Sur

WRITINGS

Discursos leidos ante la Academia de bellas artes de San Fernando en la recepción publica del Señor Don Federico Moreno-Torroba el dia 21 de febrero de 1935 (Madrid, 1935)

BIBLIOGRAPHY

GroveO (L. Salter)

A. Olano, ed.: *Homenaje a Federico Moreno Torroba* (Madrid, 1982)

W.C. Krause: *The Life and Works of Federico Moreno Torroba* (diss., Washington U., St Louis, 1993)

WALTER AARON CLARK, WILLIAM CRAIG KRAUSE

Morera (i Viura), Enric [Enrique] (*b* Barcelona, 22 May 1865; *d* Barcelona, 12 March 1942). Catalan composer. From 1866 he lived with his family in Córdoba, Argentina, where his father worked as a musician. At the age of 18 he returned to Barcelona to study the piano with Isaac Albéniz (who dedicated his *Córdoba* to him) and Carlos Gumersindo Vidiella, and harmony with Felippe Pedrell. In 1885 Moreva moved to Brussels, where he stayed for five years. Here he studied privately with Fiévez and Gilson. In 1890 he returned to Barcelona, where he was received in avant-garde circles as a revolutionary. The Sociedad Catalana de Conciertos gave first performances of his *Introducció a l'Atlàntida* (1892) and his *Dansa de gnoms* (1893). He founded the Catalunya Nova choral society (1895), which he conducted until the early 1900s, and began composing stage works such as *Les monges de Sant Aimant* (1895) and *La fada*, first performed at the Festa Moderna initiated by the painter and poet Santiago Rusiñol (1897). In 1901 he formed the Teatre Líric Català company, which performed plays with incidental music, *quadros líric* (short, single-scene operas) and other short pieces of comic music theatre. Despite its failure, he directed the lyric section of the Graner Espectacles-Audicions in the Teatro Principal, Barcelona (1905–8), offering music, drama, cinema and other entertainments. In 1909 he went back to Argentina, where the president commissioned him to write a hymn commemorating the centenary of Argentine independence (1910). He returned to Barcelona in 1911 and was appointed deputy director of the Escuela Municipal de Musica (retired 1935). He was professor of harmony there and he taught some of the great Catalan composers, such as Pahissa and Montsalvatge.

Although Morera continued to write for the concert hall, his real passion was the stage, for which he composed about 50 works, operas and zarzuelas, most of them in Catalan. Some, like *Don Joan de Serrallonga*, were very popular with the Barcelona public. He also wrote some of the most famous sardanas for brass band, such as *La santa espina* (from the opera of that name), *L'empordà*, *Les fulles seques*, *Festa major* and *La sardana de les monges*. He has always been considered one of the greatest representatives of 20th-century popular Catalan music.

WORKS
(*selective list*)

STAGE WORKS
in Catalan, and first performance in Barcelona, unless otherwise stated

Ops: La boja (A. Guimerà), 1894, ?unperf.; Les monges de Sant Aimant (Guimerà), 1895; La fada (1, J. Massó i Torrents), Sitges, Prado, sum. 1897; Emporium (3, E. Marquina), Liceo, 20 Jan 1906; Bruniselda (3, Puigdolles y Mací and A. Masriera), Liceo, 21 April 1906; Titaina (2, Guimerà), Liceu, 17 Jan 1912; Tassarba (1, J. Vallmitjana), Liceo, 18 Jan 1916; Don Joan de Serrallonga (3, Sagarra), 1922; La santa espina

Zars: El tío Juan (1, C. Fernández Shaw), 1902, collab. R. Chapí; Su alteza imperial (3, S. Delgado), 14 March 1903, collab. A. Vives; La canción del náufrago (3, C. Arniches and Fernández Shaw), Madrid, Price, Feb. 1903 [in Sp.]; La vuelta de Pierrot (A. Gual), 1904 [in Sp.]; Nit de trons (1, J. Benapres), sum. 1904; Los cortesanos de Farsalia (R. Nogueras Oller), Madrid 1905 [in Sp.]; La Paula en té unes mitges [El maco dels encats] (2, L. Planas de Taverne), Victoria, 8 Oct 1924

Quadros líric (all in 1 act; first perf. at the Teatre Tivoli unless otherwise stated): L'alegría que passa (S. Rusiñol), 1898, 12 Jan 1901; Les caramelles (I. Iglésias), 12 Jan 1901 [in Sp. as Caramellas, Madrid, Apolo, 13 March 1902]; La reina del cor (Iglésias), 15 Jan 1901; La Rosons (A. Mestres), 28 Jan 1901; L'adoració dels pastors (C. Verdaguer), 1 Feb 1901; L'aligot (C. Capdevila), 1901; Cigales i formigues (Rusiñol), 20 Feb 1901; El firaire (J. Orpinell), 1901; Rondalla (A. Capmany), 1901; Villa blanca (J. Llopart), 1901; La barca (Mestres), Principal, 26 Sept 1903; La nit de l'amor (Rusiñol), Intim, 20 Jan 1905

OTHER VOCAL

Sardanas (for chorus): Lo cançó dels catalans (Sagarra), 6 mixed vv; L'empordà (J. Maragall); La font de l'Albera (Pons-Violet), 5 mixed vv, pf; Les fulles seques (Guimerà), 5 mixed vv; Les neus

que es fonen (Guimerà); La santa espina (Guimerà), 4 mixed vv/6 mixed vv; La sardana de les monges (Guimerà)

Other choral: Himno conmemorativo del centenario de la independencia de Argentina, 1910; Ave Maria, S, 6 mixed vv, org; La bandera (E. Guanyabens), 4 male vv, 4 mixed vv; Himne de l'arbre fruiter (Maragall), T, 4 male vv; La marsellesa (Iglésias), 5 mixed vv; Missa de rèquiem en honor del Gran Rei en Jaume el Conqueridor, 4 male vv; El poema de la nit i el dia i de la terra i de l'amor (Llongueras), 6 mixed vv; Salve Regina, 4 mixed vv

Solo vocal: Cançons de carrer (J.M. de Sagarra), 1v, pf/gui; Enterro (Guanyabens), 1v, pf; Serenata, 1v, pf; Sonata, 1v, pf; other songs, 1v, inst acc.

Arrs. (all trad. songs): Bon caçador, 4 mixed vv; El comte Arnau, 5 mixed vv, children's chorus; La mare de Déu, 6 mixed vv, hmn; Muntanyes del Canigó, 4 mixed vv; Sant Ramon, 4 mixed vv; Sota de l'om, 4 mixed vv; El testament d'Amèlia, 4 mixed vv

INSTRUMENTAL

Orch: Dansa de gnoms, 1893; Introducció a l'Atlántida, sym. poem, 1893; Vc Conc., 1917; Poema de la nit i del dia, 1919; Confidència; Enterro; Festa major, sardana; Indíbil i mandoni; Serra amunt; Somni; Traïdoria

Principal publisher: Union Musical Española

BIBLIOGRAPHY

I. Iglesias: *Enric Morera* (Barcelona, 1921)
J. Pena: *Enric Morera* (Barcelona, 1937)
M. Saperas: *El mestre Enric Morera* (Barcelona, 1969)
R. Planes: *El mestre Morera i el seu mon* (Barcelona, 1972)
X. Aviñoa: *Morera* (Barcelona, 1985)
X. Aviñoa: *Una espina clavada al cor* (Sitges, 1992)

XOSÉ AVIÑOA

Morera, Francisco (*b* Villa de San Mateo, Castellón, 4 April 1731; *d* Valencia, 19 Oct 1793). Spanish composer. In 1741 he became a chorister at Valencia Cathedral, where he remained until on 15 June 1753 he was made acting organist at the Colegio del Patriarca in the same city; his appointment was made permanent on 7 June 1755, by which time he had composed 'many works, which on being sung were warmly applauded'. In 1757 he competed for the post of choirmaster at the cathedral, which was awarded to Pascual Fuentes. Later that year he went as organist to Castellón, and in April 1758 he was appointed choirmaster at Cuenca Cathedral. Finally, on 18 July 1768, on the strength of his reputation and without the usual competition, he was appointed to the same post at Valencia Cathedral, where he remained until his retirement in July 1793, three months before his death. His music includes many masses, a Requiem, psalms and other Latin works as well as 217 Spanish villancicos (mostly in *E-VAc* and *CU*; also *MO*, *VAcp*).

BIBLIOGRAPHY

LaborD
J. Ruiz de Lihory: *La música en Valencia: diccionario biográfico y crítico* (Valencia, 1903)
V. Ripollés: *Músicos castellonenses* (Castellón, 1935)
V. Ripollés: *El villancico i la cantata del segle XVIII a València* (Barcelona, 1935) [incl. villancico *Un niño que es el móvil*, 1786, 8vv]
J. Piedra: 'Organistas valencianos de los siglos XVII y XVIII', *AnM*, xvii (1962), 141–78
R. Navarro Gonzalo: *Los maestros de capilla de la catedral de Cuenca* (Cuenca, 1974)
J. Climent: *Fondos musicales de la región valenciana*, i: *Catedral metropolitana de Valencia* (Valencia, 1979)
M. Martínez Millàn: *Historia musical de la catedral de Cuenca* (Cuenca, 1988)

JOSÉ LÓPEZ-CALO

Moresca [morisca] (It.: 'Moorish'; Sp. *morisca*). (1) A dance of exotic character which occurred widely in Europe during the Renaissance. Generally there was a Moorish element in the costumes or action; the dance often took the form of a stylized battle between Moors and Christians, reminiscent of the medieval wars in Spain. Certain recurring features of the *moresca*, however, are apparently of more ancient origin. Blackening of the face, bells attached to costumes, the presence of a fool (sometimes a man disguised as a woman) and the swordplay element itself have been traced back by Sachs and others to primitive fertility rites. The English morris dance – a variety of the *moresca* encountered as early as the 14th century – displays many of these features.

In the latter part of the 15th century *moresche* were danced in carnival processions and (especially in Italy) in *intermedi* between the acts of courtly dramatic entertainments. Although the dance is mentioned frequently in such connections, no detailed choreographic descriptions from this period have been preserved. Some indication of the character of the *moresca* can be obtained from contemporary sculptures and paintings; for instance, ten statuettes carved by Erasmus Grasser in 1480 for the Tanzsaal of the town hall at Munich, and now in the Stadtmuseum, Munich, clearly convey the grotesque, whirling movement of the dance. In the courtly sphere the *moresca* seems to have been performed mostly by professional dancers, to the accompaniment of pipes and tabors (see illustration).
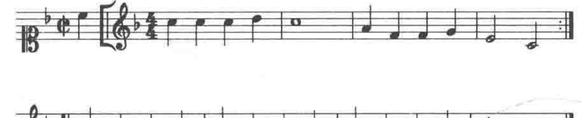
Musical sources for the *moresca* are not plentiful, and those that exist do not conform to one rhythmic type. There are a few 16th-century German examples, of which the earliest is Johann Weck's *Tancz der schwarcz Knab* followed by its *Hopp Tancz* (both in triple time) in Hans Kotter's keyboard tablature of 1513–32 (*CH-Bu* F.IX.22; printed in Merian). Arbeau in *Orchésographie* (1588) recounted having seen in his youth 'la dance des Morisques' performed as a solo dance by a young man with the usual blackened face, and bells attached to his legs. Arbeau described the *moresca* as in 'mesure binaire',



Moresca: engraving by Israhel van Meckenem (ii), second half of the 15th century

and he gave for it the tune shown in ex.1. A version of this tune had already appeared in Susato's *Het derde*

Ex.1 Arbeau: Air de la Morisque, *Orchésographie*, f.94*v*



musyck boexken (Antwerp, 1551) among the basses danses, with the title 'La Morisque'. The Susato/Arbeau melody is loosely related to 'The Morris', a tune occurring with many variations in English sources from the 1590s onwards, and doubtless associated with village morris dancing over the next three centuries: Cecil Sharp noted parallels with Arbeau's tune and steps in what he encountered in England about 1900. 'The Kinges Morisck', in *Parthenia inviolata* (no.1) and the Fitzwilliam Virginal Book (no.247), was on the other hand probably masque music originally, perhaps for Beaumont's *Masque of the Inner Temple* (1613; see Ward, p.314). It is a miniature medley of five strains, with an echo of ex.1 in the third strain and a metrical change (duple to triple) in the last.

Other continental *moresche*, unrelated to the Susato/Arbeau line, include five in G.C. Barbetta's *Intavolatura di liuto* (Venice, 1585), each one based on different musical material. 'La Moresque' in Praetorius's *Terpsichore* (Wolfenbüttel, 1612) is given in two settings (*a* 4 and *a* 5); the same melody appears in Mersenne's *Harmonie universelle* (1636–7; see ex.2).

In the 17th century the term 'moresca' was also applied to ballet or pantomimic dance in opera, for example the *moresca* at the end of Monteverdi's *Orfeo* (1607). The 'Entrée de' Mori' at the end of Act 2 of Handel's *Ariodante* (1735) has an eccentric musical character that links it to the *moresca* tradition.

For further illustration *see* DANCE, fig.7.

(2) A carnivalesque vocal genre popular in the 16th century whose texts parody the speech of Moors, then defined broadly as Muslims or narrowly as inhabitants of the Barbary Coast.

Moresche are settings of free verse in which sections in binary time alternate with dance-songs introduced by onomatopoetic imitations of instruments. Stock characters are invoked at the beginning with formulaic motives declaiming their names. Composers of *moresche* for three voices appropriated the strident high-pitched sound and parallel 5ths of the VILLANELLA. The first anthology of *moresche* contains eight anonymous pieces and was published in Rome (*VogelB* 1555[5]). A *moresca* attributed to 'Orlando', but conceivably by Nola, is among the six

Ex.2 Mersenne: La Moresque, *Harmonie universelle* (Livre second des chants, p.171)



published in Venice by Gardano (RISM 1560[13-14], 1562[14]). Lassus reworked three pre-existing *moresche* for four voices and three for six, demonstrating his natural flair for burlesque. These works circulated among his patrons before being published in 1581, and some were performed by 'six flutes and as many resonant voices' at the festivities for Duke Wilhelm V's wedding in 1568. Other composers who contributed one *moresca* apiece to the repertory are Corneti (1563), Troiano (1567), Califano (1567), Andrea Gabrieli (1574), Metallo (1577) and Bianchi (1588).

Moors acquired through the slave trade were valued as domestic servants in the households of European aristocrats, particularly in Naples, Rome, Venice and Munich, and their presence in these places stimulated production of comic musical scenes evoking the antics of stock couples such as Lucia and Martina. They are represented as purely carnal creatures, and their scatalogical dialogue, a concoction of southern Italian dialects and pseudo-Moorish jargon, is filled with zoomorphizing images redolent of Carnival. Connections have been drawn between the *moresca* and the Maltese dance known in Naples as the 'ballo di Sfessania' (or 'Lucia'), which is immortalized in Callot's etchings (*c*1620; ed. K. Klose, Vienna, 1924) and described as a dance-song in 17th-century Neapolitan literature.

BIBLIOGRAPHY

EinsteinIM; *MGG1* (H. Engel)

C.J. Sharp and H.C. MacIlwaine: *The Morris Book* (London, 1907–13, 2/1911–24)

W. Merian: *Der Tanz in den deutschen Tabulaturbüchern* (Leipzig, 1927/*R*), 52–4

L. Werner: 'Una rarità musicale della Biblioteca vescovile di Szombathely', *NA*, viii (1931), 89–105

O. Gombosi: 'The Cultural and Folkloristic Background of the *Folía*', *PAMS 1940*, 88–95

B. Baader: *Der bayerische Renaissancehof Herzog Wilhelms V* (Leipzig, 1943)

P. Pecchiai: *Roma nel Cinquecento* (Bologna, 1948)

P. Nettl: 'Die Moresca', *AMw*, iv (1957), 165–74

W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)

W. Boetticher: *Aus Orlando di Lassos Wirkungskreis* (Kassel, 1963)

P. Nettl: *The Dance in Classical Music* (New York, 1963)

E. Ferrari Barassi: 'La tradizione della moresca e uno sconosciuto ballo del Cinque-Seicento', *RIM*, v (1970), 37–60

H. Leuchtmann, ed.: *Die Münchner Fürstenhochzeit von 1568: Massimo Troiano, Dialoge* (Munich, 1980)

D.G. Cardamone: *The Canzone villanesca alla napolitana and Related Forms, 1537–1570* (Ann Arbor, 1981)

J.M. Ward: 'The Morris Tune', *JAMS*, xxxix (1986), 294–331

M. Farahat: 'Villanescas of the Virtuosi: Lasso and the *Commedia dell'arte*', *Performance Practice Review*, iii (1990), 121–37

For further bibliography *see* DANCE.

ALAN BROWN (1), DONNA G. CARDAMONE (2)

Moreschi, Alessandro (*b* Monte Compatri, nr Rome, 11 Nov 1858; *d* Rome, 21 April 1921). Italian soprano castrato. He became known as 'the last of the castrati' thanks to six doubtfully representative recordings made in 1902–3. He sang in the local choir and studied in Rome at S Salvatore in Lauro. He also studied with Gaetano Capocci or Nazzareno Rosati, or perhaps with both, and joined the choir of S Giovanni in Laterano in 1873. From 1883 to 1913 he was a member of the papal (Sistine) choir, while also singing at concerts. In 1900 he sang at the funeral of King Umberto I in the Pantheon. After Pope Pius X formally banned castratos from his chapel in 1903 Moreschi still sang at S Pietro. Haböck, who heard him there in 1914 and interviewed him, stated that his range, *d-d‴* in the first 25 years of his careeer, had later shrunk to *a-g″*. He reported that Moreschi's voice was powerful

and like a wind instrument in its crystalline clarity and purity, with a matchless *messa di voce*, but that it had never compassed a good trill or coloratura. This description is hard to square with the recordings; Haböck, who considered that they did Moreschi an injustice, detected sudden 'hooting' ('fistulieren'), to which one might add wavering intonation and unpleasing timbre. Made as they were in the infancy of the gramophone, these unique recordings (of 16th- and 19th-century works) are tantalizing, but they give no reliable notion of the castrato voice at its best.

BIBLIOGRAPHY

DEUMM
F. Haböck: *Die Kastraten und ihre Gesangskunst* (Berlin, 1927)
L. Devoti: 'Alessandro Moreschi detto "l'angelo di Roma" (1858–1922)', *Musica e musicisti nel Lazio*, ed. R. Lefevre and A. Morelli (Rome, 1985), 463–74
M. Scott: *The Record of Singing* (Boston, 1993)

JOHN ROSSELLI

Moret, Norbert (*b* Ménières, Fribourg canton, 20 Nov 1921; *d* Fribourg 17 Nov 1998). Swiss composer. He studied in Paris (1948–50) with Honegger, Messiaen and Leibowitz, and in Vienna (1950–51) with Furtwängler and Clemens Kraus. For over 20 years he made his living by teaching. The Swiss musical world knew nothing of his work as a composer until 1974 when his *Germes en éveil* was performed at the Festival of Swiss Musicians, Amriswil. In 1978 Sacher gave the first performance of his *Hymnes de silence* in Basle; subsequent premières of his cello and violin concertos by Rostropovitch and Mutter respectively brought him to international attention. His sudden success and the prestigious support he received from Sacher and Rostropovich have baffled more than one critic, seeming at odds with the modest attitude that enabled him to draw inspiration from subjects of a naively poetic nature. His honours include the composer's prize of the Swiss Musicians' Association (1983), the European music prize (Strasbourg, 1983) and an honorary doctorate from Fribourg University (1989).

Moret's style is not easy to place within the currents of the 20th century, even if it belongs incontestably to its time. To many he was considered a romantic, not because he was a reactionary, but because he always placed inspiration in the centre of the creative process.

WORKS
(*selective list*)

Op: Visitations (1, Moret), 1981–2, Basle, 20 Jan 1983

Inst: Gastlosen, org, 1974; Couleurs de temps changées, pf, 1975; Rituels, hpd, 1975; Hymnes de silence, 3 trbn, str, org, 4 perc, 1976–7; Suite à l'image du temps, 2 str orch, 1979; Double Conc., vn, vc, chbr orch, 1981; Sacher-Serenade, b cl, vib, regals, org, 1981–2; Tragiques, orch, 1982–3; Triple Conc., fl, ob, hp, str orch, 1984; Mille et un soleils de joie, chbr orch, 1985; Vc Conc., 1985; En rêve, conc., vn, chbr orch, 1988; 3 pièces, chbr orch, 1988; Symphonie pour une fête académique, orch, 1989; Divertimento, ob, hn, vc, perc, str, 1991–2; Gui Conc., 1993–4; Hn Conc., 1995; Org Conc., 1996; Tpt Conc., 1997

Vocal: Germes en éveil (T. Loup), S, mixed chorus, fl, 2 perc, 1973; Toi (Loup), S, pf, 1974; 5 pièces (Moret), S, wind, pf, 1976; Temps, Bar (Moret), 2 tpt, str, 1977–8; 2 Love Poems (W. Whitman: *Leaves of Grass*), S, vc, orch, 1978–80; Mendiant du ciel bleu (Moret), S, Bar, 2 children's choruses, women's vv, chorus, orch, 1980–91; Immortelles de Jean (T. Corbière), nar, b cl, tpt, vn, db, regals, org, hpd, 1981–2; Diotimas Liebeslieder (S. Gontard), S, orch, 1986–7; Triptyque pour les fêtes (Moret), mixed chorus, 1990

MSS in *CH-Bps*

BIBLIOGRAPHY

Norbert Moret: Werk und Künstler (Berne, 1981)
L.-M. Suter: *Norbert Moret* (Lausanne, 1993) [incl. work-list, discography, further bibliography]

JEAN-PIERRE AMANN

Moretti, Isabelle (Cécile Andrée) (*b* Lyons, 5 May 1964). French harpist. She studied in Lyons with Germaine Lorenzini, who has remained her mentor throughout her career. She was awarded a *premier prix* at the Paris Conservatoire in 1983, and also gained first prizes in Munich (1983), Bordeaux (1984) and Geneva (1986) before winning the important Israel Harp Contest (1988). Isabelle Moretti limits her teaching to the Paris Conservatoire, where she has given an influential harp class since 1995. Her preferred repertory is 20th-century French music, although she has recorded concertos by Boieldieu, Parish Alvars and Rodrigo. She won the *grand prix* of the Nouvelle Académie du Disque for her 1995 recording of French chamber music.

ANN GRIFFITHS

Moretto, Nelly (*b* Rosario, Argentina, 20 Sept 1925; Buenos Aires, 24 Nov 1978). Argentine composer and pianist. She studied at the National Conservatory in Buenos Aires and at the University of Illinois. On her return to Argentina she studied contemporary techniques with Juan Carlos Paz and composed her first works, beginning with chamber and symphonic music. From the mid-1960s, while working at the electronic institute of the University of Buenos Aires, she began to add electroacoustic techniques to traditional ones. She was a member of the Agrupación Nueva Música from 1951 until her death (vice-president from 1970) and participated in its educational work.

WORKS

Orch: Hipocicloides no.2, chbr orch, 1954; Composition no.11, 1970

Chamber: 7 Inventions, pf, 1948: Hipocicloides no.1, 1953; Music for 2 Pianos, 1955; Duo, cl, tpt, 1956; Trio, ob, vn, vc, 1957; Composition no.7, fl, va, b cl, gui, 1958; Composition no.8, 3 ens (perc; 2 fl, cl, pic cl, b cl; hp, vib, gui, vn, va), 1962; Composition no.12 'Marcha fúnebre para un violinista', str qt

Tape: Composition no.9b, 1966; Ella es Marcia, ballet music, collage

Mixed-media: Composition no.9a (G. Moretto), 2 ens (prepared pf, 2 trbn, 2 cl, perc; fl, pic cl, tpt, hp, perc), dance, tape, lights, 1965; Coribattenti, str qt, tape, 1967; Composition no.13 'In memoriam Juan Carlos Paz', tpt, tape, 1972; Composition no.14 'Bah! le dije al tiempo', 1v, tpt, pf, tape, 1974–5

Principal publisher: Ediciones Culturales Argentinas

Principal recording companies: Municipalidad de la ciudad de Buenos Aires; Agrupación Nueva Música; Fondo Nacional de las Artes 'Panorama de la Música Argentina'

BIBLIOGRAPHY

J.C. Paz: *Introducción a la música de nuestro tiempo* (Buenos Aires, 1955)
M. Ficher, M. Furman Schleifer and J.M. Furman: *Latin American Classical Composers: a Biographical Dictionary* (Lanham, MD, and London, 1996)

RAQUEL C. DE ARIAS

Moretus, Joannes [Moerentorf, Jan] (*b* Antwerp, 22 May 1543; *d* Antwerp, 26 Sept 1610). Flemish printer who managed the Antwerp publishing business established by his father-in-law CHRISTOFFEL PLANTIN.

Morgan, Frederick (*b* Melbourne, 8 April 1940). Australian recorder maker. He began making hand-made instruments in 1970, after visiting workshops and instrument collections in Europe and the USA with the assistance of a

Churchill Memorial Fellowship. His craft is based on the study of old instruments, and he has made recorders modelled on those of Denner, Stanesby the elder, Bressan, Bizey and Italian makers of the 16th and 17th centuries, using European boxwood and Canadian maple. He has also designed new instruments of many sizes and types, including flageolets and large Renaissance recorders. In 1989 he employed an assistant, Dieter Mücker, a specialist wood-turner and tool maker. Morgan's instruments are regarded as some of the finest of the 20th century, and they may be heard on a large number of recordings made since 1975, including Frans Brüggen's performance of Corelli's Sonatas op.5. Other players of Morgan recorders include Kees Boeke, Walter van Hauwe and Dan Laurin.

BIBLIOGRAPHY

F. Morgan: *The Recorder Collection of Frans Brüggen* (Tokyo, 1981) [drawings]

F. Morgan: 'Making Recorders Based on Historical Models', *EMc*, x (1982), 14–21

M. Brach, F. Morgan and J.-F. Beaudin: 'Von der alten Kunst, "auff allerhand Arth" Blockflöten zu entwerfen', *Tibia*, xviii (1993), 610–17

MICHAEL ATHERTON

Morgan [Riggins], **Helen** (*b* Danville, IL, 2 Aug 1900; *d* Chicago, 8 Oct 1941). American singer and actress. She began her career singing in Chicago honky-tonks and won several beauty pageants, enabling her to study in New York with Eduardo Petri of the Metropolitan Opera School. She alternated between appearances in speakeasies in New York and Chicago, and small roles in Broadway musicals: her performance of 'Nobody Wants Me' in *Americana* (1926) caught the attention of Jerome Kern, who cast her as Julie in *Show Boat* (1927), from which his 'Can't help lovin' dat man' and 'Bill' became closely identified with her. In 1929 she starred in the acclaimed musical film *Applause* ('What wouldn't I do for that man', 'I've got a feeling I'm falling'), and in Kern's *Sweet Adeline* ('Why was I born?', 'Don't ever leave me') on Broadway. Further film appearances inluded a cameo in *Go Into Your Dance* and a lead in *Frankie and Johnny* (both 1935), but it was her re-creation of Julie in the 1936 film of *Show Boat* that crowned her career, despite subsequent night club and stage appearances in Europe and the USA.

Morgan was the most famous torch singer of the 1920s, but her style had little in common with subsequent stereotypes. She was a classically trained soprano who sang mostly in head or mixed voice; her lower register was practically non-existent, unlike later female singers, although her voice darkened somewhat in the late 1930s. She took few rhythmic liberties, and had a fast, somewhat throaty vibrato, employing portamento sparingly. In performance, her chaste, elegant and reserved musicianship contrasted wonderfully with her stylized demeanour, as she perched on top of a piano, with sad eyes and quivering lips, clutching a handkerchief. A full account of her career is given in G. Maxwell: *Helen Morgan: Her Life and Legend* (New York, 1974).

HOWARD GOLDSTEIN

Morgan, Justin (*b* West Springfield, MA, 28 Feb 1747; *d* Randolph, VT, 22 March 1798). American composer and singing master. Although he probably received no more than rudimentary musical training in a singing school, his natural genius was great. In 1788 he settled in Vermont, but his duties as a singing teacher led him to travel, probably as far south as Pennsylvania. He also worked as a schoolteacher, a farmer and a horse breeder; the 'Morgan horse' is named after him. Morgan never published a tune book of his own, and no manuscripts of his music have come to light. Of his nine known compositions – two plain tunes, five fuging tunes, an anthem, and a moving lament, *Despair*, on the death of his wife – all but the lament were first published in Asahel Benham's *Federal Harmony* (1790). His fuging tune 'Montgomery' was reprinted more than 50 times before 1811; his lengthy *Judgment Anthem* is particularly striking, with its vividly pictorial text, insistent rhythms, athletic vocal lines, and startling shifts between E minor and E♭ major (though edited by Kroeger in E minor and E major). The power and pathos of his text settings, the strength of his melodies and the sensitivity of his harmony make Morgan one of the most eloquent composers of the period.

BIBLIOGRAPHY

F.J. Metcalf: *American Writers and Compilers of Sacred Music* (New York, 1925/*R*), 66–8

B. Bandel: *Sing the Lord's Song in a Strange Land: the Life of Justin Morgan* (Rutherford, NJ, 1981) [incl. edn of works]

K. Kroeger, ed.: *Two Vermont Composers: the Collected Works of Elisha West and Justin Morgan*, vii: *Music of the New American Nation* (New York and London, 1997)

NYM COOKE

Morgan, Robert Porter (*b* Nashville, TN, 28 July 1934). American theorist, composer and musicologist. He completed his undergraduate studies in 1958 at the University of California, Berkeley, where he worked with Andrew Imbrie. He was a graduate student at Princeton University; his teachers included Roger Sessions and Edward T. Cone, and he earned the PhD there in 1969. He also studied with Harald Genzmer at the Hochschule für Musik, Munich (1960–62). Morgan taught at Temple University (1967–79) and the University of Chicago (1979–89), after which he joined the faculty of Yale University.

Morgan was trained as a composer and was active as such until around 1980; he wrote chamber, orchestral and vocal music, and his trio for flute, cello and harpsichord was recorded. His current academic interests include music analysis, theory and aesthetics, as well as the music of the 19th and 20th centuries. He has explored such broad musical trends as Futurism and Modernism, and he has also investigated the compositional styles of Berg, Ives and Mahler. His survey of 20th-century music, for which he also prepared the accompanying anthology of music (*Anthology of Twentieth-Century Music*, New York, 1992) is one of the standard monographs on the subject.

WRITINGS

The Delayed Structural Downbeat and its Effect on the Tonal and Rhythmic Structure of Sonata Form Recapitulation (diss., Princeton U., 1969)

'Stockhausen's Writings on Music', *MQ*, lxi (1975), 1–16; repr. in *MQ*, lxxv/4 (1991), 194–206

'Dissonant Prolongation: Theoretical and Compositional Precedents', *JMT*, xx (1976), 49–91

'Notes on Varese's Rhythm', *The New Worlds of Edgard Varese: Brooklyn, NY, 1977*, 9–25

'On the Analysis of Recent Music', *Critical Inquiry*, iv (1977–8), 33–53; repr. in *The Garland Library of the History of Western Music*, ed. E. Rosand, xiii (New York, 1985), 171–92

'Ives and Mahler: Mutual Responses at the End of an Era', *19CM*, ii (1978–9), 72–81

'Schenker and the Theoretical Tradition: the Concept of Musical Reduction', *College Music Symposium*, xviii/1 (1978), 72–96

'The Theory and Analysis of Tonal Rhythm', *MQ*, lxiv (1978), 435–73

'Secret Languages: the Roots of Musical Modernism', *Critical Inquiry*, x (1983–4), 442–61; repr. in *Modernism: Challenges and Perspectives*, ed. M. Chefdor, A. Wachtel and R. Quiñones (Urbana, IL, 1986), 33–53
'Rethinking Musical Culture: Canonic Reformulations in a Post-Tonal Age', *Disciplining Music: Musicology and its Canons: Ithaca, NY, 1986 and New Orleans 1987*, 44–63
'Tradition, Anxiety and the Current Musical Scene', *Authenticity and Early Music*, ed. N. Kenyon (Oxford, 1988), 57–82
'Charles Ives und das europäische Tradition', *Charles Ives und die amerikanische Musiktradition bis zur Gegenwart: Cologne 1988*, 17–36
ed. E.T. Cone: *Music, a View from Delft: Selected Essays* (Chicago, 1989)
ed., with D. Gable: *Alban Berg: Historical and Analytical Perspectives* (Oxford, 1991) [incl. 'The Eternal Return: Retrograde and Circular Form in Berg', 111–49]
Twentieth-Century Music: a History of Musical Style in Modern Europe and America (New York, 1991)
'Coda as Culmination: the First Movement of the "Eroica" Symphony', *Music Theory and the Exploration of the Past*, ed. C. Hatch and D.W. Bernstein (Chicago, 1993), 357–76
ed.: *Man & Music/Music and Society: Modern Times* (London, 1993)
'"A New Musical Reality": Futurism, Modernism, and "The Art of Noises"', *Modernism/Modernity*, i (1994), 129–51
'Symmetrical form and Common-Practice Tonality', *Music Theory Spectrum*, xx (1998), 1–47

PAULA MORGAN

Morgan, Thomas (*fl* 1691–9). Organist and composer, probably Irish. It seems very likely that the 'Mr Morgan' to whom a number of late 17th-century songs and instrumental pieces are attributed was the Thomas Morgan appointed organist of Christ Church Cathedral, Dublin, in 1691, who left almost immediately for England to 'endeavour to attain the perfection of an Organist'. *Mercurius musicus* (1699) contains a song stated to be 'the last he made in Ireland'. His *Collection of New Songs ... and a Sonata for Two Flutes* (1697) contains pieces from Motteux's *Europe's Revels* (1697) and Powell's *Imposture Defeated* (1697), on the whole of rather inferior quality. John Eccles's *Theatre Musick* (RISM 1698[6]) contains instrumental music by Morgan, who wrote act music for the following plays: Scott's *The Mock Marriage* (1695), Behn's *The Younger Brother* (1696), an unknown play 'Matchles' (? *The Matchless Maids*), and revivals of Dryden's *Secret Love*, Shadwell's *Psyche* and Lacy's *The Old Troop* (in *GB-Lbl* Add.30839, 39565–7, 35043; *Lcm* 1172, ed. in MLE, A3, 1987; *Ob* Mus.Sch.C.73; *Och* 351–2; *US-LAuc* B217M4 S 948, 'Finney Partbooks'). *Come, come, ye inhabitants of heaven*, described as 'A Mad Song ... being the last he made', was published separately, probably in 1699. Further details are given in C. Price: *Music in the Restoration Theatre* (Ann Arbor, 1979).

IAN SPINK

Morganfield, McKinley. *See* MUDDY WATERS.

Morhange, Valentin. *See* ALKAN, VALENTIN.

Morhard [Mohrhardt, Mohrhart], **Peter** (*d* Lüneburg, 1685). German composer and organist. He is first heard of in 1662, when he became organist of the Michaeliskirche, Lüneburg; he held the post until his death and was succeeded in it by his eldest son, Friedrich Christoph. His nine surviving chorale arrangements, which were recorded about 1670 in tablature by his Lüneburg colleague, Heinrich Baltzar Wedemann, show typical stylistic features of the generation of north German organists between the pupils of Sweelinck and Buxtehude, though in the quality of their contrapuntal writing they fall short of works by, for instance, Weckmann or Tunder. They show the influence of Scheidemann, but it does not follow that he must have been his pupil. The types of chorale arrangement that Morhard took over from Scheidemann were almost exclusively the modern ones, for example the organ chorale with decorated cantus firmus and above all the chorale fantasia typified by its virtuosity, refined sonority and plentiful use of echo effects, the latter a particularly notable hallmark of Morhard's style.

WORKS

Org arrs.: Ky; Allein zu dir, Herr Jesu Christ; Alle Welt, was lebt [kreucht] und webet; Aus tiefer Not schrei ich zu dir; Gelobet seist du, Jesu Christ; Herr Gott, dich loben wir [with prelude]; Meine Seele erhebt den Herren; Wacht auf, ihr Christen alle; Was fürchtst du, Feind Herodes, sehr: *D-Lr*; all ed. in CEKM, xxiii (1973)

11 vocal works, formerly in *Lm* according to Seiffert, now lost
1 cant., formerly in library of the Jakobikirche, Stettin, according to Freytag, now lost
1 sonata, 2 vn, 2 va, bn, bc; lost, cited in *WaltherML*

BIBLIOGRAPHY

ApelG; WaltherML
M. Seiffert: 'Die Chorbibliothek der St. Michaelisschule in Lüneburg zu Seb. Bach's Zeit', *SIMG*, ix (1907–8), 593–621
F. Dietrich: *Geschichte des deutschen Orgelchorals im 17. Jahrhundert* (Kassel, 1932), 59–60
H. Walter: *Musikgeschichte der Stadt Lüneburg* (Tutzing, 1967)
C. Lasell: *Origins of the Lüneburg Organ and Clavier Tablatures* (forthcoming)

WERNER BREIG (with PIETER DIRKSEN)

Mori. English family of musicians.

(1) **Nicolas** [Nicholas] **Mori** (*b* London, 24 Jan 1796/7; *d* London, 14 June 1839). Violinist and music publisher. The son of an Italian wig-maker in the New Road, London, he played a concerto by his teacher F.-H. Barthélemon at the King's Theatre in 1805. From 1808 to 1814 he studied with Viotti, and in 1813 joined the Philharmonic Society's orchestra. In 1816 he became one of the orchestra's leaders, appearing regularly in chamber music items and as a soloist. He also led the King's Theatre orchestra under Costa, played in several London concerts and at provincial festivals, and from 1823 was a professor at the RAM. In 1836 he and Robert Lindley established annual series of Classical Chamber Concerts in competition with the Quartett Concerts set up by Henry Blagrove.

Mori was one of the leading English violinists of the 1820s and 30s; the *Quarterly Musical Magazine and Review* admired his bold, free and commanding bow-arm, his firm, full and impressive tone and the force, precision and facility of his playing, but noted that his style lacked 'the nice points of finish and . . . graces and delicacies of expression'. He composed a number of works for violin, including several unpublished concertos; he also made arrangements of operatic excerpts for solo violin, and of orchestral works for chamber ensemble. Although Dubourg (*The Violin*, London, 1836, 5/1878) notes that Mori married Elizabeth Lavenu, widow of the publisher Lewis LAVENU in 1819, marriage records indicate that the wedding did not take place until 1826, some years after the birth of their sons. From about 1827 until Mori's death the firm operated as Mori & Lavenu.

(2) **Frank** [Francis] **Mori** (*b* London, 21 March 1820; *d* Chaumont, France, 2 Aug 1873). Composer and conductor, son of (1) Nicolas Mori. He studied with W.S. Bennett and later (1836) had lessons from P.-J.-G.

Zimmermann in Paris. A well-known London musician, he directed and managed the short-lived London Orchestra (established 1854), which gave concerts in its own right and was available for hire. He composed a cantata *Fridolin* (Worcester Festival, 1851), an operetta *The River Sprite* (Covent Garden, 9 February 1865, vocal score, London, 1865) on a libretto of George Linley, and many songs and ballads.

(3) **Nicholas Mori** (*b* London, 14 Jan 1822; *d* ?*c*1890). Composer and violinist, son of (1) Nicolas Mori. He studied with his father and Charles Lucas and later in Paris. From 1836 he appeared in the Classical Chamber Concerts, and on the death of his father in 1839 joined the Philharmonic orchestra as a rank-and-file violinist. His compositions include music to W.S. Gilbert's fairy comedy *The Wicked World* (1873) and a setting of Psalm cxxvii.

BIBLIOGRAPHY

Brown-StrattonBMB; DNB (E. Heron Allen)
'Messrs. Mori, Spohr, and Kiesewetter', *Quarterly Musical Magazine and Review*, iii (1821), 323–7
E.W. Duffin: *Particulars of the Illness and Death of the Late Mr. Mori the Violinist* (London, 1839)
J.A. Parkinson: *Victorian Music Publishers: an Annotated List* (Warren, MI, 1990)
C. Bashford: *Public Chamber-Music Concerts in London, 1835–50: Aspects of History, Repertory and Reception* (diss., U. of London, 1996)

KEITH HORNER/CHRISTINA BASHFORD

Moriani, Napoleone (*b* Florence, 10 March 1806/1808; *d* Florence, 4 March 1878). Italian tenor. He made his début at Pavia in 1833 in Pacini's *Gli arabi nelle Gallie*. Between 1840 and 1844 he frequently sang in Vienna and Germany; in 1841 he was made a *Kammersänger* to the Austrian emperor. From 1844 to 1846 he appeared alternately in London and Madrid (where he was awarded the Order of Isabella), and made his Paris début in 1845 at the Théâtre Italien; he also sang at Lisbon and Barcelona, then for two years in Italy. His last important engagements were at the Théâtre Italien (1849–50) and Madrid (1850).

Moriani combined sweetness of tone with great dramatic intensity. With his gaunt good looks he excelled in death scenes: impressed by his performance in revivals of Donizetti's *Lucia di Lammermoor* and *Pia de' Tolomei*, composers wrote for him parts portraying the hero in a prolonged death agony, as in Vaccai's *La sposa di Messina* (1839, Venice) and Federico Ricci's *Luigi Rolla* (1841, Florence). He also sang in the premières of Mercadante's *Le due illustri rivali* and Donizetti's *Maria de Rudenz* (both 1838, Venice) and *Linda di Chamounix* (1842, Vienna). For a revival of *Attila* at La Scala in 1847 Verdi wrote an alternative romanza for him, to be inserted in the last act.

BIBLIOGRAPHY

ES (R. Celletti)
A. Ghislanzoni: 'Il re dei tenori', *GMM*, xxxiii (1878), 115–17
L. Neretti: 'Dalle carte di un celebre tenors', *Musica d'oggi*, xvii (1935), 7–11
F. Walker: *The Man Verdi* (London, 1962)
M. De Angelis: *Le carte d'un impresario* (Florence, 1982), 55–68

JULIAN BUDDEN

Mori da Viadana, Jacobi. *See* MORO, GIACOMO.

Morigi, Angelo (*b* Rimini, 1725; *d* Parma, 22 Jan 1801). Italian violinist and composer. He was a pupil of Tartini for the violin and of Vallotti for theory. He was in London by May 1751 when he performed at a benefit concert for Francesca Cuzzoni, and his first compositions were published there. He entered the service of the Duke of Parma in about 1758 (according to the dedication of his sonatas op.4), became first violinist on 1 April 1766, and was appointed director of music on 6 September 1773. He was well regarded both as a violinist and as a teacher of composition, his most successful pupil being Bonifazio Asioli who posthumously published Morigi's counterpoint treatise. Morigi's compositions resemble Tartini's, tending in melody and texture towards the early *galant* style. A letter to Padre Martini in 1772 reflects his dissatisfaction with the new, more brilliant style, and perhaps explains why all of his published works appeared early in his career.

WORKS

6 Sonatas, 2 vn, bc (London, *c*1751)
[6] Sonate, vn, b, op.2 (London, *c*1753)
6 Concertos in 7 parts, vn, str, op.3 (London, *c*1756; 2/Amsterdam, 1759)
6 sonate, vn, b, op.4 (Parma, 1759; 2/as op.1, Paris, n.d.)

3 sonatas, vn, b, *B-Bc*, *US-BEm*; duet, ob, bn, *I-Gl*

WRITINGS

Elementi e regole di contrappunto (MS, *I-PAc*)
Trattato di contrappunto fugato (Milan, *c*1815, 2/*c*1820; Ger. trans., 1816)

BIBLIOGRAPHY

MoserGV
L. Torchi: 'La musica istrumentale in Italia nei secoli XVI, XVII e XVIII', *RMI*, vi (1899), 693–726; pubd separately (Turin, 1901/*R*)
N. Pelicelli: 'Musicisti in Parma nel secolo XVIII', *NA*, xi (1934), 248–81, esp. 267
C. White: *From Vivaldi to Viotti: a History of the Early Classical Violin Concerto* (Philadelphia, 1992)

CHAPPELL WHITE

Mörike, Eduard (Friedrich) (*b* Ludwigsburg, 8 Sept 1804; *d* Stuttgart, 4 June 1875). German writer, Lutheran clergyman and teacher. He attended the monastery school in Urach, and after his father's death studied theology at the university seminary of Tübingen. Here he met a 21-year-old Swiss woman named Maria Meyer, a beautiful but disturbed vagrant; his decision to send her away in July 1824 and the sudden death of his beloved brother August shortly afterwards were crucial events in his life. Maria Meyer was the model for the five poems of the 'Peregrina' cycle and for the half-gypsy character Elisabeth in the novella *Maler Nolten* (1832). Mörike was ordained in 1826 and was assigned to various pastoral positions in his native Swabia, but retired in 1843 after years of hypochondriacal and real ailments brought on in part by his detestation of sermon-writing and his religious doubts. In 1851 he married Margarete von Speeth and settled in Stuttgart as a teacher of literature at the Katharinenstift until his retirement in 1866.

Music was of utmost importance in Mörike's life and writings. His brother Karl was a composer and his brother Adolphe a piano-builder, while his closest friends included the amateur pianist Wilhelm Hartlaub and the composers Ernst Friedrich Kauffmann (whose son would later befriend Hugo Wolf) and Ludwig Hetsch. The beautiful poem *An Wilhelm Hartlaub*, possibly inspired by hearing his friend play Mozart's C minor Fantasy, is one example of Mörike's lifelong veneration of Mozart, manifest also in the poem *Ach, nur einmal noch im Leben* (which is prefaced by a quotation from *La clemenza di Tito*) and

the justly famous novella *Mozart auf der Reise nach Prag* (1855), in which the beauty of Mörike's imagery and language is lent to an exploration of the mystery of creativity. Evocations of music are found in many of his poems: the wind-blown Aeolian harp of *An eine Äolsharfe*, the sacred choral music and organ strains of *Josephine*, the pianist who transforms the skeletal old mare of a piano into an Arabian steed dancing along a golden ladder of tones in *Auf einen Klavierspieler*, or the shepherds' flutes and songs from an antique bacchanale in *An einem Wintermorgen, vor Sonnenaufgang*. Such was his preference for the Classical style (he loved the piano sonatas of Haydn and Beethoven), that he and his circle became ardent opponents of Wagner after the middle of the century.

Mörike's poetry is marked by the influences of folk poems, Lutheran hymnology, Greek and Roman classical literature (he translated Anacreon, Theocritus and others) and German Baroque devotional-mystical verse, as well as Goethe and Lichtenberg. Many of his best poems have to do with Eros and Death (themes perhaps emanating from the formative tragedies of his youth), time and memory, the language drenched in complex symbolism and wonderfully vivid; Mörike was a master of ingenious, ever-changing rhythms, rhymes and metres. In poems now known as *Dinggedichte*, intense concentration on an object (e.g. *Auf eine Lampe*) was perhaps Mörike's way of escaping time and his own isolated self; his poems on real or imaginary paintings are also notable (*Auf ein altes Bild* or *Schlafendes Jesuskind*), based on a lost painting by Francesco Albani. Despite this innate pessimism, Mörike also created a distinctive vein of humorous poetry which attracted Hugo Wolf in the 1880s.

Mörike welcomed musical settings of his poetry, but the diatonic, primarily strophic works by his friends Kauffmann and Hetsch, Emilie Zumsteeg, or Silcher (1 song) seem too simple to convey his complex symbolism. Later, Hugo Distler (48 part-songs), Schumann (five solo lieder, including *Das verlassne Mägdelein* op.64 no.2 and *Der Gärtner* op.107 no.3, as well as four part songs), Robert Franz (nine songs), and Brahms (two songs including *Agnes* op.59 no.5 and 1 duet) devised a more nuanced, chromatic language for these poems. Nevertheless, the depths of this poetry largely went unnoticed by composers until the end of the century. Hugo Wolf, in four early songs (among them the delightful *Mausfallen-Sprüchlein*) and the 53 mature songs composed in 1888, rediscovered Mörike, sparking a renaissance of interest in 'this half-forgotten Swabian master' and creating a post-Wagnerian musical language whose complex extensions of tonality are worthy concomitants to Mörike's profound poetic art. Other composers followed in Wolf's wake with musical settings of Mörike, among them Othmar Schoeck's, with a total of 47 settings, including the large cycle *Das holde Bescheiden* op.62 (mostly poems not set by Wolf).

BIBLIOGRAPHY

H. Maync: *Eduard Mörike: sein Leben und Dichten* (Stuttgart, 1902, enlarged 5/1944)

J.H. Kneisel: *Mörike and Music* (New York, 1949)

E. Sams: 'Homage to Eduard Mörike', *MT*, cxvi (1975), 532–3 [with list of settings]

H.-J. Erwe: *Musik nach Eduard Mörike* (Hamburg, 1987)

J. Adams, ed.: *Mörike's Muses: Critical Essays on Eduard Mörike* (Columbia, SC, 1990)

J.W. Smeed, ed.: *Famous Poets, Neglected Composers: Songs to Lyrics by Goethe, Heine, Mörike, and Others* (Madison, WI, 1992)

S. Youens: *The Mörike Songs of Hugo Wolf* (Cambridge, forthcoming)

SUSAN YOUENS

Morin, Charles. *See* CRABBÉ, ARMAND.

Morin, Jean-Baptiste (*b* Orléans, 2 Feb 1677; *d* Paris, 27 April 1745). French composer. The sixth of nine children born to Michel Morin, weaver, and Catherine Robié, he was baptized as 'Jean'. He was a choirboy at St Aignan in Orléans until at least 1692, where his master was Canon Oliver Trembloit. In about 1698 he moved to Paris, where he regularly attended the concerts at St André-des-Arts and met the poet Jean Serré de Rieux, a lover of Italian music, to whom he attached himself. He became *ordinaire de la musique* in the service of the Duke of Orléans (the future regent) in about 1701, and took part in musical soirées at Sceaux. He probably composed some *petits motets* (published by Ballard in 1704) before composing the first French cantatas around 1700, giving musical shape to a poetic form imitated from the Italian by J.-B. Rousseau. *Euterpe* is 'the first of those he wrought' (Bachelier). A manuscript with the title *Cantates de Mancini* includes five by Morin. Ballard published two volumes of Morin's cantatas (1706, 1707), as well as his second book of motets (1709) and *La chasse du cerf* (also 1709). This last work, a divertissement with a libretto by Serré de Rieux, was dedicated to the Princesse de Conti who had it performed before Louis XIV at Fontainebleau on the feast of St Louis, 25 August 1708; it was later sung at the Concert Spirituel (1728–33) and was revived there after Morin's death.

Morin lived with 'Mr de Seré' and his family from some date probably earlier than 1708 until 1720. In 1712 he obtained a ten-year *privilège*, which he used only twice: for *Cantates* (1712) and for the epithalamium *L'Himen, et l'Amour* (1714). In about 1721 Serré retired to Rieux, near Beauvais. Still *ordinaire* to the regent, Morin entered the service of the regent's daughter Louise-Adélaïde, abbess of Chelles, in 1719 as *maître de la chapelle et de la chambre*. Eventually he became *surintendant de la musique* at this Benedictine convent, which was still enjoying a long and prestigious history (the princess's *demoiselle d'honneur* was the poetess Marthe de Dangy). The abbess undertook to restore singing at the convent, and Morin arranged a *Processional* (Paris, 1726), drawing on music by other, earlier composers (Dumont; Nivers); his cantata *Esther* and a *Te Deum*, also written for Chelles, are lost. He was made a *chevalier-servant de Saint-Lazare* on 21 December 1722, and the princess awarded him a life pension of 500 livres from her private purse, then (on 26 October 1723) an additional 1500 livres from the archdiocese of Rouen (the see to which the regent's almoner was appointed the following day). She made Morin other gifts, including her portrait-medallion engraved by Jean Leblanc and a full-length portrait.

After leaving the princess's service, Morin lived from 1731 to 1743 in the house of a Parisian equerry, Jean-Baptiste-Hubert de la Fontaine, who had close ties with the convent at Chelles. He was the husband of Claude-Angélique Bertin de la Doué, daughter of the composer and harpsichordist. Although he no longer had a royal patron, Morin continued to compose: hunting fanfares (published in *Les dons ... poëmes dédiés au roy*, 1734),

airs, cantatas (lost) and funeral music (also lost). Like Serré de Rieux, he admired Handel's Italian operas. He was also interested in the theatre and poetry, reading Jesuit and Jansenist literature with equal interest, as well as the Whig periodical *The Spectator*. He died in the rue Simon Lefranc, where he had been the neighbour of the convent bursar.

A modernist and formal innovator, proponent of a highly ornate and italianate style, Morin nevertheless sought to unite Italian grace and vivacity with French *douceur*; in the binary French *airs* or da capo arias of his cantatas, charm is as important as expression, and figuralism is never overlooked. His *petits motets* are similarly conceived: the *airs*, less often da capo, and some of the recitatives introduce the same expressive melodic leaps and melismas. He cultivated small forms. The forces for *La chasse du cerf*, a kind of extended cantata and the epitome of his style, were reduced on publication to a trio: hunting horn, oboes (or violins ad libitum) and continuo. Yet the *airs*, choruses, fanfares and *airs à boire* match their contents with convincing truthfulness. He simplified his style in the *Processional* and used fauxbourdon, 'this ravishing form that never fails to astonish the hearer' (Racine).

WORKS

all printed works published in Paris

VOCAL

[10] Motets ... livre premier, 1–2vv, insts (1704, 2/1748): Venite exsultemus, ed. in Cantio sacra, l (Cologne, 1963); Gaudete mortales; Ad mensam, ed. in Cantio sacra, xlv (Cologne, 1963); Ave regina; Animae amantes; Ite gemmae, ite flores; Anxiatus est; Festivi martyres; Regina coeli; Nisi Dominus

[6] Cantates françoises ... livre premier (1706/*R*1990 in ECFC, i): Euterpe, S, bc; L'impatience, S, bc; Circé, S, bc; L'Amour dévoilé, S, bc; Enone, S, 2 vn, fl ad lib, bc; Les amants mécontents, S, S, bc

[6] Cantates françoises ... livre second (1707/*R*1990 in ECFC, i): L'absence, S, bc; L'aurore, S, bc, ed. J. Arger (Paris, 1910); La rose, S, vn/fl, bc; L'incertitude, S, vn/fl, bc; Bachus, B, 2 vn/fl, 2 ob ad lib, bc; Junon, et Pallas, S, S, bc

La chasse du cerf, divertissement, 25 Aug 1708 (1709)

[6] Motets ... livre second, 1–2vv, insts (1709): Domine cor meum; O splendide stellae; Voces letae; In convertendo; Parce mihi; Lauda Jerusalem

[6] Cantates françoises ... op.6 (1712/*R*1990 in ECFC, xiii): Le sommeil de l'Amour, S, bc; L'absence, S, bc; La jeune Flore, S, bc; Le naufrage d'Ulisse, S, fl, vns, bc; Dom Quixotte, B, vn, bc; Psiché, et ses soeurs, S, S, S, bc, extract ed. J. Turellier (Paris, 1971) as Charmant amour

L'Himen, et l'Amour, divertissement ... et receuil d'airs a boire a deux voix ... op.7 (1714); extracts ed. J. Turellier (Paris, 1970) as Belle Corinne

La chasse du coeur, parody (1725, 2/1726)

Processional pour l'Abbaye royale de Chelles (1726)

4 airs in Recueils d'airs sérieux et à boire (1704, 1707, 1712, 1713); 5 airs in Parodies nouvelles, v (1735), vii (1737)

Cants., *F-Pc*: L'infidelité (early version of livre premier, no.6); L'incertitude (early version of livre second, no.4); Philomèle; La violette (doubtful); La Rose (= livre second, no.3); L'esloignement (= livre second, no.1)

Recitatives in Le triomphe de l'amour et de l'Himen, 1747, *Pn*

Lost: Esther, cant. (text in *Mercure de France*, May 1724, pp. 852–5); Te Deum, 7 July 1726 (mentioned in *Mercure de France*, May 1724, p.1684); Cantates, livre cinquième (?1737–42); Cantates, livre sixième (?1737–42); Music for funeral of Louise-Adélaïde d'Orléans (mentioned in *Mercure de France*, Aug 1743, pp.1882–3)

INSTRUMENTAL

[6] Nouvelles fanfares in Les dons des enfans de Latone (1734); ed. Broekmans and van Poppel in *Franse fanfares* (Amsterdam, 1947)

Airs de simphonie in Le triomphe de l'amour et de l'Himen, 1747, *F-Pn*

BIBLIOGRAPHY

FétisB; *GerberL*; *GerberNL*; *SchmitzG*; *WaltherML*

I. Bachelier: *Nouveau recueil de cantates* (The Hague, 1728/*R*)

R.F. Racine: *Histoire de l'Abbaye roïalle de Chelles* (MS, *c*1771, *F-Pm*)

C. Brainne, J. Debarbouiller and C.F. Lapierre: *Les hommes illustres de l'Orléanais*, i (Orléans, 1852/*R*)

J. Tiersot: 'Cantates françaises du XVIIIe siècle', *Le Ménestrel*, lix (Paris, 1893)

M.A. Hall: *The Solo Cantatas of Jean Baptiste Morin* (diss., U. of Illinois, 1967)

G.E. Vollen: *The French Cantata: a Survey and Thematic Catalog* (diss., North Texas State U., 1970)

D. Tunley: *The Eighteenth-Century French Cantata* (London, 1974, 2/1997)

F. Turellier: 'Des cantates anonymes attribuables à Jean-Baptiste Morin', *Ostinato rigore, revue internationale d'études musicales*, viii–ix (1997), 329–39

F. Turellier: 'Le compositeur orléanais Jean-Baptiste Morin', *Bulletin de la Sociéte Archéologique et Historique de l'Orléanais*, cxv (1997), 3–16

F. Turellier: 'Un Processional, établi par Jean-Baptiste Morin', *Ostinato rigore, revue internationale d'études musicales*, viii–ix (1997), 283–91

J. Dorival: *La cantate française au XVIIIe siècle* (Paris, 1999)

FRANÇOIS TURELLIER

Morin, Léo-Pol [Callihou, James] (*b* Cap Saint-Ignace, PQ, 13 July 1892; *d* Lac Marois, PQ, 29 May 1941). Canadian music critic, composer and pianist. After studying with Gustave and Henri Gagnon in Quebec and with Guillaume Couture and Arthur Letondal in Montreal, Morin won the Prix d'Europe in 1912, enabling him to complete his musical education in Paris with Isidore Philipp, Raoul Pugno, Ricardo Vinès and Jules Mouquet. On his return to Montreal in 1914, he gave numerous concerts and began his career as a critic, co-founding the avant-garde publication, *Le Nigog* in 1918. He moved to Paris in 1919 and there soon gained a respected position as both pianist and critic, serving as a contributor to *Le monde musical* (1920). Settling in Montreal from 1925, he was secretary of the Montreal branch of the Pro Musica Society of New York (1926) and a music critic and chronicler for *La patrie* (1926–9), *La presse* (1929–31) and *Le Canada* (1933–41). He held the post of professor of music at both the Conservatoire National de Musique (1929–41) and the Ecole Supérieure de Musique d'Outremont (1936–41). As a soloist and chamber-musician, and as a sought-after lecturer, Morin devoted himself, in both Europe and America, to the cause of 20th-century music, particularly to French, Spanish, Russian and Canadian repertories. At a concert given by Ravel on 19 April 1928 in Montreal, Morin joined the composer in the four-hand piano piece *Ma mère l'oye*. A pioneer of music criticism in Canada, his most significant articles were republished in *Papiers de musique* (1930) and *Musique* (1944). His compositional activities include arrangements of French-Canadian folksongs and a number of original works, many for voice and piano, written under the pen-name James Callihou. The *Suite canadienne* for piano is his only published work (Montreal, 1945).

BIBLIOGRAPHY

EMC2 (A. Desautels)

M. Valois: 'L'esprit étincelait chez Léo-Pol Morin', *Au carrefour des souvenirs* (Montreal, 1965), 95–9

C. Villeneuve: 'Léo-Pol Morin, musicographe', *Journal of the Canadian Association of University Schools of Music/Journal de l'Association canadienne des écoles universitaires de musique*, iv/fall (1974), 85–97

C. Villeneuve: *Léo-Pol Morin (1892–1941), musicographe* (diss., U. of Montreal, 1975)
H. Paul: 'La musique dans *Le Nigog*', *Le Nigog*, vii (1987), 317–41

HÉLÈNE PAUL

Morino, Egidius de. *See* EGIDIUS DE MURINO.

Morisca (Sp. 'Moorish'). *See* MORESCA.

Morison, Elsie (Jean) (*b* Ballarat, Victoria, 15 Aug 1924). Australian soprano. She studied with Clive Carey both at the Melbourne Conservatory and at the RCM. She made her English concert début at the Royal Albert Hall in *Acis and Galatea* in 1948 and that autumn joined Sadler's Wells Opera, appearing regularly there until 1954. She was ideally cast when she sang Anne Trulove in the first British staging of *The Rake's Progress* (1953, Edinburgh) and at her Glyndebourne début the following year. After a notable Covent Garden début (1953) as Mimì, she sang there regularly until 1962. In such roles as Susanna, Pamina, Marzelline, Micaëla, Antonia (*Les contes d'Hoffmann*), Mařenka, and Blanche in the British première of Poulenc's *Dialogues des Carmélites* (1958), she was admired for the touching sincerity of her acting and the lyrical warmth of her voice. In 1955 she created the title role of Arwel Hughes's *Menna* for the WNO. Among her recordings, those of Purcell, Handel and Tippett's *A Child of our Time* capture well the grace and conviction of her singing. She was married to the conductor Rafael Kubelík.

HAROLD ROSENTHAL/ALAN BLYTH

Morrissey. *See* SMITHS, THE.

Morita, Minoru (*b* Shenyang, China, 19 June 1935). Japanese musicologist. He initially studied Russian at the Tokyo University of Foreign Languages, but switched to musicology at the Tokyo National University of Fine Arts and Music (BA 1963). He began lecturing in musicology at the Miyagi University of Education in 1971, becoming professor in 1982. His training in Slavonic languages has enabled him to deal extensively with source materials in those languages for his research on Russian and eastern European music of the 19th and 20th centuries. He has produced not only the most reliable Japanese studies of Tchaikovsky (1986, 1993), but also Japanese translations of standard Russian music histories (1971, 1995). In addition to his interest in Russian music, he has produced Japanese translations of Parrish and Westrup textbooks.

WRITINGS

Roshia ongakushi (Tokyo, 1971) [trans. of J. Bakst: *A History of Russian-Soviet Music* (New York, 1966)]
Shoki ongaku no hōko (Tokyo, 1974) [trans. of C. Parrish: *A Treasury of Early Music* (New York, 1958)]
Ongakushi o kangaeru (Tokyo, 1980) [trans. of J. Westrup: *An Introduction to Musical History* (London, 1955)]
Chyaikofusukī [Tchaikovsky] (Tokyo, 1986)
'Roshia seikyō no ongaku' [Music of the Russian orthodox church], *Minzoku ongaku sōsho*, ed. T. Fujii, iv (Tokyo, 1990), 287–309
Shin Chaikofusukī [A new study on Tchaikovsky] (Tokyo, 1993)
Roshia ongakushi (Tokyo, 1995) [trans. of T.A. Khoprova, A.N. Kryukov and S.Ya. Vasilenko: *Ocherki po istorii russkoy muzïki* (Moscow, 1960–65)]
Eien no 'Hakuchō no mizuumi': Chaikofusukī no baree ongaku [The eternal *Swan Lake*: the ballet music of Tchaikovsky] (Tokyo, 1999)

YOSIHIKO TOKUMARU

Moritz, Landgrave of Hesse (*b* Kassel, 25 May 1572; *d* Eschwege, 15 March 1632). German patron and composer. He succeeded his father as Landgrave of Hesse in 1592 and ruled until 1627, when, under the pressures of the Thirty Years War, he abdicated in favour of his son and retired to Eschwege. He encouraged an exceptionally flourishing musical life at his court and himself studied vocal and instrumental music with Georg Otto, court composer and Kapellmeister from 1586. Moritz also encouraged drama, and the Ottoneum, completed in 1605 and named after Otto, was the earliest court theatre in Germany. His patronage not only of music and the theatre but of other branches of art and learning earned him the title 'Moritz der Gelehrte' (Moritz the Learned), and the Landgraf-Moritz-Stiftung, an important musicological institution founded in Kassel in 1955, is named after him. In 1598 he founded the Collegium Mauritium, a school for the sons of his court aristocracy and for his choirboys, among whom Heinrich Schütz was the most famous. Moritz was the first to encourage the talents of Schütz: he financed his first visit to Italy, in 1609, and appointed him court organist on his return in 1613. Reluctantly, but with a good grace, he allowed him to move to the electoral court at Dresden in 1615, and he presented him with a medallion and other gifts; in 1619 he unsuccessfully tried to persuade him to return as Kapellmeister after Otto's death.

The number of court musicians increased substantially under Moritz; on the occasion of his son's christening in 1600, 36 instrumentalists were among the performers, including musicians recruited from neighbouring courts. His interest in interdisciplinary studies extended to alchemy and philosophical studies in connection with both the sciences and the fine arts. He engaged Michael Mair (alchemist and former medicus of Emperor Rudolph II), who dedicated his *Atalanta fugiens* (1617) to the landgrave, which combines music with alchemist iconography in 50 fugues for 3 voices. Moritz's library (in *D-Kl*) contained concerted works of the time by Giovanni Gabrieli, Schütz and other composers, which suggests that up-to-date music was performed at the court, and Hans Leo Hassler, John Dowland, Christoph Demantius and Alessandro Orologio were among the prominent composers who worked at or visited his court, dedicated works to him or corresponded with him. In 1598 Moritz offered Dowland a permanent position, but Dowland went instead to Copenhagen.

Moritz's own music is conservative. His output, especially of sacred music, was large, but much of it is lost. The sacred works include both solo settings and four-part harmonizations of hymns and psalms, as well as a number of psalms, motets and *Magnificat* settings written either in the *stile antico* or in the Venetian polychoral manner, all without continuo except the 12-voice setting of Psalm cl. A convinced follower of Calvin, Moritz wrote his own melodies for the Lobwasser-Psalter. In his *Magnificat* settings (which use Netherlandish counterpoint and choirbook format, reflecting 16th-century practices) he does not use the common eight *Magnificat* tones but instead Glarean's system of 12 tones. The secular music includes groups of Italian madrigals and villanellas set to Petrarchan texts. A number of pavans, galliards and intradas for a generally unspecified ensemble show the influence of English consort music. Of the four pieces for which instruments are indicated two are for broken consort and two for homogeneous groups, of cornetts and trombones respectively. Moritz also completed commentaries and compositions to the works

gathered by Otto in his *Opus musicum novum*, and prepared for the press a number of works by Valentin Geuck, who was employed at his court and died young in 1596. These compositions were appended to Geuck's incomplete theoretical treatise *Musica methodice conscripta et in ordinem brevem redacta*.

WORKS

VOCAL

24 melodies, 1v, in S. Schadaeus: Christlich Gesangbuch von allerhandt geistlichen Psalmen und Liedern (Geissmar, 1601, 2/1612 with harmonizations); 13 ed. in Winterfeld; 21 ed. in G. von Tucher: *Melodien des ev. Kirchengesangs im 1. Jh. der Reformation* (Leipzig, 1848/R); 14 ed. in K. Ameln and C. Mahrenholz: *Handbuch der deutschen evangelischen Kirchenmusik*, ii–iii (Göttingen, 1942)

16 motets, 6vv, 1603[3]; 21 motets, 5vv, 1603[4]; 3 motets, 8vv, 1604[5]

31 songs, 1, 4vv, in Psalmen Davids, nach frantzösischer melodey (Kassel, 1607)

Hosianna, 8vv, 1618[1]

Mag, 3vv, inc.; Mag, 4vv; 2 Mag in 12th mode, 1600; 2 pss, 12vv, 1 with bc: *D-Kl*

24 villanellas, 4vv (Kassel, 1593–4)

Madrigals; 19 songs, 6–8vv; other vocal works: *Kl*; 4 fugues, 5 madrigals, ed. in EDM, 2nd ser., *Kurhessen*, i/2 (1938)

INSTRUMENTAL

1 pavan, lute, 1610[23]; ed. in Schott's Series of Early Lute Music, i (London, 1958)

Pavans; galliards for various insts.; 9 intradas; 13 fugues, 4vv; canzona 5 toni, 8vv: *Kl*; some ed. in EDM, 2nd ser., *Kurhessen*, i/1 (1936)

For complete list including lost works see *MGG1* (C. Engelbrecht)

BIBLIOGRAPHY

F. Blume: Introduction to *Geistliche Musik am Hofe des Landgrafen Moritz von Hessen* (Kassel, 1931); repr. in *Zeitschrift des Vereins für hessische Geschichte und Landeskunde*, lxviii (1957), 131–40

H. Birtner: 'Heinrich Schütz und Landgraf Moritz von Hessen', *Hessenland*, xlvi (1935), 100

W. Dane: 'Briefwechsel zwischen dem landgräflich-hessischen und dem kurfürstlich-sächsischen Hof um Heinrich Schütz (1614–1619)', *ZMw*, xvii (1935), 343–55

C. Engelbrecht: *Die Kasseler Hofkapelle im 17. Jahrhundert* (Kassel, 1958)

E. Gutbier: 'Valentin Geuck und Landgraf Moritz von Hessen, die Verfasser einer Musiklehre', *Hessisches Jb für Landesgeschichte*, x (1960), 221–8

O. Bill: 'Des Landgrafen Moritz Beitrag zum Lobwasser-Psalter', *Beiträge zur Geschichte der evangelischen Kirchenmusick und Hymnologie in Kurhessen und Waldeck* (Kassel, 1969), 59–74

W. Blankenburg: 'Landgraf Moritz von Hessen-Kassel', *Musik und Kirche*, xlii (1972), 131–2

C.L. Alwes: *Georg Otto's 'opus musicum novum' (1604) and Valentin Geuck's 'novum et insigne opus' (1604): a Musico-Liturgical Analysis of two Collections of Gospel Music from the Court of Hesse-Kassel* (diss., U. of Illinois, 1982)

H. Borggrefe, V. Lupkes and H. Ottomeyer, eds.: *Moritz der Gelehrte: Ein Renaissancefürst in Europa* (Eurasberg, 1997) [exhibition catalogue]

See also KASSEL and SCHÜTZ, HEINRICH.

HORACE FISHBACK/EVA LINFIELD

Mørk, Truls (*b* Bergen, 25 April 1961). Norwegian cellist. He studied first with his father John Mørk, then with Frans Helmerson at the Swedish Radio Music School, near Stockholm, furthering his studies with Heinrich Schiff. He was a prizewinner at the International Tchaikovsky Competition in Moscow in 1982; the following year he won the Cassadó Competition in Florence and in 1986 the Naumberg Competition in New York. He made his New York recital début in 1986 and his London recital début in 1988. He now enjoys an international reputation as both soloist and recitalist. Mørk is a commanding player and his repertory extends to the Lutosławski Concerto (which he performed under the composer's direction) and Nordheim's *Tenebrae*. Along with such colleagues as Arve Tellefsen, Terje Tønnesen and Lars Anders Tomter he has helped to make Norway a notable centre of string playing. He is the founder of the Stavanger Chamber Music Festival and plays in a piano quartet with Tellefsen, Tomter and Leif Ove Andsnes. He has made a large number of recordings, many of which (including the Elgar Concerto with Rattle) have been highly praised. He plays an instrument by Domenico Montagnana.

BIBLIOGRAPHY

H. Wallace: 'Lion in the Cold North', *The Strad*, civ (1993), 914–15

TULLY POTTER

Morkov, Vladimir Ivanovich (*b* 1801; *d* St Petersburg, 25 Nov 1864). Russian guitarist and composer. He was a nobleman, and spent his entire career in St Petersburg. A pupil of Sychra, Morkov belonged to the 'St Petersburg school' of Russian guitarists, and like his teacher was opposed to the mannerisms of the 'Muscovite school'. He left over 100 compositions and arrangements, many of them transcriptions from operas by Rossini, Donizetti, Verdi, Wagner, Glinka and Dargomïzhsky; judging from his dedications, Morkov knew Glinka and Dargomïzhsky personally. Besides pieces for solo guitar, he published for guitar duet and guitar and piano. One of the most Western-orientated Russian seven-string guitarists, Morkov published transcriptions from the six-string guitar repertory especially from Sor, Giuliani and J.K. Mertz. The guitars in Morkov's duets are usually tuned a fourth apart, the smaller being called *kvartgitara*. He published a guitar method, *Polnaya shkola dlya 7-strunnoy gitarï* [Complete method for the seven-string guitar] (St Petersburg, 1863). A passionate opera lover, Morkov also wrote the first history of opera in Russia, *Istoricheskiy ocherk russkoy operï, s samogo nachala po 1862 god* [Historical essay on Russian opera, from its very beginning to 1862] (St Petersburg, 1862), which was favourably reviewed by the critic Serov.

BIBLIOGRAPHY

M. Ophee: 'La chitarra in Russia: osservazioni dall'occidente', *Il Fronimo*, no.6 (1989), 8–22

M. Stakhovich: *Istoriya semistrunnoy gitarï* (St Petersburg, 1864)

M. Yaslokov, ed.: 'Morkov, Vladimir Ivanovich', *Klassicheskaya gitara v Rossii i SSSR* [*Classical guitar in Russia and USSR*] (Tyumen', 1992)

O.V. Timofeyev: *The Golden Age of the Russian Guitar: Repertoire, Performance Practice, and Social Function of Russian Seven-String Guitar Music, 1800–1850* (diss., Duke U., 1999)

OLEG V. TIMOFEYEV

Morlacchi, Francesco (Giuseppe Baldassare) (*b* Perugia, 14 June 1784; *d* Innsbruck, 28 Oct 1841). Italian composer. He studied with his uncle Giovanni Mazzetti, organist of Perugia Cathedral, and with Luigi Caruso, the choirmaster, and began writing church and instrumental music at an early age. In 1803–4 he studied at Loreto with Zingarelli, but this did not satisfy him and he moved to the school of Stanislao Mattei at Bologna. Here in 1805 he was admitted to the Accademia Filarmonica as master-composer, and he came into contact with the young Rossini.

Morlacchi wrote his first operatic works, a farce and a comic opera, in 1807, but it was an *opera seria*, *Corradino*, first performed at Parma in 1808, that really marked the beginning of a brilliant theatrical career, and he was soon receiving commissions from the leading opera houses of

Rome and Milan. His three works for Rome (1809–10) were a comic opera, a farce and an *opera seria*, *Le danaidi*. The success of this last work, whose subject was taken from Metastasio's *Ipermestra*, attracted the attention of the *Allgemeine musikalische Zeitung* in 1810 (v, 412–14), thus making the young composer known to the German public. The anonymous author of the article praised Morlacchi as a composer equally at home in both serious and comic works, and stressed the beauty of his expressive and pleasing melodies (only to be expected of an Italian composer), combined with lively and varied harmonic writing. For La Scala he wrote the comic opera *Le avventure d'una giornata*, performed without much success in 1809, but the cantata *Saffo*, performed in the spring of the same year by the famous contralto Marietta Marcolini, had a happier outcome. The singer, who was a relative of Count Camillo Marcolini, minister at the Saxon court, took Morlacchi to Dresden, where in September 1810 he became assistant to Joseph Schuster, Kapellmeister of the Italian Opera. In 1811 he was appointed Kapellmeister for life.

In Dresden Morlacchi's production of operas slowed down considerably: in contrast to the ten from 1807–10, he wrote only 15 during the rest of his life (two unfinished). As Kapellmeister he was required to write a great deal of church music, as well as cantatas for state occasions. His career at Dresden affords one of the last instances of an Italian composer serving abroad, but his situation was very different from that of his many predecessors active at courts throughout Europe, who merely took Italian operatic forms with them. By the time he arrived at Dresden, German opera was well established, and in his early years there he had to expend much effort in order to satisfy the opposing demands of the court and the city audiences. The often harsh criticisms of him in the *Allgemeine musikalische Zeitung* were culturally motivated: to attack him was a way of expressing hostility to the *ancien régime* of the king and those members of the court who opposed the innovations stemming from Romanticism and the birth of German opera. Morlacchi often found himself at odds with Weber, who was the director of the German opera house from 1817 to 1826.

In *Raoul di Crequy*, his first opera for Dresden, Morlacchi did all he could to adapt to local taste. Abandoning Italian conventions, he abolished *secco* recitative and introduced choruses and dances in the manner of Mayr. The tumultuous storm scenes, and the use of a Turkish band on stage, and of hammers and picks in the orchestra to convey the picture of miners working in the bowels of the earth (almost in anticipation of Wagner), created a deliberately Romantic atmosphere, even if the presence of comic elements made it seem old-fashioned.

A few years later Morlacchi did an about-turn and composed comic operas with an 18th-century flavour such as *La capricciosa pentita* (1816), *Il barbiere di Siviglia* (1816) and *La semplicetta di Pirna* (1817). *Il barbiere* was commissioned by the king and reflected the conservative taste of the court, so that while Rossini in Rome was producing his *Barbiere di Siviglia* (also in 1816), with a new, more progressive libretto by Cesare Sterbini, Morlacchi in Dresden was forced to work with the old text by Petrosellini that Paisiello had set in 1782. Even though his use of the orchestra is reminiscent of early Beethoven or Mendelssohn, he followed Paisiello closely, both in the recitatives (some of which he took straight from the old *Barbiere*) and in the structural and tonal articulation of some of the individual numbers. Rosina's fine aria at the end of the second act, 'Giusto ciel che conoscete', marks an advance on those of the general run of lively resourceful girls in 18th-century Italian opera and displays dramatic and melancholy nuances worthy of Donizetti's heroines.

Morlacchi's major works continued to be performed in the leading Italian opera houses, and *Colombo* inaugurated the Teatro Carlo Felice in Genoa (1828). The one which had the most lasting success and the only one of which a complete vocal score was published was *Tebaldo e Isolina*, first given at La Fenice, Venice, in 1822. The audience enjoyed the libretto by Gaetano Rossi (librettist at La Fenice over a long period), but they appreciated Morlacchi's music even more, as well as the masterly performances of the singers, including Gaetano Crivelli and Giovanni Battista Velluti, who was outstanding in the second-act aria 'Caro suono lusinghier'. After the enthusiastic reception of the première, the opera was performed in some 40 cities in Italy and elsewhere over the next ten years, thanks also to Velluti, who made his role in it his own.

In 1823 Morlacchi wrote *La gioventù di Enrico V* for Dresden; coming after the success of *Tebaldo e Isolina* and before his second Venetian commission, *Ilda d'Avenel* (1824), it forms a kind of comic diversion between the two weightier operas, and the music is fluent and fast-moving. While Morlacchi did his utmost in a vain attempt to produce a new type of *opera seria* for Italian theatres, for Dresden he was still writing frivolous comic works clearly deriving from the old Neapolitan school, as his patrons required. One of his last works, the unfinished *Francesca da Rimini*, shows again his interest in a typically Romantic subject drawn from Dante but at the same time the impossibility of bringing it to a successful conclusion. The dilemma that Morlacchi faced was essentially that of choosing between the old Neapolitan style and the new Romantic style. When he attempted to combine the two, the result was often disjointed or ill-defined.

Morlacchi's oratorios (with the exception of *Gli angeli al divino sepolcro*, which is an anthem at the start of the third part of *La resurrezione del Redentore*) are settings of texts by Metastasio, at the request of those who commissioned the works. Morlacchi, however, implemented some modifications which have the effect of pushing Metastasio's style towards a more Romantic, melodramatic language. In particular he tried to eliminate the monotonous alternation of arias and recitatives, cutting whole sections and enriching the remainder with duets, quartets and concerted pieces. The orchestration is particularly rich, and the recitatives are all accompanied. From *Isacco* onwards, he introduced into his oratorios so-called 'rhythmic declamation' (praised by Weber in an article in the *Abendzeitung*, 20 March 1817), with which, conforming to the taste of the German public, he established a close link between text and music by varying duration and dynamic continuously. As far as the *Passione* and *Isacco* were concerned, Morlacchi's contemporaries complained that his style was too theatrical, with too obvious reminiscences of other composers, superfluous pauses and continuous modulations to distant tonalities. In contrast, *La morte di Abele* was criticized for its sparsely pious style, the lack of unity in its wide-ranging

vocal lines and the difficulty of performance, due to the large number of embellishments. Morlacchi was particularly active as a conductor, both of opera, and, after the final closure of the Italian opera theatre in 1832, of choral music. He conducted Haydn's *The Creation*, Beethoven's *Christus am Oelberge* and Handel's *Messiah* and *Jephtha*, and his performance of Bach's *St Matthew Passion* in 1833 (the second German revival after Mendelssohn's historic performance of 1829) revealed his taste for solemn, grandiose expression on a Berliozian scale.

WORKS

for fuller list see Brumana, Ciliberti and Guidobaldi (1987)

OPERAS

Il poeta disperato (farsa, 1), Florence, Pergola, Feb 1807, *F-Pn**, *I-Fc* (as Il poeta spiantato; No.2, duet*, with words and music different from *F-Pn**)

Il ritratto, o sia La forza dell'astrazione (dg, 2, L. Romanelli), Verona, Filarmonico, sum. 1807, *I-VEc**

Corradino (dramma, 2, A.S. Sografi), Parma, Imperiale, 27 Feb 1808, *D-Dl* (2 copies), *I-Fc*, *PAc**

Enone e Paride (dramma serio, 2), Livorno, Avvalorati, Oct 1808, lost

Oreste (dg, 2, L. Bottoni), Parma, Imperiale, 26 Dec 1808, *PLcon**

La principessa per ripiego (dg, 2, J. Ferretti, rev. F.S. Zini), Rome, Valle, 15 April 1809, *F-Pn*, *I-Fc*, *Rsc** (recits not autograph)

Il Simoncino (farsa, 1), Rome, Valle, June 1809, *PEl*, *PESc**

Rinaldo d'Asti, ossia Il tutore deluso (dg, 1, G. Rossena), Parma, private perf., sum. 1809, *BGc**

Le avventure d'una giornata (melodramma buffo, 2, Romanelli), Milan, Scala, 26 Sept 1809, *Mc**

Le danaidi (dramma serio, 2, S. Scatizzi, after P. Metastasio: *Ipermestra*), Rome, Argentina, 11 Feb 1810, *D-Dl*, *F-Pn*, *I-Fc*, *Mc*, *PEc**

Raoul di Crequy (dramma semiserio, 3, N. Perotti), Dresden, Hof, April 1811, *D-Dl* (2 copies), *F-Pn**

La capricciosa pentita (dg, 4, Romanelli), Dresden, Hof, 10 Jan 1816, *D-Dl*, *I-Fc* (as La nuova capricciosa), *Tco**

Il barbiere di Siviglia (dg, 4, G. Petrosellini), Dresden, Hof, April 1816, *B-Bc**, *D-Dl*, *Mbs*, *I-Fc* (as Il nuovo barbiere di Siviglia), *Nc*, *PEl*

La semplicetta di Pirna (dramma per musica, 2), Dresden, Hof, Aug 1817, *D-Dl**, *I-Fc*

Boadicea (dramma per musica, 2, G.B. Bordesi), Naples, S Carlo, 13 Jan 1818, *F-Pn*, *I-Nc**

Gianni di Parigi (melodramma comico, 2, F. Romani), Milan, Scala, 29 May 1818, *D-Dl*, *F-Pn*, *I-Fc*, *Mc*, *Mr**, *Nc*, *Vt*

Donna Aurora, ossia Il romanzo all'improvviso (melodramma comico, 2, Romani), Milan, Scala, aut. 1821, *IE**

Tebaldo e Isolina (melodramma eroico, 2, G. Rossi), Venice, Fenice, 4 Feb 1822, *D-Dl*, *Mbs* (2 copies), *E-Mm*, *F-Pn*, *I-Bc**, *Fc* (2 copies), *Nc*, *OS*, *PLcon* (Act 1 only), *Vc*, vs (Leipzig, 1823)

La gioventù di Enrico V (opera comica, 2), Pillnitz, nr Dresden, Aug 1823, *D-Dl*, *GB-Lcm**

Ilda d'Avenel (melodramma eroico, 2, Rossi), Venice, Fenice, 20 Jan 1824, *I-MOe**, *Vt*

I saraceni in Sicilia, ovvero Eufemio di Messina (melodramma serio, 2, Romani), Venice, Fenice, 28 Feb 1828, *Mr**, *Vc*, *Vt*; as Il rinnegato, Dresden, Hof, March 1832, *F-Pn*, *I-PEl**

Colombo (melodramma serio, 2, Romani), Genoa, Carlo Felice, 21 June 1828, *D-Dl**, *I-Gl**

Don Desiderio, ovvero Il disperato per eccesso di buon cuore (melodramma buffo, 2, B. Morelli), Dresden, Hof, aut. 1829, *Mc**, *PEl*

Francesca da Rimini (melodramma serio, Romani, after Dante: *Commedia*), inc., *PEl**, ov. (Florence, 1878)

Laurina alla corte, inc. (Introduction only, in Budapest Kutatoközpont, fondo Nemzeti Zenede*)

SACRED WORKS

MSS of most works in D-Dl

Orats: Gli angeli esultanti, 1803; La passione di Gesù (P. Metastasio), 1812; Isacco figura del redentore (Metastasio), 1817; La morte di Abele (Metastasio), 1821

13 masses (1812–41)

*c*90 other sacred works, incl. cants., offertories, settings of Ave Maria, Dixit Dominus, Mag, Miserere, Salve regina

OTHER WORKS

*c*40 songs, 1v, pf, incl.: All' amante, 1805; Epitaffio, 1815; Il lamento (A. Poliziano), 1822; Canto xxx (from Dante: *Inferno*), 1832; La rosa appassita (F. Romani), 1834; La solitudine (Romani), 1834

Chbr: 12 sonatine, pf, 1803; Romanza, str qt, gui, 1834; Elegia, pf, 1834; Contradanza, fl, eng hn, bn, n.d.; Finaletto, fl, cl, hn, vn, va, vc, n.d.

BIBLIOGRAPHY

DEUMM (G.P. Minardi)

A. Mezzanotte: *Catalogo delle opere musicali del celebre maestro Francesco Morlacchi perugino* (Perugia, 1843)

G.B. Rossi-Scotti: *Della vita e delle opere del cav. Francesco Morlacchi* (Perugia, 1860)

G. Ricci des Ferres-Cancani: *Francesco Morlacchi: un maestro italiano alla corte di Dresda (1784–1841)* (Florence, 1958)

W. Becker: *Die deutsche Oper in Dresden unter der Leitung von Carl Maria von Weber, 1817–1826* (Berlin, 1962)

J. Warrack: *Carl Maria von Weber* (London, 1968, 2/1976)

B. Brumana: 'Una passione contrastata: note e commenti dei contemporanei sulla *Passione* di Morlacchi', *XL Sagra musicale Umbra: Perugia 1985* (Perugia, 1985), 1–26

Francesco Morlacchi e la musica del suo tempo (1784–1841): Perugia 1984, ed. B. Brumana and G. Ciliberti (Florence, 1986)

B. Brumana, G. Ciliberti and N. Guidobaldi: *Catalogo delle composizioni musicali di Francesco Morlacchi (1784–1841)* (Florence, 1987)

G. Ciliberti: '*Il Barbiere di Siviglia* di Francesco Morlacchi: una inutil precauzione tra Paisiello e Rossini' (Terni, 1989) [essay in programme book]

B. Brumana: 'Tra gusto francese e scuola napoletana: *La gioventù di Enrico V* di Francesco Morlacchi', *Esercizi: musica e spettacolo*, x (1991), 59–72

G. Ciliberti: 'Un esempio di *grand opéra* alla corte de Dresda: *Il Raoul di Créquy* di Francesco Morlacchi', *Esercizi: musica e spettacolo*, x (1991), 47–58

G. Ciliberti: 'Alcune ipotesisu un esordio teatrale: *Il poeta disperato* di Francesco Morlacchi', *Ottocento e oltre: scritti in onore di Raoul Meloncelli*, ed. F. Izzo and J. Streicher (Rome, 1993), 79–83

G. Ciliberti: 'Morlacchi e i suoi rapporti con Rossini nel panorama musicale europeo della prima metà dell' Ottocento', *Bollettino del Centro rossiniano di studi*, xxxiii (1993), 73–92

C. Mori: 'L'oratorio *Isacco figura del Redentore* di Francesco Morlacchi e la *Allgemeine musikalische Zeitung*', *Esercizi: musica e spettacolo*, xii (1993), 99–110

P. Sarcina: 'Un italiano a Dresde: Francesco Morlacchi e *La semplicetta di Pirna*', *NRMI*, xxvii (1993), 411–23

G. Ciliberti: 'Il popolo come topos drammaturgico nelle opere di Francesco Morlacchi', *Weine, Weine, du Armes Volk! Das verführte und betrogene Volk auf der Bühne*, ed. P. Csobádi and others (Salzburg, 1995), 289–99

BIANCAMARIA BRUMANA

Morlaye, Guillaume (*b* ?Paris, *c*1510). French lutenist, editor and composer. He lived in Paris and was active as a 'marchant et joueur d'instruments' from 6 August 1541 when he took on an apprentice and agreed to teach him the viol and the lute. He maintained a variety of commercial interests; in 1548 he was involved in slave-trading and between 1549 and 1553 he dealt in engravings. On 13 February 1552 he obtained from Henri II a ten-year privilege to print, or have printed, music by his teacher, Alberto da Ripa, and tablatures for guitar, spinet and other instruments. On 19 April Michel Fezandat made an agreement with him to bear the whole cost of printing in return for half the proposed 1200 copies; Morlaye had simply to provide corrected proofs. The collaboration proved fruitful and during the next six years Fezandat printed under Morlaye's privilege three guitar (or cittern) books and four lutebooks, and the partbooks of two collections of four-voice psalms. Morlaye's voice, lute playing and Christian charity were praised in poems by Jacques Grévin published in 1560; Grévin also praised the lute playing of Morlaye's daughter, Antoinette. Apart from the collection for soprano and

lute arranged from psalm harmonizations by Certon, Morlaye's intabulations are varied; they usually include a few opening *fantaisies* (short chordal pieces in rambling style), transcriptions of secular and sacred chansons (mostly of four-voice pieces by Parisian composers of the preceding decade, e.g. Sandrin, Janequin, Mithou), a few frottolas, *villanesche*, madrigals and motets; the largest group consists of dances, mainly galliards, pavanes, branles and allemandes, and includes some sets of variations on grounds such as the 'Hornepype d'Angleterre' and 'Conte Clare'.

Although Morlaye's name disappears from Parisian documents after 1560, his signature is inscribed on the cover of a choirbook manuscript containing polyphonic masses, motets and chansons by French composers of the early 16th century, to which have been added various pieces in French lute tablature that must have been copied in the 1560s or 70s. This manuscript (*S-Uu* vok.mus.76b) was copied in the same hand as others presently in Uppsala (*S-Uu* vok.mus.76c, *Uu* vok.mus.87 and *Uu* instr.mus.412) which contain lute intabulations of chansons or airs in the same hand. These one hundred or so lute pieces include preludes, fantasias, dances, a few airs and many ornamented transcritions of chansons, motets or psalms by Janequin, Sandrin, Costeley, La Grotte, Lassus and Bertrand; they accord with the style of Morlaye's published music and could indeed have been composed or arranged by him. However, two pieces are specifically ascribed to H[e]dinthon and others are known to be by Valderrábano or Borrono.

WORKS

published in Paris

Editions: *Guillaume Morlaye: Oeuvres pour le luth*, ed. M. Renault (Paris, 1980)
Guillaume Morlaye: Oeuvres pour le luth II: manuscrits d'Uppsala, ed. J.-M. and N. Vaccaro (Paris, 1989)

INTABULATIONS

lute

Premier livre de tabulature de leut, contenant plusieurs chansons, fantasies, pavanes et gaillardes, composées par maistre Guillaume Morlaye joueur de leut, et autres bons autheurs (1552[34])
Premier livre de psalmes mis en musique par maistre Pierre Certon ... reduitz en tabulature de leut par maistre Guillaume Morlaye, 1v, lute (1554); ed. R. de Morcourt (Paris, 1957)
Second livre de tabulature de leut, contenant plusieurs chansons, fantaisies, motetz, pavanes et gaillardes: composées par maistre Guillaume Morlaye (1558[18])
Troisiesme livre de tabulature de leut ... par maistre Guillaume Morlaye (1558[19])

guitar

Le premier livre de chansons, gaillardes, pavanes, bransles, almandes, fantaisies, reduictz en tabulature de guiterne par maistre Guillaume Morlaye (1552[32])
Quatriesme livre contenant plusieurs fantasies, chansons, gaillardes, paduanes, bransles, reduictes en tabulature de guyterne, et au jeu de la cistre, par maistre Guillaume Morlaye, et autres bons autheurs (1552[33]) (incl. 27 works by Morlaye)
Le second livre de chansons, gaillardes, paduanes, bransles, almandes, fantasies, reduictz en tabulature de guiterne, par maistre Guillaume Morlaye joueur de leut (1553[34])

EDITIONS

Premier livre de tabulature de leut, contenant plusieurs chansons et fantasies, composées par feu messire Albert de Rippe de Mantoue (1552[36])
Second livre de tabulature de leut, contenant plusieurs chansons, motetz et fantasies, composées par feu messire Albert de Rippe (1554[34])
Troisieme livre de tabulature de leut ... par feu messire Albert de Rippe (1554[35])
Quatriesme livre de tabulature de leut ... par feu messire Albert de Rippe (1554[36])
Cinquiesme livre de tabulature de ... par feu messire Albert de Rippe (1555[36])
Sixiesme livre de tabulature de leut, contenant plusieurs chansons, fantasies, motetz, pavanes, et gaillardes composées par feu messire Albert de Rippe (1558)

Premier livre de psalmes et cantiques en vulgaire françoys (1552[3])
Second livre de psalmes et cantiques en vulgaire françoys (1553[18])

BIBLIOGRAPHY

J.-G. Prod'homme: 'Guillaume Morlaye, éditeur d'Albert de Rippe, luthiste et bourgeois de Paris', *RdM*, vi (1925), 157–67
F. Lesure: Introduction to *Psaumes de Pierre Certon réduits pour chant et luth* [par] Guillaume Morlaye, ed. R. de Morcourt (Paris, 1957)
D. Heartz: 'Parisian Music Publishing under Henri II: a propos of Four Recently Discovered Guitar Books', *MQ*, xlvi (1960), 448–67

FRANK DOBBINS

Morley, Angela [Stott, Wally; Stott, Walter] (*b* Leeds, 10 March 1924). English composer, arranger and conductor, active in the USA since the 1970s. Morley – a transsexual, known until the early 1970s as Wally Stott – played the clarinet and saxophone in dance bands, notably with the bandleader Geraldo (1944–8). She began to write band arrangements, influenced by Robert Farnon, and studied composition with Seiber (1947–50) then Hugh Wood (1966–7) and conducting with Walter Goehr (1949). While composing for BBC radio and TV in the 1950s and 60s, including the music for *Hancock's Half Hour* and *The Goon Show*, she arranged for Philips Records and was a conductor and arranger for singers such as Frankie Vaughan, the Beverley Sisters and Shirley Bassey.

Since the early 1970s she has worked mainly in film music; among her scores is that for the animated film *Watership Down* (1978). She has received two Academy Award nominations for her work as an arranger and composer of additional music for *The Little Prince* (1974) and for her score for *The Slipper and the Rose* (1976). She has also composed music for popular American television series, including *Dallas*, *Dynasty* and *Cagney and Lacey*, has orchestrated parts of such films as *Star Wars* (1977), *Superman* (1978) and *The Empire Strikes Back* (1980), and has written many arrangements for the Boston Pops. As an arranger her film work is characterized by inventive and judiciously colourful orchestration. Between 1974 and 1989 she frequently conducted the BBC Radio Orchestra. Her concert music includes *Tehuantapec* for chorus and orchestra (1965) and *Romance* for cello and orchestra (1976). Her principal publishers are April Music, Carlin Music, Chappell and Warner Bros Music.

BIBLIOGRAPHY

C. Palmer: 'Bringing the Slipper and the Rose to Life', *Crescendo*, xv/2 (1976–7), 11–12 [interview]
C. Palmer: 'Angela Morley in Conversation', *Crescendo*, xv/3 (1976–7), 10–12 [interview]
K. Gronau: 'How to Score', *Songwriter*, iv (1979), 16–19 [interview]
'You Ought to be in Pictures', The Songwriters Resources and Services Workshop Series (New York, 1979) [tape-rec. discussion]
L. Shropshire: 'Where are the Woman Composers?', *Cue Sheet*, vi/2 (1989), 53–62 [biography]

MARIE FITZPATRICK

Morley, Thomas (*b* Norwich, 1557 or 1558; *d* London, early Oct 1602). English composer, editor, theorist and organist. He was the most influential figure, as writer and editor as well as composer, in the Elizabethan vogue for

the Italian madrigal, which reached its peak during the eight years in which his works first appeared in print (1593–1601). Although a taste for madrigalian music can be discerned in England for a much longer period, it was Morley who appears to have been chiefly responsible for grafting the Italian shoot on to the native stock and initiating the curiously brief but brilliant flowering of the madrigal that constitutes one of the most colourful episodes in the history of English music.

1. LIFE. A note, 'Thomas Morley aetatis suae 19 an° Domini 1576', appended by John Sadler to one part of his copy of *Domine, non est exaltatum cor meum* (*GB-Ob* Mus.Sch.E.1–5), is the sole record of Morley's date of birth. According to Watkins Shaw his father was a Norwich brewer named Francis Morley, who may also have been a verger at the cathedral between 1562 and 1566. It is reasonable to suppose that Thomas was a chorister there, but the first surviving record connecting him with the cathedral is a patent of reversion from the dean and chapter, dated 16 September 1574, promising him the position of master of the choristers (including the duties of organist) when it was vacated by its current occupant, Edmund Inglott. The post was at various times before and after promised to others, including the author Thomas Tusser and Inglott's son, William. But when Inglott died early in 1583 it was indeed Morley who succeeded him.

Morley's early life, however, cannot all have been spent in East Anglia. When he came to publish *A Plaine and Easie Introduction to Practicall Musicke* in 1597 he dedicated it to Byrd, whom he addressed as his master. We cannot know when or for how long Morley studied under Byrd: Shaw suggested from about 1572 to 1574, between the time his voice broke and the reversionary grant mentioned above, and he cited a special payment made to 'domino Morley' in 1575–6 as evidence that he was resident in Norwich at that time, perhaps as a lay clerk at the cathedral. However long or short that period of study, it nevertheless formed his initial habits of musical thought. These are most clearly evident in his Latin motets and Anglican church music and in the relatively small amount of his surviving instrumental music, but they also affect his response to the Italian idiom in a number of interesting ways.

In May 1587 Morley's house and chambers at Norwich were leased to one Thomas Brown, and the last payment to him as cathedral organist was made in July of that year. The next certain records of him are that he graduated BMus at Oxford on 8 July 1588 and that a son, Thomas, was buried on 14 February 1589 at St Giles, Cripplegate, London. The parish register describes Morley as 'organist'. The fact that he was so at St Paul's is made clear by a reference in the printed text of the Elvetham entertainment (1591), during which the queen 'gave a newe name unto one of their Pavans, made long since by master Thomas Morley, then organist of Paules church'.

It must have been before his promotion to St Paul's that Morley began to digest more fully, and perhaps to imitate, the Italian manner he so energetically promoted during the following decade. He may have been encouraged by the presence at Thorpe-by-Norwich of a musically educated squire, Edward Paston, who owned a considerable collection of books and music. Many of his manuscript partbooks survive, several of them devoted exclusively to Italian madrigals. The connection between the two men is not entirely fanciful, for in a letter dated 3 August 1587 to the 4th Earl of Rutland, a kinsman by marriage, Paston recommended as someone to teach his daughters the virginal the unnamed bearer who, he wrote, 'was placed at Norw*i*ch Organest, And by my p*er*swacion, he hath left his rome to come to your L.'. The date, just after Morley's last Norwich payment, and the wording suggest very strongly that the person in question ('such as in my Judgem*e*nt yo*u*r L. shall hardlie get the like') was no ordinary parish church organist but Morley himself, who may have spent up to a year with the family before going to St Paul's.

Another reason for Morley's friendship with Paston and, as Shaw pointed out, for his desire to leave the puritanically inclined establishment at Norwich may have been his Roman Catholic leanings. These come to light in a correspondence between the notorious Charles Paget, a Catholic intriguer and double agent, and Thomas Phellippes, secretary to Sir Francis Walsingham. In a letter from the Low Countries dated 3 October 1591 Paget indicated not only that Morley (like Alfonso Ferrabosco (i)) was employed as a spy for the government but also that there was some reason for Catholics to trust him as a genuine believer, 'reconciled' (i.e. reconverted) to the Roman church. The passage reads as follows:

Ther is one Morley that playeth on the organes in poules that was with me in my house. He seemed here to be a good Catholicke and was reconsiled, but notwith-standing suspecting his behaviour I entercepted letters that Mr. Nowell [possibly Dean of St Paul's or Henry Nowell the courtier whose elegy concludes the *Canzonets* of 1597] wrote to him Wherby I discovered enoughe to have hanged him. Nevertheles he shewing with teares great repentaunce, and asking on his knees forgiveness, I was content to let him goe. I here since his comming thether he hath played the promoter and apprehendeth Catholickes.

Phellippes's draft reply confirms Morley's activity: 'It is true that Morley the singing man employeth himself in that kind of service ... and hath browht diverse into danger'.

Morley was sworn in as a Gentleman of the Chapel Royal on 24 July 1592. Coming hard on the heels of the above events, the appointment may be interpreted as a reward for political services as well as an acknowledgment of musical excellence. In November of the same year the Cheque Book records his promotion from Epistler to Gospeller.

In 1593 appeared the first of the 11 publications on which Morley's subsequent reputation rests. During this last and most productive period of his life and at least from 1596, he lived in the parish of St Helen's, Bishopsgate. The dedication of the *Canzonets* of 1595 to Lady Periam suggests that Morley may have married again at this time. The contents were 'destinated by my Wife (even beefore they were borne) unto your Ladiships service ... not being able as heertofore still to serve you'. She is named as Suzan in the parish registers recording the birth of a daughter, Frauncys (19 August 1596), who was buried on 9 February 1599, a son, Christopher (26 June 1599), and a daughter, Anne (28 July 1600). In the first of these entries Morley is described as a 'Musitian', in the others as 'gent.', a status he would seem to have attained by the valuation of his property at £5 in the Rolls of Assessments for Subsidies dated 1598 and 1600, a sum indicating a fair standard of middle-class prosperity. Shakespeare, living in the same parish, was similarly assessed in the 1598 document. The possibility of a

connection between the two men has been the subject of much speculation. All that is known for certain is that Morley set a Shakespeare lyric, 'It was a lover and his lass', which was published in *The First Booke of Ayres* (1600). There is no evidence one way or the other that the setting was used in a production of *As You Like It*. And in spite of many ingenious attempts to wed the lyric from *Twelfth Night* to the tune in the *First Booke of Consort Lessons* (1599), 'O mistress mine, where are you roaming?' refuses to fit the popular song which, as Tomkins's list (in *F-Pc* Rés.1122) conveniently explains, is entitled 'O mistress mine, I must'.

In later years Morley was much involved in printing and publishing. The monopoly over music printing that Byrd had held expired in 1596. In a letter of 23 July 1598 to Sir Robert Cecil, Morley petitioned that the new monopoly, for the receipt of which he was prepared to offer half the proceeds to Christopher Heybourne, Ferdinando's brother, should cover 'all, every and any music'. It seems that he had his eye not on such peripheral matters as ruled paper ('it will be little worth') or even partbooks ('the bounteous reward of your Honour to me [for the dedication of the *Balletts* of 1595] was more worth to me than any book or books whatsoever') but on the lucrative business in metrical psalm books. He was granted the patent on 28 September 1598 and accordingly arranged that the first publications issued under his control should include a metrical psalter with music by Richard Allison (and with an extract from the patent figuring prominently among the preliminaries) and a pocket psalter issued by Barley, differing little from that of Thomas East (1592) save for a few new settings, among them four by Morley himself. The Stationers' Company, with which the patent was registered on 6 October 1598, itself held a patent for the psalter, assigned to John Day, and there ensued a battle between the composer and the printer in which even the Bishop of London failed to arbitrate. But the House of Commons took up the whole issue and ruled in 1600 that no further monopoly on music would be granted after the expiry of Morley's patent. Some information about the operation of the patent emerges from the lawsuit over the printing of Dowland's *Second Booke of Songs* (1600) by Thomas East, to whom on 19 May 1600 Morley assigned rights under the patent for a period of three years. Eastland, the publisher, paid Morley and Heybourne 40s. before printing began; and afterwards he had to find another £9 10s., almost as much as the total cost of East's labour.

On 7 October 1602 George Woodson was sworn in as a Gentleman of the Chapel Royal 'in Thomas Morley's room'. Some writers have suggested that Morley resigned from the chapel at this time on account of the increasing ill-health to which he refers in the *Plaine and Easie Introduction* (1597) and again in the preface to the *First Booke of Ayres* (1600). The appearance of his name on the title-page of Dowland's *Third and Laste Booke of Songs* (1603) and the republication of the 1593 *Canzonets* in 1606 with 'some Songs added by the Author' have been taken to support the conclusion that he died at some later date before 1608, when Weelkes included in his *Ayres* a 'Remembrance of my friend M. Thomas Morley', *Death hath deprived me of my dearest friend*. Yet there is no indication of anyone else's having left the Chapel Royal in such a manner, posts there being held (often long past a time when the occupant could be expected to serve usefully) for life; and the references in 1603 and 1606 are misleading, the first being the result of the three-year contract with East, the second copied from the title-page of the 1602 edition. The question is most likely resolved by the discovery during research for this entry in the Act Book of the London Archdeaconry Court (*GB-Lgc* 9050/3, f.165*r*) of letters of administration dated 11 October 1602 to 'Suzunne Morley'. The parish named is that of St Andrew's, Holborn, rather than St Helen's, Bishopsgate, and there are many other Thomas Morleys in the city records of the time; but the widow's first name and the proximity of the date to that of the Chapel Royal reference seem more than mere coincidences, and it is reasonable to assume in the absence of further evidence that the musician died early in October 1602.

2. Works. Morley's musical activities were both more extensive and more varied than those of most English composers of the period. As a composer he evidently tried to emulate his master, Byrd, in the variety of forms and styles he cultivated. His earliest known works are, not surprisingly, two motets, *Domine, Dominus noster* and an ambitious full-scale psalm setting, *Domine, non exaltatum cor meum*; they date from 1576 and clearly reflect the influence of the recently published *Cantiones sacrae* of Byrd – indeed, Morley literally transcribed the last five breves of Byrd's *Libera me, Domine, et pone me* for the conclusion of *Domine, Dominus noster*. Another five-part motet, *Gaude Maria virgo*, is a reworking of a piece by Peter Philips, as Lionel Pike has shown. The four motets in the *Plaine and Easie Introduction* show Morley in more complete control of his material, and the two six-part pieces ascribed to him in Thomas Myriell's manuscript anthology *Tristitiae remedium* (1616) are very impressive indeed. Weelkes imitated one of them, *Laboravi in gemitu meo*, not realising that it was, in fact, by Philippe Rogier (see Phillips, 1982), Morley having perhaps edited it a little.

If the Latin music is serious and weighty, the English sacred music is barely recognizable as the work of the master of the light madrigal and canzonet. Nowhere is the contrast more striking than in *Nolo mortem peccatoris*, a macaronic carol cast in the severe Edwardian anthem mould of Tallis and Tye. Indeed, its style is sufficiently archaic for a shadow of doubt to linger around Myriell's ascription of the piece to Morley. By contrast, the funeral sentences, though ostensibly in the same style, are worlds removed in terms of melodic and harmonic fluency; a late-Elizabethan graciousness shines through their restraint. The five-part full service ('The Three Minnoms') is modelled on Byrd's Third Service; the Short Service has close links to Byrd's Short Service, especially in its seting of the *Nunc dimittis*; and much of the verse music is similarly Byrdian in manner, particularly the lovely *Out of the deep*. Morley's largest service is unusual in comprising some full movements (*Venite*, Kyrie and Creed), a *Te Deum* and Benedictus with some solo passages, and a *Magnificat* and *Nunc dimittis* in an ornate verse style to some extent free of Byrd's influence but still, in contrast to the comparable service by the more ambitious and less skilful Edmund Hooper, Morley's contemporary, a model of the traditional Anglican values of simplicity and clarity.

The keyboard compositions are again reminiscent of Byrd, but here the pupil falls far short of the master. There is a charming alman and a good set of variations

on *Go from my window* (Irving, 1994, argues convincingly against its alternate ascription to John Mundy, allowing that Mundy may have composed the extra variation in the version attributed to him in the Fitzwilliam book, as Dart suggested). But the Quadro Pavan (a mere two statements of the bass with decorated repetitions) is typical in not sustaining a promising opening; and the popularity of the Pavan in F (set by Farnaby and also included in Rosseter's *Lessons for Consort* as Southerne's Pavan) is inexplicable in view of its clumsy phrasing and lifeless divisions. The pavan that appears in Robert Dowland's *Varietie of Lute Lessons* (1610) was set for keyboard by 'Mr Heybourne', the brother, Ferdinando, of the courtier with whom Morley shared the profits of the printing monopoly, and for consort by Peter Philips: perhaps it was the pavan from the missing pavan and galliard for lute in the *First Booke of Ayres* (1600), but Heybourne and Philips each pairs it with a different galliard. Morley's contribution to instrumental ensemble music consists primarily of the important *First Booke of Consort Lessons*, containing pieces arranged for the specifically English consort of treble and bass viols, flute, lute, cittern and pandora. Unlike Rosseter, Morley omits to acknowledge the original composers, and only one of the pieces, an arrangement of *See, see, myne owne sweet jewell* entitled *Joyne hands*, can definitely be attributed to him. The pieces without words in the *Canzonets* of 1595, though each entitled 'fantasie', are identical to the texted pieces in style and are not specifically designated as instrumental; they were no doubt primarily intended for use as solmization songs. A fantasy entitled *Tow Trebels* appears in its source (*GB-Lbl* 37402–6) immediately after an anonymous piece in the same style that may also have been written by Morley; both may derive from vocal models.

If none of this 'English' music had survived, Morley's reputation would remain undiminished by virtue of his madrigalian works. Yet his achievement in connection with the Italian style does not depend upon his ability simply as a composer but also as an editor, translator, arranger, propagandist and entrepreneur, roles which are all reflected in his publications. As editor and translator he produced two anthologies of Italian music of the lighter sort in 1597 and 1598, and in 1595 he published in simultaneous English and Italian editions a book of canzonets and one of balletts that are largely 'arrangements' of popular Italian pieces by Felice Anerio (*Canzonette a 4 voci*, 1586) and Gastoldi (*Balletti*, 1591) respectively. The *Consort Lessons* of 1599, as mentioned above, is another exercise in the art of arranging, this time of English popular music, much of it associated with the theatre and the dance floor. The *Plaine and Easie Introduction* of 1597 is, among other things, a colourful piece of propaganda for Italian music, and a measure of its success in this regard is the degree to which posterity has adopted the notion of a brilliant Elizabethan musical achievement arising mainly from the adoption by English composers of Italian styles, a view that only belatedly came fully into question during the late 20th century. Finally, there are what may be called his entirely original works, though again some of their contents are heavily indebted to models, and the derivation of other pieces will no doubt be discovered. The *Canzonets to Three Voyces* (1593) and *Madrigalls to Foure Voyces* (1594) are the most successful in terms of the complementary balance between Morley's individuality as an artist and his remarkable synthesis of Italian style and English training. The pieces in *Canzonets to Five and Sixe Voices* (1597), which are often expansive to the point of losing the focus and conciseness of the earlier works, make a gesture in the direction of yet another contemporary musical fashion by including a lute accompaniment to the majority of pieces. It is no surprise, therefore, to find Morley turning to the lute air for his last effort, and even though he confesses himself 'no professor thereof, but like a blind man groping for my way' in the preface to *The First Booke of Ayres* (1600), one or two of the songs, including the Shakespeare setting, are among the most delightful in the repertory.

It seems almost as though Morley sought by sheer effort to transform the musical world bequeathed to him by Byrd, and before his comparatively early death he had to a large extent achieved his aims, by stimulating an enormous musical fashion that he himself, always with an eye to business, was already in process of deserting for new and potentially more profitable ventures. It is fitting, however, that his list of publications concludes with *The Triumphes of Oriana* (1601), a collection of madrigals by 23 musical compatriots that Morley most probably conjured into being some time in the late 1590s as an entertainment to honour his queen and to enhance his (and the madrigal's) cause. It is perhaps significant that, of his two contributions to the collection, *Arise, awake* was a rearrangement of *Adiew, adiew, you kind and cruel* from the *Canzonets* of 1597, and *Hard by a cristall fountaine* a rewriting of Croce's *Ove tra l'herbe e i fiori*, which had come from *Il trionfo di Dori* – the collection on which *The Triumphes* was modelled – by way of Yonge's second *Musica transalpina* (1597). And yet here as elsewhere the accusation of plagiarism must be resisted, for the 16th century saw nothing wrong in imitation and borrowing but considered them, on the contrary, normal artistic practices. In this case, as Kerman aptly remarked (1962, p.209), 'Morley's composition, *using identical material*, has life and breadth, and is actually more true to the madrigal ideal which with Croce was already stale'; for Morley, like Handel and other great borrowers, often took full and confident possession of what he borrowed and added considerable musical interest to the loan.

Morley, then, was the true begetter of the English madrigal and the greatest influence on its subsequent development. Yet, as has been pointed out, he was not a 'madrigalist' in the strictest sense of the word, for although in the *Plaine and Easie Introduction* he showed himself fully conversant with all the Italian forms and with the aesthetic considerations behind them, in his own work he favoured the light canzonet style and rarely ventured beyond the less serious kind of madrigal. Within these limits he paradoxically tended to elaborate and develop his material, often for purely musical reasons, in a manner that his Italian contemporaries might not have understood but that his master Byrd would at least have appreciated. This can be seen by comparing his arrangements with their models: *Sing wee and chaunt it*, for instance, enlivens Gastoldi's penny-plain *A lieta vita* by numerous small touches of the most musical kind; but when Morley goes further, as in *What saith my daintie darling?*, based on the same composer's *Piacer, gioia*, the simple delicacy of the original tends to be lost in the welter of counterpoint and harmonic detail. The comparative stodginess of the

1597 *Canzonets* ultimately results from this very tendency to carry each contrapuntal idea a little too far and in the process to diffuse (and therefore defuse) what is ideally a pithy, epigrammatic style.

Morley's lack of interest in dramatic effects, chromatic harmony and even in word-painting of more than an elementary and perfunctory kind places him in sharp contrast to Weelkes and even to the Byrd of the 1589 and 1591 *Cantiones sacrae*. *Deep lamenting* is perhaps his most extremely expressive piece. The refined understatement and subtle treatment of verse that marks the work of Wilbye is also beyond him. The only genre in which he could sustain musical invention successfully over a large stretch is the narrative madrigal (e.g. the marvellous *Hoe, who comes here?*), which seems to have been an original conception. Yet to label him a 'conservative' is, as usual in the case of so talented a composer, to miss the point. It is not even a question of his falling back on an undemanding idiom, but, like Byrd, of his making a positive choice about the way of setting poetry to music that, given the nature of the verse, satisfied the primary criterion of appropriateness or decorum (and incidentally may have won him Byrd's permission to publish). And still today it is the restraint and balance of his settings that guarantee them serious critical consideration while their exuberance and exquisite grace win them affection. Where else in the whole body of English madrigals is there a piece that better exemplifies these virtues than the deservedly well-known *Aprill is in my mistris face*? Morley's strength as a composer, then, lies largely in his sense of style rooted in a surely self-imposed restraint (that Weelkes, for instance, rarely exercised), and it is perhaps not surprising that his energy, which despite illness must have been immense, spilled out in so many other directions. Yet though he had a considerable effect on his successors, and though the discovery of further 'hidden' editions of his sets in the early 17th century provides solid evidence of his initial popularity, nothing is more poignantly expressive of the short life of the movement he initiated and the values he represented than the pointed avoidance of his work by the Jacobean anthologists. It is to the gloomy motets that Myriell paradoxically turned for 'tristitiae remedium', rather than to the gay, graceful and more polished works of the printed sets.

One work that has kept Morley's name constantly before the musical public is *A Plaine and Easie Introduction to Practicall Musicke*, perhaps the most famous musical treatise in the English language. The research it entailed must have been immense; and the lengthy passages on obsolescent matters show that Morley was not entirely willing to spare the reader the pains and labour he himself bemoans in the preface. (The absence of any detailed account of the modes is an intriguing exception, as several writers have pointed out.) In many cases his discoveries led him to take up the cudgels against traditional English practices, and in matters of notation, for instance, he appears to have had an effect in changing the practice of East's printing house. The book is indeed based largely on the authority, and sometimes the very examples, of authors who are mostly but not always acknowledged (see Harman's edition for the details). Yet Morley's method of presenting his material is original and well-considered and his literary style delightful. The book is also, as its title-page boasts, eminently practical – from its division of the material into three sections, with the thornier problems relegated to appendices, to its examples brilliantly constructed to show the pitfalls into which the student of counterpoint habitually falls. Byrd's teaching, as Morley acknowledged, must be reflected on many of its pages, however little the master can have shared his pupil's enthusiasm for all manifestations of Italian musical art. Above all, the book is lively and passionate in manner, written from a refreshingly sceptical point of view that finds expression, for instance, when the pupil Philomathes is confronted with a particularly obscure and difficult table taken from Gaffurius's *De proportionibus musicis*: 'As for musick, the principal thing we seek in it, is to delight the eare, which cannot so perfectly be done in these hard proportions, as otherwise'.

For relevant illustrations *see* MADRIGAL, fig.8, and PITCH NOMENCLATURE, fig.1.

WORKS

Editions: *T. Morley: A Plaine and Easie Introduction to Practicall Musicke*, ed. R.A. Harman (London, 1952, 2/1963) [H]
T. Morley: Canzonets to 2 Voices (1595), Canzonets to 3 Voices (1593), ed. E.H. Fellowes, rev. T. Dart, EMS, i (2/1956) (texted items only from 1595 edn.) [EMS i]
T. Morley: Collected Motets, ed. H.K. Andrews and T. Dart (London, 1959) [M]
T. Morley: The First Booke of Consort Lessons, ed. S. Beck (New York, 1959); ed. W. Casey (Waco, TX, 1982) [B]
T. Morley: Keyboard Works, ed. T. Dart in English Keyboard Music, xii–xiii (London, 1959) [D]
The Triumphes of Oriana, ed. E.H. Fellowes., rev. T. Dart, EM, xxxii (1962) [EM]
T. Morley: Madrigals to 4 Voices (1594), ed. E.H. Fellowes, rev. T. Dart, EMS, ii (2/1963) [EMS ii]
T. Morley: Ballets to 5 Voices (1600), ed. E.H. Fellowes, rev. T. Dart in EMS, iv (2/1966) [EMS iv]
T. Morley: The First Booke of Ayres, ed. E.H. Fellowes, rev. T. Dart, EL, xvi (3/1966) [EL]
T. Morley: Canzonets to 5 and 6 Voices (1597), ed. E. H. Fellowes, rev. T. Dart, EMS, iii (2/1966) [EMS iii]
T. Morley: English Anthems; Liturgical Music, ed. J. Morehen, EECM, xxxviii (1991) [EECM i]
T. Morley: Services, ed. J. Morehen, EECM, xli (1998) [EECM ii]
all printed works published in London

SERVICES

First Service [The Verse Service] (Ven, TeD, Bs, Ky, Cr, Mag, Nunc), verse [Ven, Ky, Cr, full], 5vv, 1641[5], *GB-Cpc*, *Cu*, *DRc*, *GL*, *Lbl*, *Lcm*, *Llp*, *Ob*, *Och*, *Ojc*, *T*, *US-NYp* [at least 3 different Kyries extant]; Ven, TeD, Bs, Ky, Cr, ed. E.H. Fellowes (London, 1931, rev. 1963); Mag, Nunc, ed. F. Burgess and R. Shore (London, 1913), ed. B. Rainbow (London, 1955); EECM ii
Second Service ['The Three Minnoms or Pricksemibref'] (Mag, Nunc), full, 5vv, 1641[5], *GB-Cpc*, *Cu*, *DRc*, *Llp*, *Och*, *Ojc*, *Y*; ed. R. Greening and H.K. Andrews (London, 1957); EECM ii
Short Service (Mag, Nunc), full, 4vv, *Cu*, *Lbl*, *Llp*, *Ob*, *Ojc*, *WB*; ed. C.F. Simkins (London, 1956); EECM ii
Burial Service (see I am the resurrection)
Preces, Responses and Ps cxix. 145–76 (145. I call with my whole heart; 153. O consider mine adversity; 161. Princes have persecuted me; 169. Let my complaint), full [vv. 169–76 verse], 5vv, *Lcm*, *T* (inc.); Preces and Responses ed. I. Atkins and E.H. Fellowes (London, 1933), ed. H.W. Shaw (London, 1966); EECM ii

ANTHEMS

How long wilt thou forget me (Ps xiii), verse, 5vv, in J. Clifford: The Divine Services and Anthems (1663, enlarged 2/1664), *GB-Ckc*, *Cpc*, *DRc*, *Lbl*, *Lcm*, *Llp*, *Ojc*, *T*, *Y*, *US-NYp*; EECM i
I am the resurrection [Burial Service] (2p. I know that my Redeemer liveth; 3p. We brought nothing into this world; 4p. Man that is born of a woman; 5p. In the midst of life; 6p. Thou knowest, Lord; 7p. I heard a voice from heaven), full, 4vv, *GB-Lbl*, *Ob*, *T*; ed. C.F. Simkins (London, 1961); EECM i
I call with my whole heart (see Preces, Responses and Psalm)
I heard a voice from heaven (7p. of I am the resurrection)
I know that my Redeemer liveth (2p. of I am the resurrection)

In the midst of life (5p. of I am the resurrection)
Let my complaint (see Preces, Responses and Psalm)
Man that is born of a woman (4p. of I am the resurrection)
Nolo mortem peccatoris ... Father I am thine only Son, full, 4vv, *Lbl*; ed. S.T. Warner, rev. J. Morehen (London, 2/1967); EECM i
O consider mine adversity (see Preces, Responses and Psalm)
O Jesu meek, verse, 5vv, in J. Clifford: The Divine Services and Anthems (1663, enlarged 2/1664), *Ckc*, *Lcm*, *T*; EECM i
Out of the deep (i) [Eng. version of De profundis], full, 6vv, *DRc*, *Lbl*, *Ob*, *Y*; EECM i
Out of the deep (ii), verse, 5vv, 1641[5], *Ckc*, *Cu*, *DRc*, *GL*, *Lbl*, *Lcm*, *Llp*, *Ob*, *Och*, *Ojc*, *T*, *WB*, *Y*, *US-NYp*; ed. in TCM, lxxi (1933); EECM i
Princes have persecuted me (see Preces, Responses and Psalm)
Teach me thy way, O Lord, full, 5vv, *GB-Cpc*, *EL*; EECM i
Thou knowest, Lord (6p. of I am the resurrection)
We brought nothing into this world (3p. of I am the resurrection)

PSALMS
all for 4vv; all in EECM i

O God, my God (Ps xxii), 1599[9]
Our ears have heard our fathers tell (Ps xliv), 1599[9]
Put me not to rebuke, O Lord (Ps xxxviii), 1621[11] (same tune as O God, my God)
The Lord is our defence (Ps xlvi), 1621[11]
The Lord's Prayer, 1599[9]
The man is blest (Ps i), 1621[11] (same tune as The Lord is our defence)
There is no God (Ps xiv), 1599[9], 1621[11]

MOTETS
all in M

Agnus Dei, 4vv; H 317
De profundis clamavi, 6vv
Dentes tui sicut greges (2p. of O amica mea)
Domine, Dominus noster, 5vv, 1576
Domine fac mecum, 4vv; H 314
Domine, non est exaltatum cor meum, 5vv, 1576
Eheu sustulerunt Dominum, 4vv
Gaude Maria virgo (2p. Virgo prudentissima), 5vv (by P. Philips, ?arr. Morley)
Heu mihi, Domine, 5vv (inc.)
In manus tuas, 5vv (inc.)
Laboravi in gemitu meo, 6vv (by P. Rogier, ?arr. Morley)
Nolo mortem peccatoris (see 'Anthems')
O amica me (2p. Dentes tui sicut greges), 5vv
Virgo prudentissima (2p. of Gaude Maria virgo)

MADRIGALS

Canzonets, or Little Short Songs to Three Voyces (1593, enlarged 3/1602 as Canzonets ... with Some Songs added by the Author; Ger. trans. 1624/*R*) [1593]
Madrigalls to Foure Voyces: the First Booke (1594, enlarged 2/1600 as Madrigalls ... with Some Songs added by the Author) [1594]
The First Booke of Balletts to Five Voyces (1595, 3/1600) [1595a]
Il primo libro delle ballette, 5vv (1595, It. edn. of 1595a) [1595b]
The First Booke of Canzonets to Two Voyces (1595/*R*) [It. edn. was produced, now lost] [1595c]
Canzonets or Little Short Aers to Five and Sixe Voices (1597) [1597a]
Canzonets ... to Foure Voyces: Celected out of the Best and Approved Italian Authors (1597) [1597b]
Madrigales: The Triumphes of Oriana to 5. and 6. Voices (1601[16]) [160116]
Madrigals in *A Plaine and Easie Introduction to Practicall Musicke* (1597/*R*) [1597c]

English

About the may-pole new (= Al suon d'una sampogna), 5vv, 1595a (? on Trofeo); EMS iv, 39
Adiew, adiew, you kind and cruel, 5vv, 1597a [reworked as Arise, awake]; EMS iii, 12
Aprill is in my mistris face, 4vv, 1594; EMS ii, 1
Arise, awake, you silly shepherds sleeping, 5vv, 1601[16] [reworking of Adiew, adiew, you kind and cruel]; EM, 136
Arise, get up, my deere, 3vv, 1593; EMS i, 101
Ay me, the fatall arrow, 5vv, 1597a, EMS iii, 47
Beesides a fountaine, 4vv, 1594; EMS ii, 62
Blow, shepherds, blow, 3vv, 1593; EMS i, 39
Cease, myne eyes, 3vv, 1593; EMS i, 78
Clorinda false, adieu, 4vv, 1594; EMS ii, 4
Come, lovers, follow me, 4vv, 1594; EMS ii, 45
Cruell, wilt thou persever?, 5vv, 1597a; EMS iii, 55
Cruel, you pul away to soone, 3vv, 1593; EMS i, 9
Daintie fine sweet nimphe (= Vezzosette ninfe), 5vv, 1595a (on Gastoldi, 1591); EMS iv, 1
Damon and Phyllis squared, 5vv, 1597a; EMS iii, 63
Deep lamenting, grief bewraying, 3vv, 1593; EMS i, 44
Doe you not know?, 3vv, 1593; EMS i, 84
Dye now, my heart, 4vv, 1594; EMS ii, 92
False love did me inveagle, 5vv, 1597a; EMS iii, 5
Farewell, disdainfull, 3vv, 1593; EMS i, 51
Flora, wilt thou torment mee?, 2vv, 1595c (on F. Anerio's Flora, morir debb'io, 1586); EMS i, 20
Fly love, that art so sprightly, 5vv, 1597a; EMS iii, 1
Fyer, fyer (= A la strada), 5vv, 1595a (on Marenzio, 1585); EMS iv, 53
Fyre and lightning from heaven, 2vv, 1595c (on F. Anerio's Caggia fuoco dal cielo, 1586); EMS i, 19
God morrow, faye ladies of the may, 3vv, 1593; EMS i, 27
Goe yee, my canzonets, 2vv, 1595c (on F. Anerio's Gitene canzonette, 1586); EMS i, 1
Good love, then flie thou toe her, 6vv, 1597a; EMS iii, 98
Hard by a cristall fountaine, 6vv, 1601[16] (on Croce's Ove tra l'herbe, 1592); EM, 238
Harke; Alleluia cheerely, 6vv, 1597a; EMS iii, 114
Hark, jolly shepheards, 4vv, 1594; EMS ii, 78
Help, I fall, ladie, 4vv, 1594; EMS ii, 20
Hoe, who comes here?, 4vv, 1594; EMS ii, 84
Hould out, my hart, 3vv, 1593; EMS i, 21
I follow, loe, the footing, 5vv, 1597a; EMS iii, 78
I goe before, my darling, 2vv, 1595c; EMS i, 8
I love, alas, I love thee (= Innamorato sono), 5vv, 1595a; EMS iv, 68
In dewe of roses, 4vv, 1594; EMS ii, 29
In every place, 4vv, 1594; EMS ii, 34
In nets of goulden wyers, 2vv, 1595c (on Felis's Di vaghe fila d'oro, 1585); EMS i, 22
I saw my lovely Phillis (= Madonna mia gentile), 5vv, 1595a; EMS iv, 26
I should for griefe and anguish, 2vv, 1595c (on F. Anerio's Io morirei d'affano, 1586); EMS i, 26
I will no more come to thee, 4vv, 1594; EMS ii, 56
Joy doth so arise, 3vv, 1593; EMS i, 4
Ladies, you see time flieth, 6vv, 1597a; EMS iii, 108
Ladie, those cherris plentie (= Al primo vostro sguardo), 5vv, 1595a (? on Marenzio, 1584); EMS iv, 63
Ladie, those eyes, 3vv, 1593; EMS i, 16
Lady, if I through grief, 3vv, 1593; EMS i, 72
Lady, why grieve you still mee?, 4vv, 1594; EMS ii, 24
Lady, you thinke you spite me, 5vv, 1597a; EMS iii, 68
Leave, alas, this tormenting (= Non mi date tormento), 5vv, 1595a (? on Ferretti, 1569); EMS iv, 76
Leave now mine eyes lamenting, 2vv, 1595c; EMS i, 17
Loe heere another love, 2vv, 1595c (on Vecchi's Ecco novello Amor, 1585); EMS i, 14
Lo, she flyes (= Fugirò tant'Amore), 5vv, 1595a (? on Marenzio, 1584); EMS iv, 71
Love learnes by laughing, 3vv, 1593 [3/1602 only]; EMS i, 107
Love's folke in greene araying, 5vv, 1597a; EMS iii, 18
Love tooke his bowe and arrow, 5vv, 1597a; EMS iii, 24
Lo, where with floury head, 5vv, 1597a; EMS iii, 29
Miraculous love's wounding, 2vv, 1595c (on F. Anerio's Miracolo d'amore, 1586); EMS i, 11
My bonny lasse shee smyleth (= Questa dolce sirena), 5vv, 1595a (on Gastoldi, 1591); EMS iv, 23
My hart, why hast thou taken? (= Perche tormi il cor mio), 4vv, 1597b, 1597c (? on Croce, 1588); ed. in Murphy; EMS ii, 117
My lovely wanton jewell (= La bella ninfa mia), 5vv, 1595a; EMS iv, 45
My nymph, the deere, 5vv, 1597a; EMS iii, 50
No, no, Nigella (= Possa morir chi t'ama), 5vv, 1595a (on Gastoldi, 1591); EMS iv, 19
No, no, thou doest but flout mee, 4vv, 1594; EMS ii, 51
Now is the gentle season (2p. The fields abroad), 4vv, 1594; EMS ii, 38
Now is the month of maying (= Se ben mi c'ha bon tempo), 5vv, 1595a (on Vecchi, 1590) [arr. P. Rosseter for mixed consort in Lessons for Consort (London, 1609)]; EMS iv, 8
Now must I dye, alas, recureless, 3vv, 1593; EMS i, 66
O flye not, O take some pittie, 3vv, 1593; EMS i, 56

O griefe, even on the bud, 5vv, 1597a; EMS iii, 33
On a faire morning, 4vv, 1594 [2/1600 only]; EMS ii, 109
O sleep, fond fancy, 3vv, 1597c; EMS i, 115
O sweet, alas, what say you? (2p. of Sport wee, my lovely treasure)
O thou that art so cruel, 2vv, 1595c (on F. Anerio's O tu che mi dai pene, 1586); EMS i, 24
Our bonny bootes could toote it, 5vv, 1597a; EMS iii, 41
Phillis, I faine wold die now (= Filli morir vorei) [Dialogue of 7 voc.], 7vv, 1595a (? on Croce, 1592); EMS iv, 85
Round about a wood, 4vv, 1594 (2/1600 only]; EMS ii, 104
Sayd I that Amarillis, 5vv, 1597a; EMS iii, 59
Say, deere, will you not have me?, 3vv, 1593; EMS i, 97
Say, gentle nymphes, 4vv, 1594; EMS ii, 99
See, see, myne owne sweet jewell, 3vv, 1593 [= Joyne hands in Consort Lessons, 1599]; EMS i, 1
Shoot, false love, I care not (= Viver lieto voglio), 5vv, 1595a (on Gastoldi, 1591); EMS iv, 4
Since my teares and lamenting, 4vv, 1594 (on Lassus's Poi che'l mio largo pianto, 1583[15]); EMS ii, 17
Singing alone satte my sweet Amarillis (= Amore l'altro giorno), 5vv, 1595a; EMS iv, 13
Sing wee and chaunt it (= A lieta vita), 5vv, 1595a (on Gastoldi, 1591); EMS iv, 11
Sov'raign of my delight, 5vv, 1597a; EMS iii, 36
Sport wee, my lovely treasure (2p. O sweet, alas, what say you?), 4vv, 1594; EMS ii, 68
Spring tyme mantleth every bough, 3vv, 1593 [3/1602 only]; EMS i, 113
Stay, hart, runne not so fast, 6vv, 1597a; EMS iii, 89
Still it frieth (= Ard'ogn'hora il cor), 4vv, 1597b, 1597c; ed. in Murphy; EMS ii, 121
Sweet nimphe, come to thy lover, 2vv, 1595c (on F. Anerio's Su questi fior t'aspetto, 1586); EMS i, 6
The fields abroad (2p. of Now is the gentle season)
Thirsis, let pittie move thee, 3vv, 1593; EMS i, 61
This love is but a wanton fit, 3vv, 1593 [3/1602 only]; EMS i, 109
Those dainty daffadillies (= Le rose frond'e fiori), 5vv, 1595a (on Marenzio, 1584); EMS, iv, 60
Though Philomela lost hir love, 3vv, 1593 [2/1602 only]; EMS i, 111
Thus saith my Galatea (= Al piacer alla gioia), 5vv, 1595a (on Gastoldi, 1591); EMS iv, 36
What ayles my darling?, 3vv, 1593; EMS i, 92
What saith my daintie darling? (= Piacer, gioia), 5vv, 1595a (on Gastoldi, 1591); EMS iv, 32
When, loe, by breake of morning, 2vv, 1595c (on F. Anerio's Quando la vaga Flori, 1586); EMS i, 3
Where art thou, wanton?, 3vv, 1593; EMS i, 87
Whether awaie so fast?, 3vv, 1593; EMS i, 32
Why sit I heere complaining?, 4vv, 1594; EMS ii, 10
Why weepes, alas, my lady? (= Non dubitar), 5vv, 1595a (? on Ferretti, 1569); EMS iv, 81
You blacke bright starres, 5vv, 1597a; EMS iii, 72
You that wont to my pipes' sound (= Ninfe belle), 5vv, 1595a (on Gastoldi's Vaghe ninfe, 1591); EMS iv, 50

Some sacred contrafacta from 1593 and 1594, *GB-Och* 739–43

Italian

A la strada (= Fyer, fyer), 5vv, 1595b
A lieta vita (= Sing wee and chaunt it), 5vv, 1595b
Al piacer alla gioia (= Thus saith my Galatea), 5vv, 1595b
Al primo vostro sguardo (= Ladie, those cherris plentie), 5vv, 1595b
Al suon d'una sampogna (= About the may-pole new), 5vv, 1595b
Amore l'altro giorno (= Singing alone satte my sweet Amarillis), 5vv, 1595b
Ard'ogn'hora il cor (= Still it frieth), 4vv, 1597c
Filli morir vorei (= Phillis, I faine wold die now), 7vv, 1595b
Fugirò tant'Amore (= Lo, shee flyes), 5vv, 1595b
Innamorato sono (= I love, alas, I love thee), 5vv, 1595b
La bella ninfa mia (= My lovely wanton jewell), 5vv, 1595b
Le rose frond'e fiori (= Those dainty daffadillies), 5vv, 1595b
Madonna mia gentile (= I saw my lovely Phillis), 5vv, 1595b
Misfidate guerrera (see OTHER INSTRUMENTAL)
Ninfe belle (= You that wont to my pipes' sound), 5vv, 1595b
Non dubitar (= Why weepes, alas, my lady?), 5vv, 1595b
Non mi date tormento (= Leave, alas, this tormenting), 5vv, 1595b
Piacer, gioia (= What saith my daintie darling?), 5vv, 1595b
Perche tormi il cor mio (= My hart, why hast thou taken?), 4vv, 1597c
Possa morir chi t'ama (= No, no, Nigella), 5vv, 1595b
Questa dolce sirena (= My bonny lasse shee smyleth), 5vv, 1595b
Se ben mi c'ha bon tempo (= Now is the month of maying), 5vv, 1595b
Vezzosette ninfe (= Daintie fine sweet nimphe), 5vv, 1595b
Viver lieto voglio (= Shoot, false love, I care not), 5vv, 1595b

Mi sfidate guerrera, 5vv, *Lbl* (textless after incipit)

SOLO SONGS

The First Booke of Ayres or Little Short Songs to Sing and Play to the Lute with the Base Viole (1600/*R*), EL: Absence, hear thou my protestation; A painted tale; Can I forget what reason's force; Come, sorrow, come; Faire in a morne; I saw my ladye weeping; It was a lover and his lasse; Love winged my hopes; Misteresse mine, well may you fare; Shee straight hir light greene silken cotes (2p. of Thirsis and Milla); Thirsis and Milla (2p. Shee straight hir light greene silken cotes); What if my mistresse now; Who is it that this darke night; With my love my life was nestled

listed in index but missing from extant copy

Fantasticke love (2p. Poore soule); Much have I loved; Poore soule (2p. of Fantasticke love); Sleepe slumbring eyes (song with this title, *Och* incl. in facs. 1970 and EL); What lack ye, Sir?; White as lillies (see Thorpe Davie, 1981); Will ye buy a fine dogge? (song with this title, *Och* incl. in facs. 1970 and EL)

KEYBOARD

Pavan and galliard, F [arr. P. Rosseter for mixed consort as Southernes Pavan in Lessons for Consort (London, 1609); arr. G. Farnaby, kbd]; D i, 2
Quadro Pavan; D i, 8
Passymeasures Pavan; D i, 14
Pavan and galliard, a [pavan arr. F. Cutting, lute, *Cu*]; D i, 16
Galliard, G; D i, 21
Alman, C; D ii, 7
Nancy, variations; D ii, 8
Fantasia, d; D ii, 12
Go from my window, variations; D ii, 17
Pavan and galliard, d, 'set by Mr. Heyborne' (*see* OTHER INSTRUMENTAL); D ii, 2

OTHER INSTRUMENTAL

9 'fantasie': Il doloroso; La Girondola; La rondinella; Il grillo; Il lamento; La caccia; La sampogna; La Sirena; La Torello [Tortorella in tenor part index, and in 1619 edn.]: a 2, The First Booke of Canzonets to Two Voyces (1593, 2/1619); ed. D.H. Boalch (Oxford, 1950)
6 sol-faing songs, a 2, in *A Plaine and Easie Introduction* (1597); H, 89
Aria, a 3, in *A Plaine and Easie Introduction* (1597); H, 98
Mi sfidate guerrera madrigal without text, *GB-Lbl* Egerton 3665
Pavane and galliard, lute, lost (list in index of The First Booke of Ayres, 1600)
Pavan, lute, 1610[23] [arr. F. Richardson alias Mr. Heyborne, for kbd, see D ii, 2, with galliard D ii, 5; arr. P. Philips for consort a 5, *Lbl* Egerton 3665, with a different galliard]
La fantasia (? 2p. Tow Trebels), a 5, *Lbl* (possibly an untexted version of an italianate vocal piece, see Strahle, 1990 and 1991)
Sacred End Pavin, lute, *NL-Lt*, Thysius; Reading, Berkshire County Record Office, Trumbull; R. Spencer's private collection, Woodford Green, Essex, Braye lutebook; attrib. Morley in P. Rosseter: Lessons for Consort (London, 1609), anon. in other sources

ARRANGEMENTS

attributions of originals, some conjectural, in parentheses; see B for conjectural attributions of arrangements

The First Booke of Consort Lessons, made by divers exquisite Authors, for 6 Instruments to play together, the Treble Lute, the Pandora, the Cittern, the Base-Violl, the Flute & Treble Violl (1599, corrected and enlarged 2/1611; both inc.); B: The Quadro Pavin (R. Alison); Galliard to the Quadro Pavin (Alison); De la Tromba pavin; Captaine Pipers Pavin (J. Dowland); Galliard to Captaine Pipers Pavin (Dowland); Galliard, can shee excuse (Dowland); Lacrimae Pavin (Dowland); Phillips Pavin (P. Philips); Galliard to Phillips Pavin (Philips); The Frog Galliard (Dowland); Allison's Knell (Alison); Goe from my window (Alison); In Nomine Pavin (? N. Strogers)
My Lord of Oxenfords Maske; Monsieurs Almaine; Michell's Galliard; Joyne hands (Morley, reworking of See, see myne owne sweet jewel, 1593); Ballowe; O Mistresse mine; Sola soletta (G.

Conversi, Canzoni, 1572); Lavolto; La Coranto; The Lord Souches Maske (? G. Farnaby); The Batchelars delight (Alison) (1611 edn); Responce Pavin (Alison) (1611 edn only)

EDITIONS

Canzonets or Little Short Songs to Foure Voyces: celected out of the Best and Approved Italian Authors (1597); ed. in Murphy

Madrigals to Five Voyces: celected out of the Best Approved Italian Authors (1598); ed. in Murphy

Madrigales: the Triumphes of Oriana to 5 and 6 voices (1601[16]) [in 2/1601 Kirbye's piece appears with text With angel's face and brightness]; ed. W. Hawes (London, 1814); EM

WRITINGS

A Plaine and Easie Introduction to Practicall Musicke (1597/*R*); ed. R.A. Harman (London, 1952, 2/1963/*R*); H

BIBLIOGRAPHY

BDECM; KermanEM

O. Becker: *Die englischen Madrigalisten William Byrd, Thomas Morley und John Dowland* (Leipzig, 1901)

E.H. Fellowes: *English Madrigal Verse, 1588–1632* (Oxford, 1920, enlarged 3/1967 by F.W. Sternfeld and D. Greer)

E.H. Fellowes: *The English Madrigal Composers* (Oxford, 1921, 2/1948/*R*)

E.H. Fellowes: *The English Madrigal* (London, 1925/*R*)

P. Warlock: *The English Ayre* (London, 1926/*R*)

M. Dowling: 'The Printing of John Dowland's Second Book of Ayres', *The Library*, 4th ser., xii (1932), 365–80

J. Pulver: 'The English Theorists, XIII: Thomas Morley', *MT*, lxxvi (1935), 411–14

B. Pattison: 'Notes on Early Music Printing', *The Library*, 4th ser., xix (1938–9), 389–421

H.E. Bush: 'The Recognition of Chordal Formation in Early Music Theorists', *MQ*, xxxii (1946)

R.T. Dart: 'Morley's Consort Lessons of 1599', *PRMA*, lxxiv (1947–8)

A. Obertello: *Madrigali italiani in Inghilterra* (Milan, 1949)

J.R. King: *An Aesthetic and Musical Analysis of the Madrigals of Thomas Morley* (diss., U. of Toronto, 1950)

R. Stevenson: 'Thomas Morley's "Plaine and Easie" Introduction to the Modes', *MD*, vi (1952), 177–84

J. Kerman: 'Morley and the "Triumphs of Oriana" ', *ML*, xxxiv (1953), 185–91

D. Arnold: 'Croce and the English Madrigal', *ML*, xxxv (1954), 309

E.D. Mackerness: *The English Musical Sensibility: Studies in Representative Literary Discussions and Periodical Criticism from T. Morley (1557–1603?) to W.J. Turner (1899–1946)* (diss., U. of Manchester, 1954)

J.E. Uhler: 'Thomas Morley's Madrigals for Four Voices', *ML*, xxxvi (1955), 313–30

D. Arnold: 'Gastoldi and the English Ballett', *MMR*, lxxxvi (1956), 44–52

D. Brown: 'Thomas Morley and the Catholics: Some Speculations', *MMR*, lxxxix (1959), 53–61

T. Dart: 'Morley and the Catholics: Some Further Speculations', ibid., 89–92

R.C. Strong: 'Queen Elizabeth I as Oriana', *Studies in the Renaissance*, vi (1959), 251–60

F.B. Zimmerman: 'Italian and English Traits in the Music of Thomas Morley', *AnM*, xiv (1959), 29–37

T. Dart: 'A Suppressed Dedication for Morley's Four-Part Madrigals of 1594', *Transactions of the Cambridge Bibliographical Society*, iii (1959–63), 401–5

D. Brown: 'The Styles and Chronology of Thomas Morley's Motets', *ML*, xli (1960), 216–22

E. Doughtie: 'Robert Southwell and Morley's *First Booke of Ayres*', *LSJ*, iv (1962), 28–30

R. Spencer: 'Two Missing Lute Parts for Morley's Consort Lessons', ibid., 31 only

C.A. Murphy: *Thomas Morley Editions of Italian Canzonets and Madrigals, 1597–1598* (Tallahassee, FL, 1964)

I. Harwood: 'Rosseter's *Lessons for Consort* of 1609', *LSJ*, vii (1965), 15

W. Shaw: 'Thomas Morley of Norwich', *MT*, cvi (1965), 669–73

D. Greer: 'The Lute Songs of Thomas Morley', *LSJ*, viii (1966), 25–37

P. Jenkins: *The Life and Works of Thomas Morley* (diss., U. of Aberystwyth, 1966)

P.J. Seng: *The Vocal Songs in the Plays of Shakespeare* (Cambridge, MA, 1967) [incl. complete bibliography of Morley-Shakespeare literature]

R. Illing: 'Barley's Pocket Edition of Est's Metrical Psalter', *ML*, xlix (1968), 219–23

L. Pike: ' "Gaude Maria virgo": Morley or Philips?', *ML*, l (1969), 127–35

L.M. Ruff and D.A. Wilson: 'The Madrigal, the Lute Song and Elizabethan Politics', *Past and Present*, xliv (1969), 3

J. Buttrey: 'Music for Elizabeth I', *Records and Recordings*, xiii/7 (1970), 15

L.M. Ruff: 'The Social Significance of the 17th–Century English Music Treatises', *The Consort*, no.26 (1970), 412–22

R.J. McGrady: 'Thomas Morley's *First Booke of Ayres*', *MR*, xxxiii (1972), 171–6

W.A. Edwards: *The Sources of Elizabethan Consort Music* (diss., U. of Cambridge, 1974)

G.H. Nutting: 'Cadence in Late-Renaissance Music', *MMA*, viii (1975), 32–55

D.W. Krummel: *English Music Printing 1553–1700* (London, 1975)

J.P. Baldwin: *The Latin Church Music of Thomas Morley* (diss., U. of Cincinnati, 1976)

N. Nordstrom: 'The English Lute Duet and the Consort Lesson', *LSJ*, xviii (1976), 3

G.H. Nutting: 'Thomas Morley: Friend or Foe of the Absurd?', *Parergon*, xiv (1976), 32

R.H. Wells: 'Thomas Morley's *Fair in a Morn*', *LSJ*, xviii (1976), 37–42

M. Chibbett: 'Dedications in Morley's Printed Music', *RMARC*, no.13 (1977), 84–94

J.E. McCray: 'Canzonets of Thomas Morley', *Choral Journal*, xix/1 (1978), 28

R.H. Wells: 'A Setting of Astrophil and Stella by Morley', *EMc*, vi (1978), 230

G. Beechey: 'Morley's Church Music', *MT*, cxxii (1981), 625–9

D.C. Jacobson: *Some New Perspectives of Thomas Morley's Canzonets and Madrigals* (diss., California State U., 1981)

C. Thorpe-Davie: 'A Lost Morley Song Rediscovered', *EMc*, ix (1981), 338–9

C. Monson: *Voices and Viols in England, 1600–1650: the Sources and the Music* (Ann Arbor, 1982)

P. Phillips: '*Laboravi in gemitu meo*: Morley or Rogier?', *ML*, lxiii (1982), 85–90

M. Tsugami: *Madrigalism in the English Madrigal: Importation and Transformation* (diss., U. of Tokyo, 1983)

M.W. Foster: *The Vocal Music of Thomas Morley (c.1557–c.1602): A Critical and Stylistic Study* (diss., U. of Southampton, 1986)

S. Klootz: 'William Shakespeare und Thomas Morley im Goldenen Zeitalter der Musik: Historische Koordinaten zu ihren Schaffen', *BMw*, xxxi (1989), 24–38

J.A. Irving: 'Thomas Tomkins's Copy of Morley's *A Plain and Easy Introduction to Practical Music*', *ML*, lxxi (1990), 483–93

G. Strahle: 'Two Five-Part Consort Works by Morley, Newly Edited', *Miscellanea musicologica*, xvii (1990), 40–53

G. Strahle: 'Morley's *La Fantasia*: For Voices No Viols', *SMA*, xxv (1991), 19–31

C.A. Monson: '"Throughout all generations": Imitations of Influence in the Short Service Styles of Tallis, Byrd, and Morley', *Byrd Studies*, ed. A.M. Brown and R. Turbet (Cambridge, 1992), 83–111

J.A. Irving: 'Morley's Keyboard Music', *ML*, lxxv (1994), 333–43

M. Rebmann: *Zur Modusbehandlung im Thomas Morleys Vokalwerk* (Frankfurt, 1994)

D.B. Collins: 'Thomas Tomkin's Canonic Additions to Thomas Morley's *A Plaine and Easie Introduction to Practical Musicke*', *ML*, lxxvi (1995), 345–55

D.C. Jacobson: 'Thomas Morley and the Italian Madrigal Tradition: a New Perspective', *JM*, xiv (1996), 80–91

J.L. Smith: 'The Hidden Editions of Thomas East', *Notes*, liii (1997), 1059–91

PHILIP BRETT (with TESSA MURRAY, bibliography)

Morley, William (*d* London, 29 Oct 1721). English composer. On 17 July 1713 he took the Oxford degree of BMus along with John Isham. Both appear to have been subordinate colleagues of William Croft, who, together with Pepusch, took his doctorate a week earlier. Having been a supernumerary Gentleman of the Chapel Royal

since January 1712, Morley was formally sworn in on 8 August 1715, when, with royal approval, another four singers were added to the establishment. He is remembered because of the faint interest attaching to his putative authorship of an early instance of the Anglican double chant. Boyce's *Cathedral Music* (1760–73; ii, 306) includes an anonymous double chant in D minor, which Joseph Warren in his edition of Boyce (1849; iii, 471) attributed to William Morley without naming his authority and with an inaccurate biographical note (ibid., 31). The source of the chant given by Boyce has not been discovered; it appeared in *Cathedral Chants* (ed. A. Bennett and W. Marshall, London, 1829), where it was 'said to be' by Thomas Morley but 'more probably' by William Morley. Morley collaborated with Isham in composing *A Collection of New Songs* (London, 1706), to which he contributed six pieces; his most substantial work, however, is the ode in honour of Queen Anne, *Let the shrill trumpet's loud alarms* (score and parts in *GB-Ob*), which probably was his BMus exercise.

BIBLIOGRAPHY

AshbeeR, ii, v
E.F. Rimbault: *The Old Cheque-Book, or Book of Remembrance of the Chapel Royal* (London, 1872/*R*)
T. Trowles: *The Musical Ode in Britain c.1670–1800* (diss., U. of Oxford, 1992)
D. Hunter: *Opera and Song Books Published in England, 1703–1726: a Descriptive Bibliography* (London, 1996)

WATKINS SHAW/H. DIACK JOHNSTONE

Morley College. London college of adult education. *See* LONDON (i), §VIII, 4.

Morley-Pegge, Reginald (Frederick) (*b* London, 17 Jan 1890; *d* Cobham, Surrey, 1 June 1972). English horn player and scholar. His aptitude for brass instruments revealed itself during his schooldays, and at 21 he entered the Paris Conservatoire, taking the conducting class and studying under Brémond, who had revived the teaching of valve-horn there in 1896. Though trained on the French valved instrument, to which he remained faithful until quite late in life, Morley-Pegge became an acknowledged master of hand-horn technique, which he regarded as indispensable. During a long career he played in many leading orchestras in Paris and elsewhere; the style and integrity of his playing were much admired. In his Paris days Morley-Pegge recatalogued and photographed the wind instruments of the Conservatoire collection. He was a founder-member of the Galpin Society and contributor to its journal, but his main contribution to scholarship was *The French Horn* (London, 1960, 2/1973); his profound knowledge of the literature and history of his instrument commanded world-wide respect.

PHILIP BATE

Mormon Church, music of the. *See* CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS, MUSIC OF THE.

Mornable [de Mornable], **Antoine** [Anthoine] (*b* ?*c*1515; *fl* 1530–53). French composer. He was active in Paris. After serving as a chorister at the Ste Chapelle until his voice broke, he was educated at the expense of the canons there between December 1530 and December 1532. His first works were printed by Attaingnant in 1534; the same publisher issued a volume of 25 Latin motets and a book of 17 French psalms in 1546. Both volumes refer to the composer as 'de Mornable', but this form is not found in subsequent anthologies. The title-page of the motets designates him 'most learned musician', but the book of psalms specifies that he was *maître de chapelle* and valet to Count Guy XVII of Laval, a Protestant sympathizer.

Mornable also wrote 43 chansons which were published in collections, mostly by Attaingnant, between 1538 and 1553. The majority are courtly pieces in the style of Claudin de Sermisy and show Mornable's penchant for setting *épigrammes*. An increasing preference for homophony, already illustrated in the psalms of 1546, can be seen in the two *airs* of 1553, *Je ne me confesseray point* and *Je ne sçay que c'est qu'il me fault*, both of which contrast sections in duple and triple metre with great charm.

WORKS

Motetorum musicalium, liber primus, 5, 6, 8vv (Paris, 1546)
Livre second contenant XVII pseaulmes de David, 4vv (Paris, 1546)
Magnificat [primi toni], 4vv, 1534^{7}, ed. A. Smijers, *Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535*, v (Paris, 1960)
3 motets, 3–6vv, in 1534^{9}, 1539^{10}
43 chansons, most 4vv, in 1538^{11}, 1538^{14}, 1538^{15}, 1540^{14}, 1542^{13}, 1542^{14-15}, 1543^{11-12}, 1544^{7-8}, 1545^{7}, 1545^{8}, 1546^{7}, 1546^{12}, 1547^{11}, 1549^{19}, 1549^{20}, 1549^{22}, 1553^{20}; 8 ed. in SCC, xxiv; xxvii (1992–3)

For full titles of pieces printed by Attaingnant, see D. Heartz: *Pierre Attaingnant: Royal Printer of Music* (Berkeley, 1969)

BIBLIOGRAPHY

BrenetM
P. Pidoux: 'Les Psaumes d'Antoine de Mornable, Guillaume Morlaye et Pierre Certon (1546, 1554, 1555): étude comparative', *AnnM*, v (1957), 179–98

FRANK DOBBINS

Mornington, Garret Wesley, 1st Earl of (*b* Dublin, 19 July 1735; *d* Kensington, 22 May 1781). Irish composer. His father, Richard Colley (Cowley) (*c*1690–1758), came from an established family of Anglo-Irish landowners, and changed his surname to Wesley on being made heir of Dangan Castle by a distant cousin, Garret Wesley. He named his son after his benefactor. (The surname was not changed to Wellesley until after the death of the 1st Earl.) The father was created Baron Mornington in 1746, and on his death on 31 January 1758 the son inherited the barony. He was created Earl of Mornington and Viscount Wellesley on 2 October 1760: it is said that he owed this honour to his musical talent, which had gained him the favour of George III. His second son was the great Duke of Wellington, who was a talented violinist in his youth, but deliberately broke his fiddle when he thought it might distract him from his career. There is no evidence to connect this family with that of John Wesley.

Mornington's father 'played well (for a gentleman) on the violin', and the boy showed a precocity which attracted the notice of Daines Barrington, who later compared him with Mozart, Samuel Wesley and Crotch. In 1748 Mrs Delany wrote:

> My godson, Master Wesley, is a most extraordinary boy; ... he is a very good scholar, and whatever study he undertakes he masters it most surprisingly. He began with the fiddle last year, he now plays everything at sight; he understands fortification, building of ships, and has more knowledge than I ever met with in one so young.

He also demonstrated early ability in playing the organ and the harpsichord, and in composition. He entered Trinity College, Dublin, in 1751, graduating BA in 1754 and MA in 1757. In the latter year he founded an amateur musical society in Dublin called the Academy of Music which became well known for its charitable concerts. He was also elected to the Irish House of Commons as member for Trim, but left the following year to take his

father's place in the House of Lords. In 1764 he was made MusD and elected the first professor of music in the University of Dublin, a post he retained until 1774. The latter part of his life was spent mostly in London.

As a composer Mornington is known chiefly for his glees, most of which were first published posthumously in collections. The Catch Club of London awarded him prizes in 1776, 1777 and 1779, the last for *Here in cool grot*, which became his most popular piece. His glees are among the most smoothly melodious of their period: two of the best are *Come, fairest nymph* and *When for the world's repose my Chloe sleeps*. Mornington also wrote three madrigals, which show at least a superficial connection with the Elizabethan madrigal. All his part-songs show a due sensitivity to word-setting, though their phrase structure is influenced by that of instrumental music.

Among the unpublished music is a cantata, *Caractacus*, to a text by William Mason. The statement that he wrote cathedral music for St Patrick's Cathedral, Dublin, and that it is preserved there, is found in earlier editions of *Grove* and other reference books, but seems to be a myth (see Bumpus, p.113). His double chant is the only composition still in regular use, but in a debased form; the original version (ibid., p.92) is in its cool serenity among the best of Anglican chants.

WORKS

19 glees, 10 catches, 3 madrigals, 1 ode; the glees and madrigals were published collectively, ed. H.R. Bishop (London, 1846)
Caractacus (cant., W. Mason), *IRL-Dtc*; Venite, *Dtc*; chants
March as performed at the installation of ... the Duke of Bedford, pf (Dublin, *c*1770)

BIBLIOGRAPHY

D. Barrington: *Miscellanies* (London, 1781), 317ff
G.E. C[okayne]: *The Complete Peerage* (London, 1887–98, 3/1982), ix, 235–6
J.S. Bumpus: 'Irish Church Composers and the Irish Cathedrals, I', *PMA*, xxvi (1899–1900), 90–159
E. Longford: *Wellington*, i: *The Years of the Sword* (London, 1969)

NICHOLAS TEMPERLEY

Moro [da Viadana], **Giacomo** [Mori da Viadana, Jacobi] (*b* Viadana, nr Mantua; *fl* 1581–1610). Italian composer. He may have been a Servite monk. According to title-pages he worked in Viadana in 1581, in Bologna in 1599 and in Fivizzano, near Carrara, in 1604. His two earliest volumes were secular (canzonets and madrigals respectively), and he then produced two collections for liturgical rites, Vespers and the Office of the Dead. He is better known, however, for the collections of *Concerti ecclesiastici* that appeared after the turn of the 17th century, in which he followed close upon the heels of Viadana (a colleague from the same town) in experimenting with the new concertato style for a small number of voices with indispensable basso continuo. His 1604 collection is a particularly practical compendium including a *Magnificat*, Compline music, a mass on Giovanni Gabrieli's *Lieto godea*, a Litany of the Santa Casa, Loreto, and some motets, all for double choir, as well as in a more up-to-date style pieces for one to four voices and organ (these include a *Magnificat* too, for two voices); there are also two four-part canzonas for instruments.

WORKS

all published in Venice except anthologies

Canzonette alla napoletana primo libro, 3vv, con un dialogo e 2 canzonette, 4vv (1581)
Gli encomi musicali, 4–5vv (1585)
Psalmi ad vespertinas omnium solemnitatum horas, Beataeque Virginis canticum, 5vv (1595)
Officium et missa defunctorum, 8vv (1599)
Concerti ecclesiastici ... si contengono mottetti, Magnificat, e falsibordoni, 1–8vv, alcuni ... vv/insts, 1 Compieta, 8vv, con le sue antiphone della Beate Virgine, messa, 8vv, litanie che si cantano nella Santa Casa di Loreto, 8vv, canzoni, a 4, insts, bc, op.8 (1604; rev. 2/1613, 1–4vv, bc (org))
Secondo libro de concerti, 1–4vv, con il suo basso generale per l'organo, op.9 (1607)
Libro terzo de' concerti ecclesiastici ... contengono motetti e Magnificat, 1–4vv, con alcune canzonette alla francesa, 3–4vv, bc, op.10 (1607)
Quarto libro de' concerti ecclesiastici, 1–4vv, bc (org) (1610)
Sacrarum cantionum, mentioned in *EitnerQ*
19 motets in 1616², 1621², 1622², 1623², 1627¹, 1627², 1638⁵; 1 motet, 8vv, *D-Bsb*
1 madrigal in 1588¹⁴

JEROME ROCHE

Moro, Il. *See* RATTI, BARTOLOMEO.

Morocco, Kingdom of (Arab. Mamlaka al-Maghrebia). Country in north-west Africa. It lies in the north-west corner of the continent, flanked by the Atlantic ocean and the Mediterranean. Four mountain ranges – the Rif, Middle-Atlas, High-Atlas and Anti-Atlas – divide the kingdom into distinct ecological and cultural zones. These include the different mountain regions themselves, the fertile plains of the Atlantic coast, dry steppe to the east of the Middle-Atlas, and the Sahara desert to the south and east of the High- and Anti-Atlas. This geographical position and topological variety have contributed to great cultural diversity. Many Moroccan musical styles and areas, including the Rif mountains, the Jbala region north of Fez and the desert region of the deep south, have yet to be studied in depth.

I. Introduction

The many varieties of Moroccan music draw on several separate musical cultures from the Middle East, Africa and southern Europe. The indigenous Berber peoples, who have inhabited North Africa for at least 2500 years, are generally divided into three groups: Tarifit-speakers (in the Rif mountains), Tamazight-speakers (Middle-Atlas) and Tashlhit-speakers (High-Atlas, Anti-Atlas and the desert beyond). Half the Moroccan population speaks some variety of Berber.

Arabs moved into Morocco from the first wave of Muslim expansion in the 7th century CE onwards; large-scale migration of eastern Arabs occurred in the 11th century. Arabs settled in the cities and plains, eventually becoming the dominant political and economic force in the country. Almost all Berbers converted to Islam and either assimilated themselves into Arab society or withdrew into the mountains. Moroccan culture was influenced by the Muslim courts of medieval Spain (8th–15th centuries), especially when Muslim and Jewish refugees left Spain under pressure from Catholic armies. Since the 10th century, sub-Saharan African musical practices have been brought by merchants, mercenaries, slaves and students of Islam. During the 20th century, music conservatories and the media gave prominence to both contemporary Middle Eastern Arab music and European and American art and popular music. These different musical cultures have influenced each other in various ways.



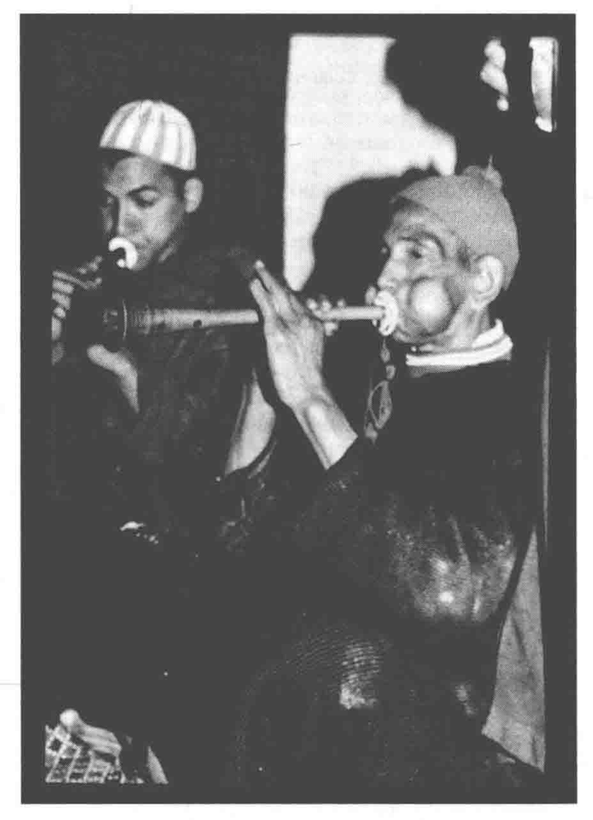
1. *Bendīr (frame drum) player, Ouzad*

Within Moroccan music, an important general distinction exists between individual and communal styles. This operates on a continuum, ranging from a solo performer at one end to ensembles with 200 singers at the other. The key difference between the two lies in the relationship of performers to audience. In communal performance most or all members of the assembled gathering are participants in the music-making, as in the early part of a Sufi meeting or at a wedding in the High-Atlas. When specialists perform, on the other hand, a distinct gap between audience and performer is defined by the musician's greater technical ability and (usually) the audience's higher social and economic standing.

Specialist and communal musics generally emphasize different types of instruments. The *bendīr* (frame drum; fig.1) or *ta'rija* (small, hourglass-shaped hand drum) may be played by male or female amateurs or professionals, depending on the context. Melodic instruments are usually the province of male specialists; some, such as the *ghaiṭa* (*ghayṭa*; a double-reed aerophone) or the *ribāb* (*rabāb*; the monochord fiddle of the Ishlhin) are played almost exclusively by professionals, usually from hereditary lineages (fig.2).

Under the French protectorate (1912–56), and even more after Independence, social and economic changes have strengthened the tendency toward specialization and improved the prospects for professionalism. Labour migration to Europe, urbanization within Morocco and the democratization of education led to a depletion of the pool of competent communal musicians. At the same time, the continuing shift to a cash economy has made full-time professionalism a feasible alternative for many performers. Furthermore, music is strongly supported by the state, through conservatories, festivals and radio and television; state support stems in part from administrators' realization that music is a powerful tool for forging national identity, articulating political ideas, and promoting tourism, and in part because King Hassan II (1929–99) was himself an ardent patron of music. The government's sponsorship of folklore troupes, as a device for promoting tourism, inspiring national pride and advertising Moroccan culture abroad, has created a need for specialized cadres of (formerly) communal musicians.

The great majority of Moroccans are Muslims, some of whom object to the performance of music on religious grounds. Although music itself is not directly condemned in the Qur'an or the sayings of the Prophet, some types of popular song are connected to gambling, prostitution and the drinking of alcohol, all of which are forbidden to Muslims. Attitudes vary widely, however, and in certain areas of the Middle-Atlas and the Jbala mountains music-making may be the principal economic activity of an entire village.



2. *Ghaiṭa (double-reed aerophone) player, Marrakesh*

II. Main musical traditions

1. Specialist music: (i) Andalusian music (*al-'alā al-andalusiyya*) (ii) *Malḥūn* (iii) *Shikhāt* (iv) *Rwais* and *imdyazn*. 2. Communal music. 3. Religious music: (i) Call to prayer and Qur'anic recitation (ii) Religious associations (*ṭarīqa*) (iii) Gnawa.

1. SPECIALIST MUSIC.

(i) Andalusian music (al-'alā al-andalusiyya). The origins of Moroccan Andalusian music can be traced to southern Spain, where Muslim courts flourished from the 8th to the 15th centuries. Mutual influences between Spain and Morocco are apparent in the music itself and in documents such as the 13th-century *Cantigas de Santa Maria*. (*See also* ARAB MUSIC §I, 3(iv) and 4(iii).)

Al-'alā al-andalusiyya sounds quite unlike eastern styles of Arab art music (Egypt or Syria) but shares many features, including instrumentation, terminology and organization. Before the 19th century, the ensemble probably consisted of a small group of instruments of contrasting sonority. The *rbab* (*rabāb*; a boat-shaped bowed lute with two heavy strings) sketched the principal points of the melody. One or two plucked lutes, an *'ūd ramal* (small, four-string lute) or *gunibrī* (a three-string semi-spiked lute with a hollowed-out, teardrop-shaped body), provided embellishment in a higher register. The *ṭār* (a small tambourine about 15 cm in diameter) controlled the rhythm and tempo. By at least the 19th century, the *kamanja* (a European violin or viola) was added to the ensemble. The Egyptian *'ūd* (a larger lute with six courses) began to join, and then replace, the *'ūd ramal*.

In the 20th century, under the influence of both European and Egyptian orchestras, the number of instruments grew to as many as a dozen violins and violas and three or four *'ūd*. Some ensembles have added cellos, *nāy* (end-blown reed flute), piano or saxophone. A *derbuga* (*darabukka*, a goblet-shaped drum) usually supplements the more delicate sound of the *ṭār*. A single *rbab* remains the theoretical heart of the ensemble, often played by the leader himself, but the sound is largely drowned out by the rest of the instruments. The *rbab* is currently falling into disuse. The instrumentalists sing in a heterophonic chorus, but a vocal specialist may sing *inshād* (unmeasured vocal solo). Ensembles for radio and television may have a separate chorus.

The foundation of the Andalusian school of music is generally attributed to ZIRYĀB ('Alī ibn Nāfi'), a freed Persian slave, who came to the court of 'Abd al-Raḥmān II in Cordoba from Baghdad in 822. He became a celebrated courtier and advocate for a musical doctrine of humours. Ziryāb proposed a system of 24 modes, one for each hour of the day and each endowed by nature with temporal, seasonal and emotional characteristics (*see* ARAB MUSIC, §I, 3(i)). These provided the framework for *al-'alā al-andalusiyya*. The music is based on two forms of Arabic poetry, the MUWASHSHAḤ and ZAJAL developed in Spain in the 11th and 12th centuries. These represented a dramatic departure from the classical QAṢĪDA, which had dominated Arabic poetry for 500 years. The *muwashshaḥ* maintained the *qaṣīda* distich line form, but its basic unit became the stanza, as varying lines were organized into strophic patterns (seven-line *AABBBAA* or sometimes truncated, five-line *BBBAA*). In *zajal*, poets took even greater liberties with metre and line form, and they expressed themselves in colloquial rather than classical Arabic.

Muwashshaḥāt and *zajal* serve as testimony to the ecumenical spirit that prevailed in Muslim Andalusia. Both forms were clearly influenced by indigenous forms of Iberian poetry and some even included a closing couplet in medieval Latin (Romance). The earliest manuscripts of the new forms are transliterated in Hebrew. Jewish musicians continued to be active practitioners of the Andalusian tradition in both sacred and secular contexts. They sang in both Arabic and Hebrew, sometimes alongside Muslim musicians, or in exclusively Jewish groups (most notably, the *a cappella* ensembles in the synagogue). The major cities of Muslim Spain had variant and competing styles, which were spread through emigration to different cities in North Africa.

The present repertory of *al-'alā al-andalusiyya* in Morocco is based primarily on a compilation of song texts collected in the late 18th century by Muḥammad ibn al-Ḥasan al-Ḥayk, a musician from Tetuan. Al-Ḥayk organized the material in 11 *nūbāt* (from Arabic NAWBA: 'turn'), each identified by its predominant musical mode (*ṭab'*, pl. *ṭubū'*, lit. 'natural, natural endowment'). The compilation includes songs in 26 different *ṭubū'*; al-Ḥayk simply included those *ṭubū'* with a small number of songs in the suite of a related mode, with similar emotional and temporal associations.

Many Moroccan and Middle Eastern modes have similar names and general scale structures, but the systematic use of microtonal intervals typical of the Middle East does not play an important role in Andalusian music. Many Andalusian musicians and conservatory teachers now maintain that the background scale is in effect twelve-tone and equally-tempered, and that the *ṭubū'* themselves correspond to Western major and minor scales or church modes. It is often difficult to find acoustic reasons for the modal classification of the *nūbāt*. *Ramal l-Maya* and *Isbihān*, for example, have an identical scale structure and share at least one melody.

A *nūba* is divided into a series of five large sections, each in a different rhythmic mode. These movements (*miyāzin*, sing. *mīzān*) are subdivided into a slow beginning (*muwassa'*), an accelerating transitional passage (*mahzūz* or *qantra*) and a rapid final section (*inṣirāf*). By the end, the tempo may be more than double the original speed.

The *nūbāt* in al-Ḥayk's compilation are much too long to be played comfortably in one sitting. In a series of recordings of the complete repertory, issued by the government, each *nūba* takes up six CDs. Rather than taking excerpts from the five *miyāzin* (as is the practice in Algeria) Moroccan musicians have tended to play continuously through a single movement, or sometimes parts of two. However, in recent years some performers, such as Massano Tazi, have experimented with taking short segments from each *mīzān* to make a more varied compound form.

A performance generally begins with a *bughia* or *mshelia*, a short prelude in free rhythm, played by the entire orchestra (with individual improvisatory flourishes) to establish the character of the mode. This is followed by a *tushia* (pl. *tuwāshī*), a measured orchestral overture, usually about five minutes in length. *Tuwāshī* are also used as instrumental interludes during the performance of some *nūbāt*. The performance may also include unmeasured, solo instrumental improvisation (*taqsīm*) and its vocal equivalent (*mūwwāl* or *bitein*), both to

demonstrate the virtuosity of the musicians and to separate the sections of the *mīzān*.

Royal patronage of Andalusian music continued into the 20th century. During the reign of Sultan Mūlay 'Abd al-'Azīz, a military conservatory was founded under the direction of 'Umar Ja'īdī. Later, during the French Protectorate, civilian conservatories were founded, both for western European art music and for Andalusian music (begun by Alexis Chottin in 1930 as a 'laboratory' for the study of Moroccan music). Initially, there were music schools only in the largest cities, such as Rabat, Casablanca, Meknes and (particularly in the case of Andalusian music) Fez and Tetouan. In the years since independence (1956), and particularly since the 1970s, there has been a proliferation of conservatories in smaller towns such as Taza and Qsar el-Kebir, which had not historically been centres of Andalusian music.

Royal patronage has also taken the form of broadcasting on radio and television, which serves both as a way to support the musicians and as a way of invoking the majesty of the dynasty (even if it does not reach directly back to Andalusia).

Andalusian music is often used as a filler between programmes, and it is also broadcast during the last hour leading up to the breaking of the fast during Ramadan. During the period of mourning following the death of King Hassan II, Andalusian music and *malḥūn* (see below) were the first musical forms introduced on the radio after several days of Qur'anic recitation.

(ii) Malḥūn. *Malḥūn*, an urban song style closely associated with Andalusian music, is thought to have originated in the Tafilalet, a chain of oases south of the Atlas mountains. Originally practised primarily by artisans and merchants, *malḥūn* is distinguished by the colloquial, but archaic and learned dialect of its long texts. The song is strophic in form, often with a choral refrain (*lazima* or *harba*); each strophe has a complex rhyme scheme, sometimes modelled on the *muwashshaḥ*. *Malḥūn* uses melodies of limited range. The basic metre is 2/4, although in certain sections 5/8 or 6/8 may be introduced. The song is delivered in an understated, almost conversational fashion, but the shifting accents and tight word-play requires a nimble tongue. In the early 1960s *malḥūn* had fallen out of favour with its traditional audience, the urban middle class. Later in the decade, however, a wave of cultural nationalism sparked interest in the form among intellectuals. Their work attracted people in the theatre and, eventually, a new form of urban popular music developed.

The text of *malḥūn* is known as *qaṣīda* (pl. *qaṣā'id*). The poems share many features with the classical Arabic form, including its monorhyme and monometric pattern; under the influence of the *muwashshaḥ* some formal complexity may be introduced. A number of poems have a ternary, or even a quinquinary line form, and lines are usually grouped in stanzas of four to ten lines. Sometimes the monorhyme changes from stanza to stanza. There is almost always a choral refrain consisting of the first line or two of text. A short introductory text (*serraba*), sung to a quick 5/8 metre, is sometimes added and many *qaṣā'id* add three lines of call and response (*nā'ūra*: 'waterwheel') to the beginning of later stanzas. In the last stanza, the singer may include a metric modulation from 2/4 to 6/8 (more rarely 5/8) leading into the final refrain, which is repeated several times at a rapidly accelerating tempo. The singer may also modulate the melody from stanza to stanza, usually by raising the pitch level by one scale degree. Where two or more *qaṣā'id* share the same metric pattern and melody, two soloists may alternate stanzas, each singing from a different text.

(iii) Shikhāt. Across the central belt of the country (from the eastern Middle-Atlas to the Atlantic plains) women are a dominant force in professional music. They are known as *shikhāt* (sing. *shikha*, 'venerable woman', masculine *shikh*), a pseudo-honorific applied to many professional performers. Both Arab and Berber *shikhāt* are accompanied by a small ensemble of male musicians on *kamanja* (or European violin or viola played vertically on the knee), *gunibrī* (a three- or four-string plucked lute) and *bendīr* (a round frame drum). The female singer-dancers range in number from four to more than a dozen and generally carry small hand drums (*ta'arija*) with which they punctuate their phrases and play polyrhythmic interludes. The women perform standing in a line or a circle, swaying gently and moving slowly as a group while they sing. The end of each song, or suite of songs, leads into a faster instrumental section in which the women dance solo or in pairs.

Shikhāt are widely regarded to be prostitutes since they perform in public before men but are not dependent on any single man for love or money. Their male accompanists act as managers and agents for the group and may also train the women and provide them with new texts and melodies. Nevertheless, a well-known female singer, such as HAJIA HAMDAOUIA, can have the dominant voice in group decisions and performances, and some women compose or improvise their own songs.

However, there are differences between the Arabic-speaking plains musicians and the Berber-speaking mountain musicians. The Berber songs (*izlan*) are more tightly coordinated and group-oriented. The Middle-Atlas women generally sing in heterophonic unison to a more pronounced, steady beat. The women of the plains sing *al-'aita* songs, passing the solo lead as they tire or want to add comment. Middle-Atlas Berbers often sing their popular songs in Arabic to reach a wider audience. Over the past 25 years, male and female performers, such as Rouicha Mohamed and Najat Atabou, have achieved national and international recognition.

(iv) Rwais and imdyazn. Berber-speaking peoples in both the Middle-Atlas (Imazighen) and the High-Atlas (Ishlhin) have groups of itinerant musicians who are entertainers and bearers of news and moral lessons. In the past, musicians travelled between villages and markets around harvest time. They played for small donations or hoped to be invited to weddings, rewarded for their services with food and lodging, or perhaps a small payment in kind.

In the Middle-Atlas, these musicians are known as *imdyazn*. Although their poetry is one of high seriousness, the group includes a clown (*bughānim*) who also plays the *zamr* (*mizmār*; a double-clarinet) or *talawat* (end-blown flute). Two other musicians respond to the lead singer (*amdyaz*) and accompany him on a large round frame drum, about 50–60 cm in diameter, known as *bendīr* in Arabic and *allun* in Tamazight. Occasionally a violin or viola may also be included in the ensemble.

In the High-Atlas, professional musicians are called *rwais* (sing. *ra'īs*, 'leader, president'); an analogous term,

shikh, is used among some Arabic-speakers and Middle-Atlas Berbers. While the Middle-Atlas Imazighen use long, flowing diatonic melodies with microtonal intervals and an ambitus of a 5th or less, the High-Atlas Ishlhin people use more angular pentatonic tunes covering a range of an octave and a half.

The most characteristic instrument of the *rwais* is the *ribāb*, a monochord spike fiddle with an oblique string and a rounded frame body, covered with skin on both sides. Like the Middle Eastern *rabāba*, it was probably originally a soloist's instrument, complementing the voice and punctuating long narrative songs. Al-Ḥajj Bel'aid (*c*1875–*c*1945) is credited as one of the first to create an ensemble combining the *ribāb* with the *lotar* (a three- or four-string, semi-spiked plucked lute with a skin-covered, bowl-shaped body) and the *nāqūus* (a bell originally made of a copper tube, now usually made from a car's brake drum). In the past, *rwais* sometimes used a short end-blown flute (*tagwmamt*) and a frame drum to attract attention at the beginning of a performance in a market-place, but during the session of *amarg* (sung poetry) they used only the string instruments and *nāqūs*. Since the 1970s, some *rwais* have included drums (and occasionally an electric guitar) in imitation of other forms of popular music.

Both the *rwais* and the *imdyazn* performed song texts containing political, religious and moral commentary, as well as personal accounts of their own travels. They carried news from tribe to tribe and from the city to the country. They also served as musical mediators. In the 1930s their instrumental repertory included both bugle calls and the military version of Andalusian music called *khamsa u khamsīn*, which they had picked up during performances for Berber troops in their barracks. As well as performing in their own styles, they often join in the performance of local collective styles, such as *ahwash* in the High- and Anti-Atlas, and *ahidus* in the Middle-Atlas. The *rwais* insist that the best melodies come from the countryside; one of their reasons for travel is to pick up melodies from village celebrations or from workers in the fields. In turn, village musicians incorporate songs from the *rwais* into their local styles.

Since the 1930s some Berber professional musicians have expanded their range to reach Berber-speakers settled in Holland, Belgium and, especially, France.

Professional musicians, particularly the *rwais*, have begun to settle in Moroccan cities like Marrakesh, Agadir and Casablanca, where there are substantial populations of Berber-speakers. There they can participate more easily in the cash economy, not only at weddings and other occasions, but also in restaurants and nightclubs, which provide steady work. In the countryside a good transportation network allows them to cover a wide range of territory as opportunities arise.

In performances in the mountains, the mixing of sexes was considered shameful. A group of *rwais* consisted only of men, although young apprentice dancers might dress in women's clothes and jewellery. In the 1930s, however, groups of *rwais* were hired to entertain in brothels maintained for the French protectorate troops, and they began to incorporate female singers and dancers (*raisat*) into their ensembles. Today *raisat* are a fixture in most groups, and some of the best-known singers are women.

2. Communal music. Communal music is particularly associated with the Berbers of the Atlas mountains, but rural Arabs and city-dwellers have their own forms as well. For example, the Jbala, Arabic-speaking peoples in the foothills of the western Rif mountains, have a line dance called *haidus*, whose name and style are reminiscent of the *ahidus* of the Middle-Atlas Berbers. Communal performances are usually made up of two antiphonal choirs of singers and dancers, accompanied by various drums, especially the *bendīr*. In the Souss valley and in the plains at the foot of the north slope of the High-Atlas, Arabs and their Arabic-speaking Berber neighbours combine small frame drums with long (40 cm), slim (10 cm) single-headed drums to play an intensely polyrhythmic form known as *l-unasa*, *hemwada* or *huwara*.

In the cities, impromptu ensembles are a frequent part of wedding celebrations, but there are more fixed urban communal forms. In Taroudant and Marrakesh, groups of women have their own style of *huwara*, and men celebrate 'Āshūrā (the 10th of Muharram, the first month of the Muslim calendar) by beating on *t'arij* (hourglass-shaped drums) and performing *daqqa*, which may last until dawn.

In the High-, Middle- and Anti-Atlas, communal song and dance is widely regarded as both the most serious and entertaining form of music. The ensemble consists of antiphonal choruses accompanied by frame drums, and sometimes other instruments. The *ahidus* form, in the Middle-Atlas, makes frequent use of asymmetrical metres, and the same narrow diatonic scales as the *imdyazn*. The *ahwash* form is sung to pentatonic melodies with, in most cases, duple or compound duple meters. Furthermore, while *ahwash* keeps males and females in separate lines (fig.3), facing each other or in concentric circles, an *ahidus* may mix the two, alternating males and females in the same line. *Ahwash* is the epitome of communal music, in terms of its size and its connection to place. Local style is considered – with pride – to be a marker of village or tribal identity. Melodies, rhythm, instrumentation and language all vary, as do the rules of participation. Sexual segregation is the norm throughout the High- and Anti-Atlas, but its nature differs even within a single valley. In one village men and women may perform separate dances at the same time, in the next only unmarried girls may be allowed to dance in separate lines with the men, while in a third, the female participants may be married women and divorcees.

The basis of the *ahwash* ensemble is the frame drum, found in a variety of different sizes, tunings and names, e.g. *allun*, *tallunt*, *tagwalt*, depending on the size of the instrument and the tribe of origin. High-Atlas frame drums are smaller in diameter (30–35 cm) and shallower than those of Middle-Atlas Berbers or Arabic-speaking Moroccans. The skins are stretched completely over the outside of the frame and stitched to the wood at the bottom. Snares and cymbals are rare. The *ahwash* drum choir includes from three to over 30 drummers, organized into parts. The largest group, usually comprising the least experienced musicians, lays down the basic beat, a second group plays a counter rhythm and a third (usually only one drummer) improvises against both on the tightest, sharpest drum. This stratification is clearest in the music of the central High-Atlas; further west the ensembles are smaller in size and the drums more uniform in timbre. An *ahwash* in the western High-Atlas may also include other instruments such as a short end-blown flute (*tagwmamt* or *tal'awadt*) and, particularly in the style called *taskiwin*,



3. Frame drums accompanying the ahwash dance for the Fête du Trone at Imlil in the High-Atlas

small single-headed and hourglass-shaped hand-drums (*agwal* or *tagwalt*).

A performance usually begins with improvised poetry, in an extended solo or a contest between two or more poets. Poets enjoy the literary or musical challenge, but may also debate issues of local politics. As the contest comes to a close, two large choruses, separate lines of men and women, take up a line of poetry in alternation. After several repetitions (during which a poet may shout out a new line to sing), the drum chorus enters, one or two players at a time, until the whole ensemble settles into a coherent rhythm. The tempo accelerates gradually for several minutes until the lead drummer takes the group into a 'pass' (*tizi*), a metric modulation from, usually, duple to compound duple metres. At the same time, the melody is shortened and split between the choruses. Eventually the singers put more energy into dance and the music focusses on the drums. A single *ahwash* may last from 15 to 45 minutes. As in other communal forms, the outcome is never certain, since some of the musicians may not be experienced or performers may resist the direction of the leaders. This tension and uncertainty adds to the excitement.

3. Religious music.

(i) Call to prayer and Qur'anic recitation. The call to prayer (*adhān*, Moroccan *adan*) is perhaps the most common musical phenomenon in Morocco (and the rest of the Islamic world), recited from mosque rooftops, doorways and minarets. For many people, it is still an important means of measuring time. Qur'anic recitation (*qirā'a*) may be heard almost anywhere, at any time of the day, for example, performed by a group of worshippers after prayer, by a beggar on the street or perhaps by a shopkeeper practising devotional exercises while waiting for customers.

Forms differ according to the reader's region of origin and level of training. *Ṭulba* (Arab.: 'students [of Islam]') are specialists in Qur'anic recitation and hymns of praise. Groups of *ṭulba* are called in to perform at auspicious occasions, such as the dedication of a new building, a wedding and particularly at funerals. Many serve as Qur'anic school teachers, scribes or spiritual doctors. They usually perform on one or two reciting tones, with a discernible pulse but no fixed metre. In the High-Atlas, *ṭulba* preface their recitation with an antiphonal prayer reminiscent of *ahwash* (see §3 below), followed by an energetic rendering of the text punctuated by extended tones ending in a whoop.

Tajwīd is the most complex form of Qur'anic recitation, entailing a set of rules that govern the pronunciation and intonation of each syllable. A good reciter must be a talented musician, even though he may not recognize his art as music. A performance of *tajwīd* resembles the unmeasured improvisation of voice (*mawwāl* or *bitein*) or instruments (*taqsīm*) in secular art music. Indeed, aspiring musicians are frequently advised to model their improvisation on *tajwīd*. (*See also* Islamic religious music, §I, 3 and 4.)

(ii) Religious associations (ṭarīqa). Morocco has perhaps a dozen prominent Muslim mystical religious associations, and many smaller ones. Some of these first rose to prominence in resisting Portuguese incursions in the 15th century. The *ṭarīqa* ('path') offers a way to enlightenment, often using song and sometimes dance to achieve an ecstatic state. Some *ṭarīqat* limit themselves to the recitation of litanies and the singing of hymns. Others, like the Heddawa, accompany their songs with large,

single-headed pottery vase drums (*herrazī*). The Jilāla use a long end-blown flute (*qaṣaba*) and *bendīr* for their ceremonies, while the 'Aissawa and the Hamadsha, two of the largest groups, bring in musicians to perform on the *ghaiṭa* and *tbel* or *ṭabl* (a double-headed side drum).

The *ṭarīqat* generally meet in local lodges on Thursday evening, and they also come together for critical events, such as the marriage, illness or death of a member or associate. Their most visible (and audible) performances, however, take place during pilgrimages to the tomb of their patron saint. In the case of 'Aissāwa and Hamadsha associations, the ceremony (*ḥaḍra*) begins with the recitation of a litany (*dhikr*) and the singing of poems (*qaṣīda*) in honour of Allah, the Prophet and the saints. During the early stages of the ceremony, the devotees may accompany themselves on various instruments. Later the *ghaiṭa* and *tbel* players (generally two of each) come in to accompany dance, which may lead to possession by a saint or spirit (*see also* ISLAMIC RELIGIOUS MUSIC, §II). (These musicians are professionals and not necessarily members of the association; indeed, they may play for other brotherhoods, as well as for processions celebrating weddings and circumcisions.)

(iii) Gnawa. The Gnawa have their roots in communities of sub-Saharan Africans (mostly from the region of the old Mali empire) brought to Morocco as slaves and mercenaries, from the 16th century. (Similar communities, with similar practices, exist in Algeria, Tunisia and Libya). Their background is reflected in their belief system, which draws on Islam and traditional sub-Saharan religions. Many spirits in the Gnawa pantheon have close analogues in West Africa, and others bear the names of tribes in the Sahel, such as Bambara and Fulani (FulBe). Members of the group consider themselves to be good Muslims, however, and follow religious precepts. They sing primarily in Arabic, constantly invoking the names and epithets of Allah, the Prophet Muhammad and other recognized prophets and saints. The multiplicity of their beliefs is resolved in the character of their patron saint, Bilāl, the freed Ethiopian slave who became the Prophet's first *muezzin* (caller to prayer).

Some groups of Gnawa appear frequently in the streets and markets of large cities, as well as some villages in the High-Atlas. They perform acrobatic dances accompanied by large, double-headed side drums (*tbel*) and barbell-shaped metal crotales (*qarāqib*), soliciting passers-by for donations. These public performances appear to be light entertainment, but in another domain Gnawa music is very serious indeed. In all-night ceremonies, known as *derdeba* or *lila*, Gnawa musicians and officiants perform for the pleasure of beneficial spirits and for the propitiation of malicious ones, in order to secure peace of mind and cure the diseases of their devotees. The ritual is marked by transformations of all the senses and structured around a series of dance suites dedicated to seven families of saints and spirits, each characterized by specific colours, odours, flavours, feelings, actions and sounds.

A *lila* ('night') generally lasts from sunset until dawn, and in some cases a full *derdeba* may stretch over several nights. The length depends on the mood of the participants, the number of spirits to be propitiated, the seriousness of each case and the resources of the sponsors. All seven families of spirits must be acknowledged, to varying degrees, in the music.

Drums (*tbel*, pl. *tbola*) have a relatively limited ceremonial role. The *qarāqe ib* are indispensable for trance-dancing, and the principal instrument is a three-string lute known as *gunibrī, sintīr* or *hajhūj*. The *gunibrī* has a semi-spiked construction, with a skin-covered body, sliding leather tuning rings and a sistrum-like sound modifier (*sersāl*) at the end of the neck (fig.4). The morphology and the playing technique of the *gunibrī* are connected to West African instruments such as the *khalam* and *kontingo*, as well as to the American banjo.

III. Modern developments

With the advent of recordings, radio and motorized transport in the 1930s, performers in Morocco were able to reach an audience beyond their village or neighbourhood, or the distance they could travel on foot. Although the first recordings were of traditional regional styles, musicians soon developed new popular styles based on short, light Arabic songs, accompanied by a small ensemble of *'ūd*, violin, and drums. One of the earliest popular stars was HOUCINE SLAOUI, who wrote and performed songs of satirical social commentary from the 1940s to the 1960s. Among these were *'Amr lu sibsi* (about marijuana smoking), *Al-kas hlu* (about drinking alcohol) and *Hadi ras'ek* (about trickery in the marketplace). Among his most famous songs was *l-Amīrikān*, about the effects of the American invasion of North Africa during World War II. Slaoui also experimented with a variety of different instruments in his ensembles, including the clarinet and piano.

During the 1950s and 60s, the commercial music market in Morocco was dominated by popular stars from Egypt (Umm Kulthum and Farīd al-Aṭrash), France (Johnny Halliday) and the United States (James Brown). The most successful local recording artists, like Abdelhadi Belkhayat and ABDELWAHAB DOUKKALI were, for the most part, imitators of Egyptian film style or, more rarely, French pop and American soul. Traditional and regional music was mostly relegated to low-powered radio stations and limited programming time. Commercial recordings of traditional music seldom sold more than a few thousand copies, mostly among emigrant labourers nostalgic for the sounds of home. Recordings were, in any case, largely superfluous, since live performances were so readily available.

In late 1971 a new wave of commercial music appeared in Morocco when several actors formed a group called Nāss al-Ghiwān (The People of Love, or People of Temptation). Within a few months another group, Jīl Jilāla (Generation of Jilāla), had split off from the first and overtaken it in popularity. The two groups rapidly became the most successful in Morocco. Soon after, they launched successful tours in the rest of North Africa, the Middle East and Europe.

Their strongest historical influence came from religious brotherhoods, such as the 'Aissāwa, Jilāla and Gnawa. A second source of inspiration was European and American counter-culture. Many popular musicians visited Morocco during these years, and the Rolling Stones and Led Zeppelin even maintained houses there. As early as the 1960s, groups of Gnawa from Tangier, Marrakesh and Essaouria collaborated with well-known jazz and popular musicians, such as Randy Weston, Don Cherry, Pharoah Sanders and Led Zeppelin, and fusion experiments were organized by a variety of Moroccan artists. Since the 1970s, early music specialists in Spain and, more recently,



4. Gnawa group, Marrakesh, playing qarāqib (metal crotales) and gunibrī (three-string lute)

flamenco musicians have been collaborating with Moroccan Andalusian musicians, exploring the ties between the musics of the two countries. Nāss al-Ghiwān and Jīl Jilāla did not work directly with Western musicians, but they were able to fuse aspects of Western performance with a repertory based on traditional Moroccan songs drawn from varied sources around the country. The resulting synthesis was undoubtedly Moroccan, without being tied to any specific regional or ethnic group. The identity of the groups was open to interpretation on the part of each observer. Like Morocco itself, they could seem by turns conservative and revolutionary, traditional and modern, Arab, African and Western.

To carry the melodic lead, Nāss al-Ghiwān and many of their emulators chose the banjo, while Jīl Jilāla used the Greek *bouzouki*. The groups also included a Gnawa *gunibrī* and a set of traditional drums. Some of the drums, like the *bendīr* and *ta'arija*, have traditionally been used in a variety of different contexts, both sacred and secular; others, like the *herrazi* (a large, single-headed, cylindrical drum) and *tbila* (a pair of pottery kettle drums), have been used primarily in the ceremonies of religious associations. The connection to the religious *ṭarīqa* was enhanced by Jīl Jilāla's occasional use of the Gnawa *qarāqib*. The musicians also used novel playing techniques on their instruments; they played *tbila*, normally beaten with sticks, with their hands.

Nāss al-Ghiwān continues to attract audiences of enthusiastic young fans, but they have not moved far beyond their repertory of the 1970s. Nāss al-Ghiwān and Jīl Jilāla inspired hundreds of similar groups, most of them amateur and short-lived. Their success created new interest in certain forms of traditional music. Later groups, such as the Tashlhit-speaking Usman, began to introduce electric guitars and synthesizers. More importantly, the influence of Nāss al-Ghiwān and similar groups has extended beyond Morocco, particularly to the city of Oran (Wahran) in western Algeria. Young singers adapted the model of the Moroccan groups, drawing on local popular styles accompanied by a mix of traditional and electric instruments, to create the genre RAI.

BIBLIOGRAPHY
AND OTHER RESOURCES

J. Andrews: *Les fontaines des génies (Seba Aioun): croyances soudanaises à Alger* (Algiers, 1903)
J. Rouanet: 'La musique arabe dans le Maghreb', *EMDC*, I/v (1922), 2676–939
R. Brunel: *Essai sur la confrerie religieuse des ʿAïssâoua au Maroc* (Paris, 1926)
H. Farmer: 'A North African Folk Instrument', *Journal of the Royal Asiatic Society* (1928)
A. Roux: 'Un chant d'amdyaz, l'aède berbère du groupe linguistique Beraber', *Memorial Henri Basset* (Paris, 1928), 237–42
A. Chottin: *Corpus de musique marocaine* (Paris, 1931–3)
A. Chottin: *Tableau de la musique marocaine* (Paris, 1939)
J. Karpati: 'Janos: méelodie, vers et structure strophique dans la musique berbère (imazighen) du Maroc central', *SMH*, i (1961), 451–73
K. Aissou: 'Musique et mystique au Maroc', *Encyclopédie des musiques sacrées,* i, ed. J. Porte (Paris, 1968), 464–6
A. al-Jirari: *Al-zajalu fī al-maghrib: al-qaṣīda* (Rabat, 1970)
J. Harries and M. Raamouch: 'Berber Popular Songs of the Middle Atlas', *African Language Studies* (1971), 52–70
P. Galand-Pernet: *Recueil de poèmes chleuhs* (Paris, 1972)
V. Crapanzano: *The Hamadsha: a Study in Moroccan Ethnopsychiatry* (Berkeley, 1973)
B. Lortat-Jacob: *Musique et fêtes au Haut-Atlas* (Paris, 1979)
A. Boncourt: *Rituel et musique chez les Aïssâoua citadins du Maroc* (Strasbourg, 1980)
M. Guettat: *La musique classique du Mahgreb* (Paris, 1980)

S. Cherki: *Musique marocaine* (Mohammedia, 1982)
M. Olsen: *Chants de mariage de l'Atlas marocaine* (Paris, 1984)
P. Schuyler: 'Berber Professional Musicians in Performance', *Performance Practice: Ethnomusicological Perspectives*, ed. G. Béhague (Westport, CT, 1984)
A. Rais and others: *al-Mūsīqā al-andalusiyyah al-maghribiyya: nawbat ghāribat al-Ḥusayn, riwāya wa-inshād* (Casablanca, 1985)
M. al-Fasi: *Ma'ālamāt al-malḥūn* (Rabat, 1986)
O. Amarir: *Al-shi'r al-mansūb ilā Sidi Hammu Al-Ṭālib* (Casablanca, 1987)
W. Jansen: *Women without Men* (Leiden, 1987)
H. Mubarak: *al-Ughniya al-sha'biyya al-jadīda: dhāhirat Nās al-Ghiwān* (Casablanca, 1987)
B. Liu and J. Monroe: *Ten Hispano-Arabic Strophic Songs in the Modern Oral Tradition: Music and Texts* (Berkeley, 1989)
V. Pâques: *La religion des esclaves: recherches sur la confrérie marocaine des Gnawa* (Bergamo, 1991)
A. Aydoun: *Musiques du Maroc* (Casablanca, 1992)
S. Mayost: *The Jewish Music of Fez* (Ottawa, 1992)
M. Moustaoui: *Al-ra'īs al-Ḥajj Muḥammad al-Demsirī: shahādat wa qaṣā'id mukhtāra min aghānihi* (Rabat, 1993)
D. Kapchan: *Gender on the Market* (Philadelphia, 1997)
A. Chlyeh: *Les Gnaoua du Maroc: itineraires, initiatiques, transe et possession* (Paris, 1999)
H. Jouad: 'Matrices rythmiques et calcul phonatoire de la poésie orale: l'exemple du malhun', *Comptes rendus du GLECS* (Paris, 1999)

RECORDINGS

Anthologie 'Al-Ala': musique andaluci-marocaine, perf. A. Aydoun and others, AD 440 [incl. disc notes]
Gnaoua lila: les maîtres du guembri, rec. A. Baldassare, ALCD 101 and 145 to 8 [incl. disc notes]
Maroc: anthologie d'al-Melhun, perf. B. Odeimi and others, W 260016 [incl. disc notes]
Maroc: anthologie des rways, perf. A. Aydoun and others, W260023 [incl. disc notes]
Maroc: musique berbère du Haut-Atlas et de l'Anti-Atlas, rec. M. Olsen, Ocora LDX 274 991 [incl. disc notes]
Maroc: Ustad Masano Tazi: musique classique andalouse de Fes, rec. M. Loopuyt, HM 83 [incl. disc notes]
Musique sacrée et profane, rec. M. Loopuyt, 558 and 7 [incl. disc notes]

PHILIP SCHUYLER

Moroder, Giorgio (*b* Ortiséi, 26 April 1940). Italian producer and composer active in Germany and the USA. He trained as an artist and architect before starting his musical career in the late 1960s. Together with the lyricist Peter Belotte, he worked in Munich in the early 1970s and had several hit singles including *Nachts scheint die Sonne* in 1971 which was later re-recorded with an English lyric by Chicory Tip as *Son of my Father*, one of the first synthesizer records to break into the pop charts. Working with the vocalist Donna Summer, Moroder defined disco music on the seminal *I feel love* (1977), a marriage of Kraftwerk-styled robotic beats and Summer's soul vocal: this blueprint became part of the lingua franca of 1980s pop. Although much in demand as a producer in the 1970s and 80s on records by Sparks, Janis Ian, David Bowie, Blondie, Sigue Sigue Sputnik and the Human League's Phil Oakey, Moroder also maintained his solo career and in 1979 released *E=MC²*, the first digitally recorded and mastered album. Moroder also produced a number of lucrative soundtrack albums such as *Midnight Express* (1979) and *Flashdance* (1983), both of which won Academy Awards, *Cat People* (1982) and *Top Gun* (1986). In 1984 he restored, re-edited and provided a soundtrack for Fritz Lang's classic silent film *Metropolis*.

DAVID BUCKLEY

Moroi, Makoto (*b* Tokyo, 17 Dec 1930). Japanese composer. He is the son of Moroi Saburō. In 1952 he graduated from the Tokyo National University of Fine Arts and Music, where he had been a pupil of Ikenouchi; he also studied Gregorian chant privately with Paul Anouilh, and Renaissance and Baroque music with Eta Harich-Schneider. His career started brilliantly in 1953 when two of his works won international prizes: the Partita for flute (1952), a rhapsodic, 12-note piece full of virtuoso writing and rhythmic and dynamic complexities, won an ISCM prize; and the Composition no.1, Moroi's first orchestral work, received a prize at the Belgian Queen Elisabeth Competition, as well as the first prize in the Japanese radio music competition and the government-sponsored Art Festival prize. He was awarded a second ISCM prize for the piano composition *Alpha and Beta* in 1955. In May of that year he went to Europe to work in the Cologne electronic music studio. He returned to Tokyo after eight months and began work at the studio of Japanese radio: in autumn 1956 he completed there his first piece in the new medium, Seven Variations, composed with the assistance of Mayuzumi. The two composers were principal promoters of the summer festivals of new music (1957–63), given under the aegis of the Institute for 20th-Century Music. In 1958 Moroi won yet another ISCM prize for *Kihaku na tenkai*, a 12-note suite for soprano, singing in Sprechgesang style, and chamber orchestra. His other awards include an Otaka Prize (1963) for the *Kyōsō-kumikyoku* for violin and orchestra and an Italia Prize (1965) for the music drama *Gyosha Paetōn*. In 1964 he met the *shakuhachi* player Chikuho Sakai and began to take a serious interest in the instrument; he wrote the virtuoso Five Pieces (1964) for him and gradually extended his interests to other Japanese instruments. In 1968 he was appointed professor of composition at the Osaka Geijutsu Daigaku. He made several trips abroad in 1970–71 and was guest composer at the Brahmshaus, Baden-Baden, in 1971. From the late 1970s to the early 1990s he concentrated on writing essays and articles; on resuming his compositional activities he made particular use of the *shakuhachi* and the *sanjūgen*, a modern 30-string *koto*. In 1994 he became the director of the newly-opened Saitama Arts Theatre.

Moroi is one of the leading composers to have actively introduced Japanese audiences to techniques including 12-note methods, further ramifications of serialism and aleatory music. He is also keenly concerned with contrasting sonorities and instrumental capabilities, as is shown particularly well in his chamber works, such as the *Itsutsu no epigram* for seven instruments (1962), a suite of short Webernian pieces with much use of tremolo and repeated notes. Moroi's music is, however, quite unlike Webern's in its tendency to the lyrical and rhapsodic, which is still more striking in his larger compositions, among them the Symphony (1968) for a Wagnerian orchestra. This work is in two movements, of which the first includes a passage for strings in 52 parts and two brilliant percussion cadenzas; the coda to the second movement uses a tape of a pre-recorded performance. Virtuoso writing and rhapsodic form, principal features of the Symphony, are also characteristic of Moroi's pieces for traditional Japanese instruments. Further information is given in K. Hori, ed.: *Nihon no sakkyoku nijusseiki* ('Japanese compositions in the 20th century', Tokyo, 1999), 260–61.

WORKS
(selective list)

Dramatic: Pitagoras no hoshi [Stars of Pythagoras] (music drama), 1v, insts, tape, 1959; Akai mayu [Red Cocoon] (music drama), chorus, orch, tape, 1960; Nagai nagai michi ni sotte (Die lange, lange Strasse lange) (music drama), chorus, orch, tape, 1961; Yamauba/Yoru no mukashiko [The Mountain Witch/An Old Tale] (op-ballet, 1, U. Itoh), pt 1 of Mittsu no mukashiko [Three Old Tales], Tokyo, Metropolitan Festival Hall, 15 March 1962 [pt 2 by Irino; pt 3 by Shimizu]; Gyosha Paetōn [Phaeton the Charioteer] (music drama, 1), Tokyo, Sankei Hall, 1965

Orch: Composition no.1, 1953, no.2, 1958, no.3, 1958, no.4, 1960; Schönberg shō [Ode to Schoenberg], 1961; Kyōsō-kumikyoku (Suite concertante), vn, orch, 1963; Toccata, Sarabande and Tarantella, pf, 2 str orch, 1964; Kain no gen'ei [Vision of Cain], sym. sketch for ballet, 1966; Pf Conc. no.1, 1966; Sym., 1968; 3 Movts, shakuhachi, str, perc, 1970; Pf Conc. no.2, 1971; Kyōsō kōkyōkyoku (Sinfonia concertante) no.1 'Gūtai', Jap. insts, orch, 1973; Kyōsō kōkyōkyoku no.2 'Kōkan', Jap. perc, pf, 3 orch, 1974; Kyōsō kōkyōkyoku no.3 'Shinwa no hōkai' [Demise of Mythologies], mar, sanjūgen, org, orch, 1992

Chbr: Chbr Music no.1, 1950, no.2, 1950, no.3, 1951, no.4, 1954; Itsutsu no epigram (5 épigrammes), fl, cl, vib, cel, harp, vn, vc, 1962; Taiwa godai [5 Conversations], 2 shakuhachi, 1966; Godan henyō no shirabe [5 Metamorphic Strata], shakuhachi, shamisen, koto, jūshichigen, 1967; Contradiction no.1, shakuhachi, koto, 1972; Contradiction no.2, shakuhachi, koto, shamisen, jūshichigen, 1972; Contradiction no.3, shō, ob, bn, perc, 1987; Chikurinkitan maki-no-ichi 'Hidairoha', 7 shakuhachi, perc, 1991; Contradiction no.4, 4 shakuhachi, 2 sanjūgen, perc, 1992

Solo inst: Sonata da camera, pf, 1950–51; Partita, fl, 1952; Alpha and Beta, pf, 1954; 5 Pieces, shakuhachi, 1964; Iroha tatoebanashi hachidai [8 Parables], pf, 1967; Les farces, vn, 1970; Sinfonia for S.M., sanjūgen, 1972; Phantasie und Fuge [on B–A–C–H], org, 1978

Choral: Chbr Cant. no.1, 1959, no.2, 1959; Waga Izumo [Izumo, my Home], S, Bar, chorus, orch, tape, 1970; Hanafuda denki [A Romance of Playing Cards], chorus, koto, jūshichigen, 1972; Genji no shiki [Four Seasons of Genji], Bar, chorus, shō, hp, pf, 1992

Solo vocal: Kihaku na tenkai (Développements raréfiants), S, chbr orch, 1957; Aru shu no bagateru (Une espèce de bagatelle), S, pf, 1957

Tape: 7 Variations, 1956, collab. Mayuzumi; Henshin [Transfiguration], 1958; Variété, 1962; Shō sanke [Small Confession], 1968, rev. 1969

Principal publisher: Ongaku-no-Tomo Sha

MASAKATA KANAZAWA

Moroi, Saburō (*b* Tokyo, 7 Aug 1903; *d* Tokyo, 24 March 1977). Japanese composer and teacher. He graduated from Tokyo University in 1928, presenting a dissertation on musical forms. At this time he headed the Suruya group, which gave seven concerts of new music between 1927 and 1931. From 1932 to 1934 he was in Berlin, studying composition with Schrattenholz and orchestration with Gmeindl at the Hochschule für Musik. While there he composed the Piano Concerto in C and the First Symphony, both of which were performed in Berlin for broadcasting; they were played again in Tokyo soon after his return, establishing him as the principal advocate in Japan of the German school. The years between 1936 and 1944 proved to be his most fruitful period, during which he wrote, among many other works, two symphonies and three concertos (some of these were heard in Germany as well as Japan); after the war he devoted himself to teaching, producing only a few works. He has served as jury member of the Japanese music competition (1935), inspector of music and adult education for the Ministry of Education (1946–64), director of the Tokyo Metropolitan SO (1965–6) and director of the Senzoku Gakuen Academy of Music, Tokyo (from 1967).

Moroi is a direct descendant from the German academic tradition. His music is always tonal and displays a mastery of polyphonic writing, thematic treatment and orchestration. He is particularly concerned with questions of form, and most of his works are in the standard 'absolute' forms. One of the leading teachers of European music in Japan, he had a number of distinguished private pupils, among them Dan, Irino, Shibata and Toda. (K. Hori, ed.: *Nihon no sakkyoku nijusseiki* [Japanese compositions in the 20th century]; Tokyo, 1999, 258–60)

WORKS
(selective list)

Orch: Pf Conc., C, 1933; Sym. no.1, 1934; Vc Conc., d, 1936; Bn Conc., 1937; Sym. no.2, 1938; Vn Conc., 1939; Kōkyōteki nigakushō (Symphonischer Zweisatz), 1942; Sinfonietta, B, 1943; Sym. no.3, 1944; Allegro, pf, orch, 1947; Sym. no.4, 1951; Sym. no.5, 1970; Pf Conc. no.2, 1977

Choral: Taiyō no otozure [A Visit of the Sun] (fantasy orat), Bar, female vv, orch, 1968

Chbr: 3 sonatas, vc, pf, 1927, 1928, 1930; Str Qt, 1933; Pf Qt, 1935; Sonata, va, pf, 1935; Trio, va da gamba, vc, hpd, 1936; Sonata, fl, pf, 1937; Str Sextet, 1939; Str Trio, 1940

Songs: Kaze [Wind], Hikari [Light], Konoha [Leaves], T, pf, 1926; Ichō [Ginko tree], Bar, pf, 1927; Rinjū [The Deathbed], Asa no uta [Morning Song], Bar, vc, 1928; Ubaguruma [A Perambulator], Shōnen [A Boy], 1v, pf, 1931; Imo yo [My Sister], Haru to akanbo [Spring and baby], S, orch, 1935

8 pf sonatas: 1920, 1922, 1923, 1926, 1927, 1928, 1930, 1933

Other pf: 3 fantasies, 1925, 1926, 1927; Suite, 1942; Preludio ed allegro giocoso, 1971

Principal publisher: Ongaku-no-Tomo Sha

WRITINGS

Ongaku keishiki no genri [The principles of musical forms] (diss., U. of Tokyo, 1928; Tokyo, 1932, as *Ongaku keishiki ron*)
Ongaku kyōiku ron [Music education] (Tokyo, 1947)
Kinō-wasei hō [Functional harmony] (Tokyo, 1948)
Bētōven gengaku shijūsō-kyoku [Analysis of Beethoven's string quartets] (Tokyo, 1949)
Junsui tai i hō [Strict counterpoint] (Tokyo, 1949)
Ongaku jiten [Music dictionary] (Tokyo, 1949)
Romanha ongaku no chōryū [Current of Romantic music] (Tokyo, 1950)
Ongaku to shikō [Music and thinking] (Tokyo, 1953)
Bētōven piano sonata (Tokyo, 1958)
Gakushiki no kenkyū [Historical research on musical forms] (Tokyo, 1957–67)
Ongaku kōzō no kenkyū [Study on musical structure] (Tokyo, 1991)

MASAKATA KANAZAWA

Moroney, Davitt (*b* Leicester, 23 Dec 1950). English harpsichordist. Although as a keyboard player he is largely self-taught, he also studied with Thurston Dart in London and later with Kenneth Gilbert and Gustav Leonhardt. In 1975 he was awarded a Harkness Fellowship which enabled him to continue his studies at the University of Berkeley, California. In 1980 he settled in Paris, where he began his career as soloist, and in 1983 he was appointed musical director of the Semaine de Musique Baroque in Monaco. Since then Moroney has made a special study of the keyboard music of Louis Couperin and J.S. Bach. He has prepared his own edition of the *Art of Fugue* and his recordings of it won a *Gramophone* award (1986). His other recordings include the *Musical Offering*, *Das Wohltemperirte Clavier*, the complete harpsichord and organ music of Louis Couperin and the complete keyboard music of William Byrd.

NICHOLAS ANDERSON

Moross, Jerome (*b* Brooklyn, NY, 1 Aug 1913; *d* Miami, 25 July 1983). American composer. He held a Juilliard Fellowship (1931–2) and graduated from New York University in 1932. Initially he supported himself by writing ballets and music for the theatre, although his

first complete show, the revue *Parade* (1935), was not a great success. George Gershwin engaged him as assistant conductor and pianist for a West Coast production of *Porgy and Bess*, and Moross began training the principals during the summer following Gershwin's death in July 1937. During this period he went to Chicago for a production of his ballet *American Pattern* and began work on one of his most successful scores, the ballet *Frankie and Johnny*. Other works which established Moross's early reputation include the orchestral pieces *Biguine*, *Paeans*, *A Tall Story* and *Those Everlasting Blues*. When he went to Hollywood in 1940, however, he found that this very reputation effectively prevented him from finding work; his American vernacular idiom was not understood by Hollywood producers, who preferred the romanticized Americana epitomized by such works as Grofé's *Grand Canyon Suite*. So for nearly ten years Moross earned a living as an orchestrator of film scores, collaborating with Copland (*Our Town*), Waxman, Adolph Deutsch, Frederick Hollander and Friedhofer (*The Best Years of our Lives*).

During this period Moross produced a substantial number of works, notably the First Symphony (which received its première in Seattle under Sir Thomas Beecham in 1943) and *Ballet Ballads*, a series of four one-act ballet-operas. Much of Moross's most interesting theatre music was cast in hybrid or experimental forms, such as ballet-opera, or for the semipopular musical stage; he was especially concerned to reconcile elements derived from popular and art genres. The two-act opera *The Golden Apple* (including the song 'Lazy Afternoon') and *Gentlemen, Be Seated!*, a portrait of the Civil War in the form of a minstrel show, belong to this category.

In 1948 Moross composed his first original film score (*Close-Up*), and after the success of *When I Grow Up* (1950) he found himself able to give up commercial orchestration more or less permanently. Other effective scores include *The Proud Rebel*, *The Adventures of Huckleberry Finn*, *The Cardinal*, *The War Lord* and *The Big Country*; the last-named is one of the finest scores written for a western, and was nominated for an Academy Award. Moross assembled the highlights of his film career from 1952 to 1965 in the suite *Music for the Flicks*. He composed less music in other genres during this period, but his ballet *The Last Judgement* (1953) must be ranked among his best works.

Among his last compositions, the Concerto for flute and string quartet and the Sonata for piano duet and string quartet epitomize Moross's facility for writing music which has both spontaneous popular appeal and strength of musical purpose. American folk and popular idioms form the basis of his style, which is plain and vigorous, diatonically simple, and full of lyrical warmth and expressiveness. Reminiscences of rags, blues and stomps abound (e.g. in *Frankie and Johnny*), but these are informed both with formal discipline and individuality. Unfailingly positive in tone, the aggressive, spotlit scoring of his music features instruments at the upper extremes of their ranges (as when a D trumpet crowns the climax of the First Symphony's fugal finale), and his contrapuntal writing is clean and sharp.

WORKS
(*selective list*)

STAGE

Parade (revue), 1935
American Pattern (ballet), 1936
Frankie and Johnny (ballet), 1937–8; arr. as orch suite
Ballet Ballads (4 ballet-ops, each 1, J. Latouche): Susanna and the Elders, 1940–41; Willie the Weeper, 1945; The Eccentricities of Davy Crockett, 1945; Riding Hood Revisited, 1946
The Golden Apple (op, 2, Latouche), 1948–50
The Last Judgement (ballet), 1953; arr. as orch suite
Gentlemen, Be Seated! (op, E. Eager), 1955–6
Sorry, Wrong Number! (op, after L. Fletcher), 1977

FILM AND TELEVISION MUSIC

Film scores: Close-up (dir. J. Donohue), 1948; When I Grow Up (dir. M. Kanin), 1950; The Sharkfighters (dir. J. Hopper), 1952; Captive City (dir. R. Wise), 1952; Hans Christian Andersen (dir. C. Vidor), 1952 [incl. The Little Mermaid (ballet), based on themes by F. Liszt]; The Seven Wonders of the World (dir. T. Garnett), 1955 [only part by Moross]; The Proud Rebel (dir. M. Curtiz), 1957; The Big Country (dir. W. Wyler), 1958, arr. as orch suite; The Adventures of Huckleberry Finn (dir. Curtiz), 1959; The Jayhawkers (dir. M. Frank), 1959; The Mountain Road (dir. D. Mann), 1960; Five Finger Exercise (dir. Mann), 1961; The Cardinal (dir. O. Preminger), 1963; The War Lord (dir. J. Farrow), 1965; Rachel, Rachel (dir. P. Newman), 1967; The Valley of Gwangi (dir. J. O'Connolly), 1968; Hail, Hero (dir. D. Miller), 1969
Music for TV: Wagon Train, Lancer

OTHER WORKS

Orch: Paeans, 1931; Those Everlasting Blues (A. Kreymborg), 1v, small orch, 1932; Biguine, 1934; A Tall Story, 1938; Sym. no.1, 1941–2; Variations on a Waltz, 1946–66; Music for the Flicks, suite, 1965 [based on film scores, 1952–65]
Chbr: Recitative and Aria, vn, pf, 1944; [4] Sonatinas for Divers Instruments, cl choir, 1966, db, pf, 1966, brass qnt, 1969, ww qnt, 1970; Sonata, pf 4 hands, str qt, 1975; Conc., fl, str qt/str orch, 1978

BIBLIOGRAPHY

EwenD
A. Copland: 'Our Younger Generation: Ten Years Later', *MM*, xiii/4 (1936), 3–11
J. Caps: 'An Interview with Jerome Moross', *Cue Sheet*, v/3–4 (1988), 73–80, 99–108
C. Palmer: 'From the Big Country with Big Style', *Gramophone*, lxxi/Oct (1993), 18 only

CHRISTOPHER PALMER/MICHAEL MECKNA

Morpain (*fl* mid-16th century). French composer. Seven four-voice chansons by him were published in collections by Attaingnant (1539[17], 1540[17], 1545[8], 1547[8]; all ed. in CMM, lxxxvi, 1981). All of his works set courtly *épigrammes* in an essentially homophonic manner similar to that of Sandrin, although some internal lines have close imitative entries. The melodies are mostly syllabic, with occasional melismas.

FRANK DOBBINS

Morricone, Ennio (*b* Rome, 10 Nov 1928). Italian composer. A favourite pupil of Petrassi, he also deputized secretly for his trumpeter father in a light music orchestra. He thus developed two distinct sides to his musical personality: one of these led him to embrace serialism (e.g. in *Distanze* and *Musica per 11 violini*, 1958) and the experimental work of the improvisation group Nuova Consonanza (from 1965); the other gained him a leading role, principally as an arranger, in all types of mass-media popular music, including songs for radio, radio and television plays, and the first successful television variety shows. In the early days of the record industry his innovative contribution played a decisive part in the success of the first Italian singer-songwriters ('cantautori'), including Gianni Morandi and Gino Paoli.

After many minor cinematic collaborations, Morricone achieved wider recognition with Sergio Leone's series of four Westerns, beginning with *Per un pugno di dollari* (1964). There followed important collaborations with

directors such as Bernardo Bertolucci (from 1964), Pier Paolo Pasolini (from 1966) and Elio Petri (from 1968), and particularly successful films with Paolo and Vittorio Taviani (*Allonsanfàn*, 1974; *Il prato*, 1979), Valerio Zurlini (*Il deserto dei tartari*, 1976), Roland Joffe (*The Mission*, 1986) and Brian De Palma (*Casualties of War*, 1989). Despite inevitable self-repetitions over a total of more than 400 film scores, his work provides many examples of a highly original fusion of classical and popular idioms: this is noticeable already, albeit in somewhat crude form, in Leone's series of Westerns, where the music for the opening titles juxtaposes three distinct types of music: a synthetic folk idiom, using the jew's harp, acoustic guitar and harmonica to accompany human whistling; a contemporary, urban rock sound, featuring the electric guitar; and an unabashedly sentimental choral-orchestral style. With *Giù la testa* (1971) Morricone entered an experimental phase in which he developed a technique based on melodic, rhythmic or harmonic 'modules' (usually of 4, 8 or 16 beats in length), each differently characterized and often featuring a particular instrument. These are juxtaposed and combined to create very different stylistic atmospheres. The most impressive application of the modular technique is found in *The Mission*, where the single modules, more extended and clearly defined than before, interact dialectically, assuming very clear symbolic functions.

Morricone's non-film works form a large and increasingly widely performed part of his output. Many of them use his technique of 'micro-cells', a pseudo-serial approach often incorporating modal and tonal allusions, which, with its extreme reduction of compositional materials, has much in common with his film-music techniques. His most fruitful season of concert-music composition began with the Second Concerto for flute, cello and orchestra (1985, from which the *Cadenza* for flute and tape of 1988 is derived) and continued with *Riflessi* (1989–90), three pieces for cello which represent perhaps the highpoint of his chamber music output, attaining a high degree of lyrical tension.

Morricone is an Officier de l'Ordre des Arts et des Lettres and a Commendatore dell'Ordine 'Al Merito della Repubblica Italiana'. Among other honours, he has received four Academy Award nominations, a Grammy and a Leone d'oro. In 2000 he was awarded the Laurea Honoris Causa by the University of Cagliari. Between 1991 and 1996 he taught film music (sharing a post with Sergio Miceli) at the Accademia Musicale Chigiana, Siena.

WORKS
(*selective list*)

DRAMATIC

Op: Partenope (1, G. Barbieri and S. Cappelletto), 1996

Film scores: Per un pugno di dollari (dir. S. Leone), 1964; La battaglia di Algeri (dir. G. Pontecorvo), 1965; Il buono il brutto il cattivo (dir. P. Leone), 1966; Teorema (dir. P.P. Pasolini), 1968; C'era una volta il West (dir. Leone), 1968; Two Mules for Sister Sara (dir. D. Siegel), 1970; Indagine su un cittadino al di sopra di ogni suspetto (dir. E. Petri), 1970; Il decamerone (dir. Pasolini), 1970; Giù la testa (dir. Leone), 1971; Allonsanfàn (dir. P. and V. Taviani), 1974; Il deserto dei tartari (dir. V. Zurlini), 1976; L'eredità Ferramonti (dir. M. Bolognini), 1976; Novecento (dir. B. Bertolucci), 1977; Days of Heaven (dir. T. Malick), 1978; La Cage aux Folles (dir. E. Molinaro), 1978; Il prato (dir. P. and V. Taviani), 1979; Once Upon a Time in America (dir. Leone), 1984; The Mission (dir. R. Joffe), 1986; The Untouchables (dir. B. De Palma), 1987; Frantic (dir. R. Polanski), 1988; Cinema Paradiso (dir. G. Tornatore), 1988; Casualties of War (dir. B. De Palma), 1989; Atame! [Tie me Up! Tie me Down!] (dir. P. Almodóvar), 1990; Hamlet (dir. F. Zeffirelli), 1990; Bugsy (dir. B. Levinson), 1991; Wolf (dir. M. Nichols), 1994; Lolita (dir. A. Lyne), 1997

Radio scores, TV scores

VOCAL

Caput Coctu Show (Pasolini), Bar, orch, 1970; Bambini del mondo, chorus, 1979; Gestazione (cant., E. Giovannini), female v, va, clav, pf, tam-tam, db, orch, tape, 1980; Frammenti di Eros (cant., S. Miceli), S, pf, orch, 1985; Cantata per l'Europa, 2 spkrs, S, mixed chorus, orch, 1988; 3 scioperi (Pasolini), children's chorus, b drum, 1988; 4 anamorfosi latine (Miceli), S, Mez, T, Bar, orch, 1990; Una via crucis (Miceli), solo vv, chorus, orch, 1991; Epitaffi sparsi (Miceli), S, pf/S, pf, str, vv, orch, 1993; Vida aquam, S, small orch, 1993; Il silenzio; il gioco, la memoria (Miceli), children's chorus, 1994

INSTRUMENTAL

Orch: Conc. for Orch, 1957; Conc. no.2, fl, vc, orch, 1985; UT, tpt, perc, str, 1991; Conc. no.3, gui, mar, str, 1991; Conc. no.4, org, 2 tpt, 2 trbn, orch, 1993

Chbr and solo inst: 4 pezzi, gui, 1957; Distanze, vn, vc, pf, 1958; Musica per 11 violini, 1958; Suoni per Dino, va, 2 tape recorders, 1969; Rag in frantumi, pf, 1986; Cadenza, fl, tape, 1988; Fluidi, 10 insts, 1988; 4 studi, pf, 1989; Specchi, cl, ob, bn, hn, pf, 1989; Riflessi, vc, 1989–90; Esercizi, 10 str, 1993

Principal publishers: BMG, Edi-Pan, Salabert, Suvini Zerboni

BIBLIOGRAPHY

A. and J. Lhassa: *Ennio Morricone: biographie* (Lausanne, 1989)
H.J. de Boer and M. van Wouw: *The Ennio Morricone Musicography* (Amsterdam, 1990)
S. Miceli: *Morricone, la musica, il cinema* (Milan, 1994)

SERGIO MICELI

Morris, David (*b* Dulwich, London, 23 July 1948). British composer and musicologist. After working in popular music as a pianist, organist and composer of advertising jingles he entered the University of Wales, Aberystwyth (BMus 1973, MMus 1977), continuing his composition studies with Lumsdaine at Durham University (PhD 1981). In 1981 Morris held various academic posts in Northern Ireland before becoming a lecturer in composition and 20th-century music at the University of Ulster in 1985. In the late 1970s he began to develop his early serial style by using the serial matrix as a means to generate harmonic unity. Influenced by Birtwistle, Lumsdaine, Varèse and Stravinsky, his music of this period is exemplified by *In Praise of Ge-Nyan* (1981), winner of the 1990 Lutosławski Prize. In later works Morris has moved away from his earlier complexity and has been increasingly attracted to minimalism (*Anton Bruckner meets Steve Reich*, 1986) and jazz, interests that he combines with an enduring fascination with the music of Messiaen. Morris's finely crafted works demonstrate keen skills in instrumentation and vocal composition. His writings include *Olivier Messiaen: a Comparative Bibliography* (Coleraine, 1992).

WORKS
(*selective list*)

Orch: Descent into the Maelstrom, 1979; In the Presence of the Goat, 1979; In Praise of Ge-Nyan, 1981; Suite russe, 1983; I See Phantoms, 1989; Jump, 1991; Suite for Zürich, str, perc, 1991–2 [arr. of Str Qt, 1991–2]

Chbr: Piece for a Week-End, fl, cl, va, vc, 1978; A Poisonous Sound, 7 ob, 2 bn, 1979; What the Wind Told me, wind qnt, pf, 1980; There and Back Again, fl, cl, pf qt, perc, 1981; Music from the Whitehouse, fl, cl, pf qt, 1983; Invocation and Dance for Ge-Nyan, 4 trbn, 1983; The Turning of the Wheel, fl, cl, pf qt, 1984; Olivier Music, 6 hn, 1984; Anton Bruckner meets Steve Reich, fl, ob, cl, pf trio, xyl, 1986; The Goat Revived, wind qnt, tpt, trbn, str qt, db, perc, 1986; Str Qt, 1991–2; The Redeeming Factor, cl, vn, vc, pf, 1993

Kbd: 3 Memories for Henry Brand, 2 pf, 1988; Alice, pf, 1990; Crux fidelis, org, 1990; Following in the Footsteps, pf, 1991; Ribble Bobble Pimlico, pf, 1994
Vocal: A Dialogue from Faustus, 1v, wind qnt, tpt, pf, perc, 1978; The Poet is e.e. cummings, S, cl, perc, 1980
Tape: Whale Song, tape, 1980; Replay, sax, tape, 1984

MICHAEL RUSS

Morris, Gareth (Charles Walter) (*b* Clevedon, 13 May 1920). English flautist. He studied privately with Robert Murchie from the age of 12 and then at the RAM, making his début as a soloist at the Wigmore Hall in 1939. He played in Toscanini's post-war London concerts, appeared frequently with the London Chamber Orchestra and the Boyd Neel Orchestra, and from 1948 to 1972 was principal flute in the Philharmonia Orchestra, where he was also chairman for six years from 1966. He enjoyed a parallel career as a soloist and a member of the Dennis Brain Wind Quintet and the London Wind Quintet, and made numerous broadcasts. From 1945 until his retirement in 1985 he taught at the RAM. He is the author of *Flute Technique* (Oxford, 1991). Morris gave the first performance in England of Poulenc's Flute Sonata (with the composer) and of concertos dedicated to him by Gordon Jacob and Alan Rawsthorne. He was a strongly individual player, one of the last exponents of the English school of flute playing, characterized by the reedy and resonant tones of the wooden flute.

EDWARD BLAKEMAN

Morris, Harold (*b* San Antonio, TX, 17 March 1890; *d* New York, 6 May 1964). American composer and pianist. He studied at the University of Texas (BA) and the Cincinnati Conservatory (MM 1922), where his teachers included Kelley, Rothwell, Scalero and Godowsky. For a time he toured the USA and Canada as a solo pianist. He taught at the Juilliard School (1922–39) and the Columbia University Teachers College (1935–46), and was guest professor at several universities, including Rice Institute, where he gave the lectures published as *Contemporary American Music* (1934). In addition, he was active in associations promoting modern music and served on the ISCM directorate. His music won many awards and was often performed in the 1930s and 40s. Its style shows neo-Romantic traits: much of it is programmatic or impressionistic, and the influence of Skryabin can be detected in the harmonic and tonal thinking. Some of the thematic material, as well as the use of black American rhythms, draws on both black and white Southern folk music. Morris's form, though skilful, sometimes appears contrived.

WORKS

Orch: Poem [after R. Tagore: *Gitanjali*], 1915; Dum-a-lum, variations on a Negro spiritual, chbr orch, 1925; Sym. no.1 [after R. Browning: *Prospice*], 1925; Pf Conc. on 2 Negro Themes, 1927; Suite, chbr orch, 1927; Vn Conc., 1938; Passacaglia and Fugue, 1939; American Epic, 1942; Heroic Ov., 1943; Sym. no.2 'Victory', 1943; Sym. no.3 'Amaranth', 1946; Passacaglia, Adagio, and Finale, 1955; *c*10 other orch works, incl. Pf Conc. no.2, Joy of Youth, Lone Star (A Texas Saga), Sam Houston Suite
Chbr: Pf Trio no.1, 1917; Sonata, vn, pf, 1919; Str Qt no.1, 1928; Pf Qnt no.1, 1929; Pf Trio no.2, 1933; Pf Qnt no.2, 1937; Str Qt no.2, 1937; Suite, pf, str, 1943; *c*5 other chbr works
Pf: 4 Sonatas, no.1, no.2, 1915, no.3, 1920, no.4, 1939; Ballade, 1938; many other pieces

BARBARA A. RENTON

Morris, James (*b* Baltimore, 10 Jan 1947). American bass-baritone. He studied with Ponselle in Baltimore and Moscona in Philadelphia, making his début with the Baltimore Civic Opera in 1967 as Crespel (*Les contes d'Hoffmann*). In 1970 he joined the Metropolitan Opera, beginning with the King (*Aida*) and similar parts, graduating to Don Giovanni and other principal roles from 1975. He was heard mainly in lyric Italian roles, including Banquo at his British début (1972, Glyndebourne) and Guglielmo at the Salzburg Festival (from 1982; he recorded the part under Muti). A suggestion that he should sing Wotan led him to study with Hans Hotter, and he first sang the role in *Walküre* at Baltimore in 1984. He added the *Rheingold* Wotan at San Francisco the next year (when he also first sang the Dutchman at Houston), and sang the three *Ring* Wotans first in Munich in 1987 under Sawallisch. The role brought him conspicuous success also at the Deutsche Oper, Berlin (1987), the Metropolitan Opera (1989) and Covent Garden (1988–91), while he recorded it concurrently under both Haitink and Levine. Morris resists typecasting as Wotan, and has sung to acclaim roles such as Hans Sachs, Scarpia, Macbeth and Claggart. His other recordings range from Macheath in *The Beggar's Opera* and Cecil in Donizetti's *Maria Stuarda* to Amonasro, Amfortas, Timour in Massenet's *Le roi de Lahore* and Dr Miracle (*Les contes d'Hoffmann*). His imposing presence is matched by his firm, weighty tone and command of line. His dramatic interpretations, if not always markedly individual, are supported by clear musical insight.

BIBLIOGRAPHY

H. Canning: 'James Morris', *Opera*, xxxix (1988), 1177–83
P. Thomason: 'Basso continuo', *ON*, lix (1994–5), 20–23

NOËL GOODWIN

Morris, R(eginald) O(wen) (*b* York, 3 March 1886; *d* London, 15 Dec 1948). English musical scholar, teacher and composer. He was educated at Harrow and Oxford, and studied at the RCM in London, where he joined the teaching staff. In 1926 he was appointed head of the department of theory at the Curtis Institute in Philadelphia but left after two years; he returned to England and continued teaching at the RCM until his death.

His first book, *Contrapuntal Technique in the Sixteenth Century* (1922), has had a lasting influence on teaching in England and elsewhere. It broke new ground by drawing a clear distinction between national schools of composition and by insisting that the study of counterpoint should be based on the works of the composers who wrote it rather than on arbitrary rules invented by later theorists. The textbooks that followed came from long teaching experience, and were skilfully designed to satisfy the needs of the average student.

As a composer Morris was less recognized. His music (principally published by OUP) reflected the man, and its cool, fastidious clarity, spiced with the diatonic clashes of the English polyphonists, provided just the vehicle he required. The *Canzoni ricertati* for strings (1931) show how powerfully he was influenced by his study of polyphonic methods, while the choral setting of Herrick's *Corinna's Maying* (1933) and the folksong arrangements are evidence of his lighter vein. One of his most striking works is the Suite for solo cello and orchestra (1931), written in the Lydian mode and originally called *Partita lidica*; in it he seems to have allowed himself a greater freedom of expression than usual. He abandoned composition at about 50 and thereafter never spoke of his own works; as Edmund Rubbra wrote, 'even to mention them was latterly the gravest of social indelicacies'.

WRITINGS

'A Memoir of George Butterworth', *George Butterworth, 1885–1916* (London and York, 1918), 5–14
'Hubert Parry', *ML*, i (1920), 94–103
'Maurice Ravel', *ML*, ii (1921), 274–83
Contrapuntal Technique in the Sixteenth Century (Oxford, 1922/*R*)
Foundations of Practical Harmony and Counterpoint (London, 1925/*R*)
with H. Ferguson: *Preparatory Exercises in Score-Reading* (London, 1931)
Figured Harmony at the Keyboard (London, 1931/*R*)
'An Introduction to Music', *An Outline of Modern Knowledge*, ed. W. Rose (New York, 1931), 1003–54
The Structure of Music (London, 1935)
Introduction to Counterpoint (London, 1944)
The Oxford Harmony, i (London, 1946/*R*)

BIBLIOGRAPHY

W.H. Mellers: 'The Music of R.O. Morris', *MO*, lxiv (1940–41), 437–42
G. Finzi: Obituary, *R.C.M. Magazine*, xlv (1949), 54–6
E. Rubbra: 'R.O. Morris: an Appreciation', *ML*, xxx (1949), 107–8
M. Roberts: 'R.O. Morris 1886–1948: a Tribute', *Music in Education*, xii (1949–50), 50 only

H.C. COLLES/HOWARD FERGUSON

Morris, Robert (Daniel) (*b* Cheltenham, England, 19 Oct 1943). American composer and theorist. He studied with La Montaine at the Eastman School (BM 1965) and with Ross Lee Finney and Bassett at the University of Michigan (MM 1966, DMA 1969). He has received awards from BMI (1969), the AMC (1975, 1991), the NEA (1978), was Crofts Fellow at the Berkshire Music Center in 1967 and a MacDowell Fellow in 1975. He has taught at Yale University (1969–77), where he was chair of the composition department, the University of Pittsburgh (1977–80) and the Eastman School (from 1980); he was director of the electronic music studios at Yale and Pittsburgh. He performs as a pianist and with live electronics. As a theorist Morris specializes in atonal music theory, on which he has published a group of seminal papers. In 1988 Morris received the Society for Music Theory Outstanding Publication Award for his book *Composition with Pitch-Classes: a Theory of Compositional Design* (New Haven, CT, 1987). To aid his research in music theory and electronic sounds Morris has created several computer programs in Microsoft Fortran. In his music Morris combines atonal procedures with technical processes from other musics: *Motet on Doo-Dah* (1973) (Stephen Foster's *Camptown Races*) links 12-note techniques with 14th-century isorhythmic motet style and employs ornamentation derived from Korean court music. By such catholic mingling of compositional devices, he achieves polyphonic and timbral textures that reinforce the structural and temporal design of his music. In 1980 Morris began to extend and generalize the use of 12-note organizational techniques to produce new categories of musical form involving the recontextualization and transformation of musical materials. A number of his works have been recorded.

WORKS

Stage: Hagoromo (Zeami Motokiyo), S, B, male vv, 2 fl, 3 vn, db, bells, 1977; incid music
Orch: Syzygy, 1966; Continua, 1969; Streams and Willows, conc., fl, orch, 1972; In Different Voices, band, 1975; Tapestries, chbr orch, 1976; Interiors, 1977; Cuts for Large Wind Ens, 1984; Clash, 1987; Conc., pf, ww, 1988; Bad Lands: conc., fl, ww ens, 1991; Conc., pf, str, 1994
Chbr: Varnam, 5 insts, perc, 1972; Motet on Doo-Dah, a fl, db, pf, 1973; Not Lilacs, a sax, tpt, pf, perc, 1974; Strata, 12 insts, 1974; Variations on the Variations on the Quadran Pavan and the Quadran Pavan by Bull and Byrd, 2 pf, 1974; Either Ether, pf, 1978; Plexus, ww qt, 1978; Allies, pf 4 hands, 1979; Tigers and Lilies, 12 sax, 1979; Inter alia, fl, ob, vc, 1980; Variations on a Theme of Steve Reich, pf, 1980; In Variations, vn, pf, 1981; Passim, 8 insts, 1981; Tournament, 12/24 trbn, 1981; c20 other chbr works; pf pieces
Vocal: Versus, 5 A, db, chbr ens, jazz ens, 1968; Reservoir, chorus, 1971; other choral works, songs
Elec: Entelechy, 1v, vc, pf, elec, 1969; Phases, 2 pf, elec, 1970; Rapport, synth, tape, 1971, rev. 1972; Thunders of Spring over Distant Mountains, tape, 1973; Bob's Plain Bobs, perc, tape, 1975; Entelechy '77, pf, elec, 1977; Flux Mandala, tape, 1978; Ghost Dances, fl, tape, 1980; Aubade, tape, 1981, rev. 1989; several other elec pieces

Principal publishers: Asterisk, Walton

WRITINGS

with D. Starr: 'The Structure of All-Interval Series', *JMT*, viii (1974), 364–89
'Motet on Doo-Dah', *Asterisk: a Journal of New Music*, ii/2 (1975–6), 42–3 [with score]
with D. Starr: 'A General Theory of Combinatoriality and the Aggregate', *PNM*, xvi (1977–8), no.1, pp.3–35; no.2, pp.50–84
'A Similarity Index for Pitch-Class Sets', *PNM*, xviii/1–2 (1979–80), 445–60
'Combinatoriality without the Aggregate', *PNM*, xxi/1–2 (1982–3), 432–86
'Set-Type Saturation Among Twelve-Tone Rows', *PNM*, xxii/1–2 (1983–4), 187–217
Composition with Pitch-Classes: a Theory of Compositional Design (New Haven, CT, 1987)
'Generalizing Rotational Arrays', *JMT*, xxxii (1988), 204–45
with B. Alegant: 'The Even Partitions in Twelve-Tone Music', *Music Theory Spectrum*, x (1988), 74–101
'Pitch-Class Complementation and its Generalizations', *JMT*, xxxiv (1990), 175–246
'Modes of Coherence and Continuity in Schoenberg's Piano Piece, Op.23, No.1', *Theory and Practice*, xvii (1992), 5–34
'New Directions in the Theory and Analysis of Musical Contour', *Music Theory Spectrum*, xviii (1994), 205–28
'Compositional Spaces and Other Territories', *PNM*, xxxiii/1–2 (1995), 328–58
'Equivalence and Similarity in Pitch and their Interaction with Pcset Theory', *JMT*, xxxix (1995), 207–43
'Review of *Musical Form and Transformation: 4 Analytic Essays* by David Lewin', *JMT*, xxxix (1995), 342–83

BIBLIOGRAPHY

G.E. Clarke: *Essays on American Music* (Westport, CT, 1978)

RICHARD SWIFT

Morris, Wyn (*b* Trellech, 14 Feb 1929). Welsh conductor. He studied at the RAM and the Salzburg Mozarteum (with Igor Markevitch), and in 1954 founded the Welsh SO, which he directed until 1957. That year he won the Koussevitzky Memorial Prize in Tanglewood and was invited by George Szell to Cleveland, where he assisted at Cleveland Orchestra rehearsals and conducted the Cleveland Chamber Orchestra and the Cleveland Orpheus Choir. After his return to Britain in 1960 he was appointed musical director of the Royal National Eisteddfod, Wales (1960–62), made his London conducting début, with the RPO, at the Royal Festival Hall in 1963, and served as conductor of the Royal Choral Society (1968–70) and the Huddersfield Choral Society (1969–74). He also taught at the RAM, where he was made a fellow in 1964. In 1965 he founded the Symphonica of London, with which he made a speciality of Mahler's works, giving an acclaimed cycle of the symphonies in London. His Mahler recordings include symphonies nos.1, 2, 5, 8 and 10 (in the completed version by Deryck Cooke) and a pioneering version of *Das klagende Lied*. He has also recorded taut, fiery readings of Beethoven's symphonies nos.3, 4 and 5, and in 1988 made the first recording of Barry Cooper's

realization of the sketches for Beethoven's Symphony no.10.

RICHARD WIGMORE

Morris dance. English folkdance. *See* ENGLAND, §II, 4.

Morrison, (George) Van [Ivan] (*b* Belfast, 31 Aug 1945). Northern Ireland singer-songwriter. His father was a shipyard electrician whose record collection, which included music by Muddy Waters, Leadbelly, Mahalia Jackson and Hank Williams, had a profound influence on the young Van Morrison. At the age of 15, having left school, he began playing the guitar and saxophone with a variety of skiffle groups. Morrison first achieved success as the singer and songwriter for Them, with *Baby please don't go* and *Here comes the night*. The band split up after a tour of America with the Doors in 1966 and Morrison returned to Belfast. Here he wrote his solo album *Astral Weeks* (WB, 1969) which was recorded in New York. The album combines jazz, rock, blues, soul, gospel and other styles that had informed Morrison's childhood, and its three key songs - the title track, *Cyprus Avenue* and the mysterious and evocative *Madame George* - reflect on aspects of his early years in Belfast. *Moondance* (WB, 1970) was a bolder album, a confident jazz-influenced rock exposition with a discernible influence from the Band, with whom he worked the following year on their album *Cahoots*. While *Moondance* revealed Morrison's debt to rhythm and blues, his third solo album, *His Band and the Street Choir* (WB, 1970), drew from country music. Generally underrated yet regarded by some as Morrison's best work, *Saint Dominic's Preview* (WB, 1972) was a distillation of his many influences.

Morrison's mid-1970s output was inconsistent and among his later albums, *Wavelength* (WB, 1978), *Into the Music* (Mer., 1979) and *Beautiful Vision* (Mer., 1982) stand out. Suffused with Celtic imagery, the last was an expression of a life-long quest for spiritual enlightenment, which effectively formed a trilogy with his two subsequent albums, *Inarticulate Speech of the Heart* and *A Sense of Wonder* (Mer., 1982 and 1983). In 1988 he collaborated with the Irish folk group the Chieftains on the widely praised *Irish Heartbeat* (Mer.), which included traditional songs and Morrison originals. In 1995 with Georgie Fame he recorded at Ronnie Scott's night club the live album *How Long Has This Been Going On?* (Verve), on which he sang jazz standards as well as his own material. Speaking about his music Morrison has said, 'What I do is rock music, but what I actually perform and do on albums has nothing to do with rock. It's not played like rock' (Collis). He was made an OBE in 1996.

BIBLIOGRAPHY

H. Traum: 'Van Morrison: in Conversation', *Rolling Stone* (9 July 1970); repr. in *The Rolling Stone Rock 'n' Roll Reader*, ed. B. Fong-Torres (New York, 1974), 462–74

G. Marcus: 'Van Morrison: a Moondance Down Funky Broadway', *Rolling Stone* (June 1972); repr. in *The Rolling Stone Interviews*, ii, ed. B. Fong-Torres (New York, 1973), 57–83

J. Rogan: *A Portrait of the Artist* (London, 1984)

P. Du Noyer: 'Heart and Soul: Van Morrison', *Mojo*, no.1 (1993), 82–96

S. Turner: *Van Morrison: Too Late to Stop Now* (London, 1993)

J. Collis: *Van Morrison: Inarticulate Speech of the Heart* (London, 1996)

LIZ THOMSON

Morrow, Charlie [Charles Geoffrey] (*b* Newark, NJ, 9 Feb 1942). American composer. He was educated at Columbia University (BA 1962) and the Mannes College of Music (diploma in composition, 1965), where he was a pupil of Sydeman. In 1968 he founded Charles Morrow Associates to produce commercial music, a field in which he has remained active. In 1973, with La Barbara and others, he began a cooperative improvisational group, the New Wilderness Preservation Band; the same year he became artistic director of the New Wilderness Foundation, which produces concerts and sponsors *Ear* magazine. Morrow has received two Creative Artists Public Service grants (1973, 1975) and an NEA grant (1978); he has won CLIO awards for his commercial music.

Morrow blends spontaneous sounds and movements with organized, pre-planned music and gesture, juxtaposing natural/human with mechanical/synthesized sounds. He draws on diverse instruments among which horns, whistles and trumpets are prominent. For many works he has borrowed elements from other cultures, notably Amerindian rattles and ceremonial chanting, as in *66 Songs for a Blackfoot Bundle* (1971). His outdoor 'events' make use of their surroundings, both aural and visual, and often require very large performing forces; for example, *Toot 'n Blink Chicago*, performed as part of the New Music America festival of 1982, is for boat horns and lights, conducted by radio announcers. A use of old and new technologies has also allowed performances to connect diverse locations via communications media (television, radio, telephone, the internet), such as *Circumpolar Sounds of Spring* (1996), which linked radio stations around the polar circle in a world broadcast. The events are usually planned to coincide with intrinsically significant moments in nature such as the summer solstice. Morrow also works in sound sculpture and interactive media. His CD-ROM 'ScruTiny in the Great Round' won the grand prize at Cannes in 1996.

WORKS

Events: Triangulation Pieces, ens, radio transmitter, 2 repeater pickups, 1970; Blessingway – A Celebration, 1973; Sunrise Event, 1973; New Wilderness Riff Off – Open Jam in Central Park, 1974; Chanting Workshop, 1976; Cross Currents, 2 rock bands, Amerindian and South Indian musicians, 2 composers, dancer, 1977; New Wilderness Country Fair, 100 artists, 1978; Inauguration Event, 1981; An Event for Art on the Beach, conch shells, cymbals, perc, 1981; Heavyweight Sound Fight, 1981; Toot 'n Blink Chicago, marine radios, horns, lights, 1982; Explosion at Penn Station, 1984; Citywave, 4000 pfmrs, 1985, Citywave Copenhagen, 2000 pfmrs, 1985; Artic Radio, 1990; Mars Doppler Shift Echo Event, radar, *c*1990; other works, incl. Summer Solstice series and media (broadcast) events

Perf. pieces: Toccata for Musicians and Audience, 1961; Dance Music for the Blind, dancers, contact mics, blind/blindfolded audience, 1962; A Little Brigati Music, 1969, collab. J. Rothenberg; 66 Songs for a Blackfoot Bundle, play, 9 musicians, 1971; A Healing Piece – A Non-Verbal Piece, actors, 1972; Apsis, chanting weavers, audience, 1972; Fish and Frog Languages, 1974; Chanting in 6 Voices, 1975; The Light Opera, singers, actors, lights, sound system, 1983; many other works, 1957–84

Other: orch works, incl. Conc. for Bandoneon, 1968 and Variations on a Persian Theme, 1973; band works, incl. Two Charlie Event, 1973 and New Wilderness Preservation Band Pieces, 1973–4; many chbr ens works, incl. 3 str qts, 1964–7 and Bach Reconstructions, 4 pieces, 1970; many choral works; songs; kbd pieces; many film scores incl. Moonwalk I, 1970; incid music for plays; dance scores; tape works, incl. Marilyn Monroe Collage, 1967, Shortest Way to Heaven, rec. collage, 1970; jingles and other commercial music

BIBLIOGRAPHY

W. Zimmermann: *Desert Plants: Conversations with 23 American Musicians* (Vancouver, 1976)

T. Johnson: 'And in this Corner', *Village Voice* (31 March 1981)

J. Rockwell: '"Druids" Mark Solstice Euphoniously', *New York Times* (22 June 1982)
T. Page: '"Light Opera" Composer is Also Writer of Jingles', *New York Times* (17 June 1983)
T. Page: 'Music: 30 Harpists Fill a Cathedral', *New York Times* (25 Sept 1984)
J. Rothenberg: 'Making Waves: an Interview with Charlie Morrow', *Drama Review* [New York U./Tisch School of the Arts] xxxvi/3 (1990), 148–58
R. Schneider: 'Hefty Hefty Hefty – Wimpy Wimpy Wimpy: an Interview with Charlie Morrow', ibid., 159–61
S. Westerfield: 'Alarums and Excursions', ibid., 129–47

JOAN LA BARBARA

Morrow, (Norman) Michael (MacNamara) (*b* London, 2 Oct 1929; *d* London, 20 April 1994). English director and co-founder of the ensemble Musica Reservata. *See* MUSICA RESERVATA (ii).

Morrow, Walter (*b* Liverpool, 15 June 1850; *d* Wimbledon, 21 Dec 1937). English trumpeter. He studied with the younger Thomas Harper at the RAM and began to play the cornet and slide trumpet at London concerts in about 1873. When Harper retired in 1885 Morrow was generally regarded as the foremost English trumpeter. Towards 1910 he began to give up concert work. He was a professor at the RCM from 1894 to 1920, and also at the GSM. He was also an accomplished pianist.

Morrow shared with Harper a distaste for the prevailing habit of playing orchestral trumpet parts on the cornet; but unlike Harper, Morrow was not content to use the slide trumpet where feasible and otherwise the cornet. He insistently advocated the use of the valve trumpet in F, then hardly known in England, on the grounds that it alone had the proper length of tubing to reproduce the classical trumpet tone. Among London players he set a fashion for it which lasted roughly from 1898 to 1905, by which time the modern B♭ trumpet had arrived in England. Morrow was opposed from the beginning to the B♭ trumpet, which has merely the tube length of a cornet. He revived the F trumpet at the RCM from about 1910, persuading Stanford to insist that students orchestrate for this instrument, but because of pressure from his colleague John Solomon and his best pupil Ernest Hall (the leading British player of the following years), he began to teach and use the B♭ trumpet, at least occasionally, from about 1912. Morrow also had made a straight two-valve trumpet in A that he introduced at the Leeds Festival of 1886 (*see* BACH TRUMPET). His F trumpet and slide trumpet are now in the Horniman Museum, London. He made a translation (London, *c*1907) of Julius Kosleck's F trumpet method.

ANTHONY C. BAINES/EDWARD H. TARR

Mors [Morss]. *See* MOORS.

Morselli, Adriano (*b* Veneto region; *fl* 1676–91). Italian librettist. He wrote 16 librettos for operas produced in Venice from 1679 to 1692, progressing from minor theatres (S Cassiano and S Angelo) to the more important (S Salvatore and S Giovanni Grisostomo). His *Maurizio*, which enjoyed productions in at least 17 Italian cities between 1687 and 1708, was one of the most widely disseminated operas of the period. His *Tullo Ostilio* and *Teodora augusta* (both 1685) were almost as popular. Alessandro Scarlatti's setting of *Pirro e Demetrio* (1694, Naples, S Bartolomeo) became one of that composer's most widely produced works.

Morselli is described posthumously as 'dottore' on the title-page of *Ibraim sultano* (1692). By 1676 at the latest he had begun to provide occasional poems for the nobility. As house librettist at the Teatro S Giovanni Grisostomo from 1688 until his death, he enjoyed the patronage of the Grimani family who owned it. He wrote a series of sonnets celebrating the accession in 1689 of the Venetian Pietro Ottoboni (1610–91) to the papacy as Alexander VIII. This connection may have contributed to the restaging of several of his works in Rome in the 1690s at theatres under the protection of the pope's nephew Cardinal Pietro Ottoboni (1667–1740).

Although none of his works is entirely lacking in comic elements, Morselli stands out as an early representative of the trend towards librettos on elevated topics, particularly in his works for S Giovanni Grisostomo. Bonlini noted that Morselli's *Incoronazione di Serse* (1690) was among the first librettos to be based on French neoclassical works. Although Vincenzo Grimani had drawn on the subject matter and verse of Corneille's *Horace* for his *Orazio* (1688), Morselli was the first to attempt to incorporate Corneille's concentrated dramatic action and economical plot management into a libretto. Morselli later stated that his new approach was not well received by the audience. *La pace fra Tolomeo e Seleuco* (1691) draws on French drama only superficially, taking only its characters' names from *Rodogune*. *Ibraim sultano*, based on Racine's *Bajazet*, also uses the French playwright's subject without adopting his dramatic style, and Morselli even increased the plot's comic interplay by adding two characters absent in Racine.

BIBLIOGRAPHY

AllacciD; MGG1 (H.S. Saunders) [incl. work-list]
G. Bonlini: *Le glorie della poesia e della musica* (Venice, 1730)
R.S. Freeman: *Opera without Drama: Currents of Change in Italian Opera, 1675–1725* (Ann Arbor, 1981)
L. Bianconi and T. Walker: 'Production, Consumption and Political Function of Seventeenth-Century Opera', *EMH*, iv (1984), 211–99
H.S. Saunders: *The Repertoire of a Venetian Opera House (1678–1714): the Teatro Grimani di San Giovanni Grisostomo* (diss., Harvard U., 1985)
E. Selfridge-Field: *Pallade veneta: Writings on Music in Venetian Society, 1650–1750* (Venice, 1985)

HARRIS S. SAUNDERS

Morsolino, Antonio (*fl* 1588–94). Italian composer. In 1588 he was commissioned by Count Marc'Antonio Martinengo of Villachiara to collect and edit an anthology of madrigals by 18 Italian composers all set to the same text, which had been written by Martinengo himself. The result, *L'amorosa Ero*, was published in Brescia (RISM 1588[17]; ed. H.B. Lincoln, Albany, NY, 1968), and includes one setting by Morsolino. He also contributed eight pieces to *Il primo libro delle canzonette a tre voci* (1594[15]). Uomobono Morsolino, organist of Cremona Cathedral, 1591–1611, who wrote four canzonettas for the same publication, was probably a relative.

BIBLIOGRAPHY

A. Anzellotti: 'Una gara musicale nel secolo XVI', *NA*, xi (1934), 225–30

HARRY B. LINCOLN

Mortari, Virgilio (*b* Passirana di Lainate, Milan, 6 Dec 1902; *d* Rome, 5 Sept 1993). Italian composer. He studied at the Milan Conservatory with Bossi and Pizzetti, and graduated in the piano and composition (1928) at the conservatory in Parma. In 1924 he won the Società Italiana di Musica Contemporanea competition. He

taught composition at the Venice Conservatory (1933–40) and at the Conservatorio di Musica S Cecilia in Rome (1940–73). Together with Casella he was responsible for the establishment and artistic direction of the Settimane Musicali in Siena. He was artistic director of the Accademia Filarmonica Romana (1944–6), supervisor of the Teatro La Fenice in Venice (1955–9), and vice-president of the Accademia di S Cecilia in Rome (1963). In 1980 he was the first Italian to be awarded the Prix Montaigne. He was a member of the Accademia di S Cecilia and of the Filarmonica Romana.

From his very first works, most of them vocal, Mortari's music revealed original strains of caricature (e.g. *La partenza del Crociato*), the childlike (e.g. *Giro giro tondo*) and folklore (e.g. the opera *Secchi e Sberlecchi*). His large output of orchestral and chamber works displays a leaning towards solid formal construction and a strongly neo-classical style of clear, diatonic melody. With these stylistic elements remaining fundamentally unchanged, his postwar theatrical works explored ideas from the eclectic (*La figlia del diavolo*) to the grotesque and the light-hearted (*L'alfabeto a sorpresa*, *Il contratto*). By contrast, in the sacred vocal music Mortari's typical melodic vein was transformed into a mood of serene religiosity (*Laudi*, *Stabat mater*, *Salmi in memoria di A. Casella*).

WORKS

Stage: Secchi e Sberlecchi (chbr op, 2, A. Beltramelli), Udine, Sociale, 1927; La scuola delle mogli (commedia, 3, C.V. Ludovici, after Molière), 1930, rev. Milan, Piccola Scala, 17 March 1959; L'allegra piazzetta (ballet, 1, A. Millos), Rome, 1945; La figlia del diavolo (rappresentazione, 1, C. Pavolini), Milan, Scala, 24 March 1954; Resurrezione e vita (teatro sacro, O. Costa), Venice, Verde, July 1954; Alfabeto a sorpresa (chbr op), Como, Villa Olmo, 1959; Il contratto (G. Marotta, B. Randone), RAI, 1962, stage version, Rome, Opera, 18 April 1964; Prima di colazione (after E. O'Neill: *Before Breakfast*), Vienna, 1964; Specchio a tre luci (ballet), Milan, 1974

Orch: Rapsodia, 1930; Fantasia, pf, orch, 1933; Sarabanda e allegro, vc, orch, 1936; Conc. str qt, orch, 1938; Musica per archi, 1939; Piccola serenata, vn, orch, 1947; Minuetto, notturno e marcia, 1949; Arioso e toccata 'La strage degli innocenti', 1957; Notturno incantato, 1960; Conc., pf, orch, 1960; Fantasia concertante, 12 str, 1965; 3 tempi concertati, str, 1966; Conc. no.1, db, orch, 1966; Eleonora d'Arborea, ov., 1968; Conc. dell'osservanza, va, orch, 1968; Conc. della sera, 1969; Conc., vc, orch, 1969; Conc., hp, orch, 1970; Conc., vn, orch, 1972; Conc., fl, orch, 1973; La padovana, conc., hpd, orch, 1974; Piccolo conc., gui, orch, 1975; Concertino, bn, orch, 1976; Concertino, hp, str, 1976; Conc. no.2, db, orch, 1977; Prospettive, 1986; Poema molisano, 1987

Vocal-orch: 2 laudi, 1946; Trittico, 1946; Stabat mater, S, Mez, orch, 1947; 2 salmi in memoria di A. Casella, 1947; Requiem, 1960; Gloria, chorus, 2 pf, orch, 1979; 5 poesie di Palazzeschi, 1985; Planctu Mariae, S, Mez, chorus, str, 1985

Choral (unacc. unless otherwise stated): E l'han ciamai Pierino, 1928; 2 divertimenti su canzoni popolari lombarde, 1932; Missa pro salute innocentium, 1950; Canti fanciulleschi, 1960; Quia defecerunt sicut fumus, 1964; Messa elegiaca, chorus, org, 1965; Poesie di G. Vigolo, 1975; Missa brevis, 1975; Missa Lauretana, 1980; Missa pro pace, 1983

Chbr: Sonata, vn, vc, pf, 1924; Partita, vn, pf, 1927; Str Qt, S, 1930; 3 danze antiche, fl, ob, va, vc, 1937; Piccola serenata, vc, 1947; Serenata detta la diavolessa, str trio, 1954; Melodia, sax, vn, pf, 1956; Marche fèriale, bn, pf, 1957; Fantasia tripartita, vn, vc, pf, 1960; Duettini concertanti, vn, db, 1966; Arie, 3 trbn, 1974; La favorita, fl, pf, 1976; Roane, fl, 1977; Les adieux, fl, vn, va, vc, 1978; Capriccio, vn, 1979; Pf Qnt, 1980; Fantasia, fl, hp, 1980; Offerta musicale, vn, vc, db, 1981; Fantasia, bn, 1982; Concertino, bn, vn, va, vc, 1983; Str Qt no.2, 1983; Serenata, str trio, 1983; Fantasia all'ungherese, str trio, 1985; Divertimento, bn, vc, 1986; Fantasia e capriccio, vn, vc, pf, 1986; Passatempo in 4, gui, vn, va, vc, 1986; Magie, fl, pf, 1987

Vocal-chbr: Poesie romene, v, fl, hpd, 1976; Domanda e risposta (S. Quasimodo), S, Bar, str qt, 1982

1v and pf: La partenza del Crociato (G. Visconti-Venosta), 1925; Giro giro tondo (A. Beltramelli), 1925; Variations sur le Carnaval de Venise, 1945; Xenia (E. Montale), 1974; Preludio e corale (G. Vigolo), 1978; 2 canti d'amore, 1985

Pf: Storiella, 1930; Intermezzo, 1931; 5 pezzi facili, 1932; Marcetta, pf 4 hands, 1932; Musica per i bimbi, 1936; Le favole e le danze dei vecchi tempi, pf 4 hands, 1937; Per i piu piccini, 1939; Sonatina prodigio, 1949; Serenata, 1965; Ricreazioni in girotondo, pf 4 hands, 1980; Allegro fantastico e invenzione, 1984; Duetto concertante, 2 pf, 1985

Other solo inst: Sonatina prodigio, hp, 1939; Fantasia, org, 1965; Ballata, gui, 1974; Paesaggi padani, org, 1974; Variazioni fantastiche, org, 1975; Sonatina miniature, gui, 1977; 3 pezzi, hp, 1984

EDITIONS

W.A. Mozart: L'oca del Cairo (Salzburg, 1936)
C. Monteverdi: Il combattimento di Tancredi e Clorinda (Venice, 1938)
B. Galuppi: Il filosofo di campagna (Venice, 1938)
A. Vivaldi: L'olimpiade (Siena, 1939)
A. Scarlatti: Il trionfo dell'onore (Siena, 1940)
F. Cavalli: Giasone (Siena, 1941)
B. Galuppi: Il re della caccia (Siena, 1941)
G.B. Pergolesi: Flaminio (Siena, 1942)
H. Purcell: Dido and Aeneas (Rome, 1945)
D. Cimarosa: I tre amanti (Siena, 1950)

Principal publishers: Carisch, Cuci, Ricordi, Suvini Zerboni, Universal, Zanibon

BIBLIOGRAPHY

DEUMM (P. Guarino); *ES* (V. Frajese); *GroveO* (R. Pozzi); *MGG1* (M. Mila)
M. Castelnuovo: 'Virgilio Mortari: Liriche', *Il pianoforte*, vii (1926), 348–9
A. Casella: 'Jeunes et indépendents', *RM*, viii (1927), 65–6
G.M. Gatti: 'Aspetti della situazione musicale in Italia', *RaM*, x (1932), 38–47
R. Mariani: 'Musicisti del nostro tempo: Virgilio Mortari', *RaM*, x (1937), 255–63
M. Rinaldi: 'Caratteri della musica di Virgilio Mortari', *All'ombra dell'Augusteo* (Rome, 1944), 94–110
A. Casella and V. Mortari: *La tecnica dell'orchestra contemporanea* (Milan, 2/1950)
M. Mila: 'La scuola delle mogli di Mortari', *Cronache musicali 1955–1959* (Turin, 1959), 183–5
F. D'Amico: *I casi della musica* (Milan, 1962), 17–18
R. Vlad: *Virgilio Mortari* (Hamburg, 1980)

VIRGILIO BERNARDONI

Mortaro, Antonio (*fl* 1587–1610). Italian composer. He became a Franciscan friar at Brescia in 1595, and by 1598 had taken the post of organist at the Franciscan monastery in Milan. He was organist at Novara Cathedral in 1602, but returned to Brescia after 1606. He was one of the more important transitional church composers whose works span the pre-continuo and the continuo epochs, and his output also includes a large number of canzonets and some madrigals, and instrumental works, some in keyboard or lute tablature. The majority of his sacred music is for double or triple choir in the Venetian manner of the Gabrielis, although there are conventional polyphonic motets in the 1602 volume and five-part psalms with continuo in that of 1608 (in a more forward-looking style). The three-part motets, first published in 1598 and reprinted at least twice, in 1603 and 1610, are interesting examples of the developing concertato style. Written for two upper voices in equal range with a supporting bass voice, the 1598 publication includes a 'partitio' book in which the three voices are arranged in score for the keyboard player. In the 1610 edition this book is replaced by a genuine basso continuo part. This same trio texture

is apparent in Mortaro's four volumes of *Fiammelle amorose*, canzonets with a pleasing rhythmic gaiety, although here the upper voices are usually not equal. Whatever medium he chose, his works were popular and widely disseminated in anthologies over a 40-year period.

WORKS

SACRED

Missa, motecta, cantica BVM, liber 2, 8, 12vv (Venice, 1595)
Sacrae cantiones, 3vv (Milan, 1598/*R* 1610 with bc)
Messa, salmi, motetti, et Magnificat, 3 choirs (Milan, 1599)
Psalmi ad vesperas, triaque cantica BVM, 8vv (Venice, 1599)
Sacrarum cantionum, liber 1, 5–8vv (Milan, 1602)
Missarum, sacrarum cantionum, liber 3, 9vv (Venice, 1606)
Il primo libro delli salmi, 5vv, bc, op.13 (Venice, 1608)
Il secondo libro delle messe, salmi, Magnificat, canzoni da suonare, e falsi bordoni, 13vv (Milan, 1610)
Litanie, 4vv, bc; lost, listed in *MischiatiI*
Magnificat, 1600[1]; 3 psalms, 1587[1]; motets, 1600[2], 1613[1], 1616[2], 1622[2], 1623[2], 1626[2], 1626[4], 1627[1], 1627[2]; 2 tricinia, 1605[1]

SECULAR

Fiammelle amorose, libro 1, 3vv (Venice, 2/1594)
Il secondo libro delle fiammelle amorose, 3vv (Venice, 1590)
Il terzo libro delle fiammelle amorose, 3vv (Venice, 1592)
Il quarto libro delle fiammelle amorose, 3vv (Venice, 1596)
Il primo libro de canzoni da sonare a 4 (Venice, 1600); ed. in CEKM, xxii (1995)
Canzoni da sonar a 4, bc (Venice, 1623; may be the Canzoni . . . libro 2 listed in *MischiatiI*)
2 canzonets, 1599[14]; canzonas, 1599[19], 1607[29], 1609[33]; 1 madrigal, 1624[16]
Various works in *A-Wn*, *D-Bsb*, *Mbs*, *GB-Lcm*, *PL-WRu*

BIBLIOGRAPHY

MischiatiI; *ReeseMR*
C. Krebs: 'Girolamo Dirutas Transilvano', *VMw*, viii (1892), 307–88
L. Torchi: 'La musica istrumentale in Italia', *RMI*, iv (1897), 581–630, esp. 607–8
P. Guerrini: 'Per la storia della musica a Brescia: frammenti e documenti inediti', *NA*, xi (1934), 1–28, esp. 11
J. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)
K. von Fischer: 'Nuove techniche della policoralità lombarda nel primo Seicento: il loro influsso sulle opere di compositori di altre aree', *La musica sacra in Lombardia nella prima metà del Seicento: Como 1985*, 41–60

JEROME ROCHE/TIM CARTER

Mortellari, Michele (*b* Palermo, *c*1750; *d* London, 27 March 1807). Italian composer. He moved from Sicily to Naples to study with Piccinni. His career as an opera composer began in Florence and was centred in northern Italy until he moved to London in 1785. Most theatres engaged him to write serious operas, but during a ten-year period, beginning in 1775 with *L'astuzie amorose*, several Venetian theatres commissioned comic operas. These typically begin with an introductory ensemble, each act closing with a finale, and an occasional duet, trio, quartet or quintet is interspersed between the arias. *La fata benefica* is unusual for its many magical scene changes. None of his comic operas achieved complete success, but three serious ones, *Medonte* (*Arsace*), *Armida* and *Antigona*, received two subsequent performances in other cities. In 1785 Mortellari was invited to compose a new version of *Armida* for Florence (*Armida abbandonata*) during a period of intense operatic activity encouraged by Archduke Leopold; this version was repeated in London in 1786.

Mortellari's two successful spectacle operas, *Armida* and *Antigona*, may have earned him the commission to compose *Troia distrutta* for the opening of La Scala in 1778. One of Verazi's most radical operas, *Troia distrutta* opens with a programmatic sinfonia involving chorus and a terrifying spectre. Act 1 closes with a finale spanning four scenes and Act 3 is an enormous scene with soloists, ensembles, chorus and pantomime depicting terror, death and destruction as the Greeks capture Troy. For the next carnival he wrote a new setting of De Gamerra's *Lucio Silla* for Turin, another theatre with a strong interest in spectacle. In 1784 he returned to Milan to set Moretti's innovatory libretto *Semiramide*, the first in a succession of operas based on Voltaire's *Sémiramis*.

In 1785 Mortellari settled in London, where he composed and taught singing; Elizabeth Billington is said to have studied with him in 1786 during her first season at Covent Garden. During the same season some of his arias were incorporated into the pasticcio *Didone*, and his opera *Armida* was performed at the King's Theatre. His cantata *Venere ed Adone* was first performed at the Hanover Square Rooms on 8 May 1787. Although Mortellari was based in England, he travelled to Italy and Russia in the late 1790s: his *Angelica* (1796, Padua) opens with a storm and disembarkation that harks back to Majo's *Ifigenia in Tauride* (1764) and to Gluck's borrowing for Paris (1779); there are also many ensembles and extensive finales here that are typical of opera in the late 1790s. The trip to Russia in 1798 failed to win the favour of Paul I, newly ascended to the throne, but Mortellari served Count Sheremet'yev for some months, before announcing his departure in June 1799.

Burney, having heard Mortellari's *Armida* in London, characterized his taste in singing as being 'of the most refined and exquisite sort' and his music 'less bold, nervous, and spirited, than elegant, graceful, and pleasing'. Mortellari was primarily a melodist with a strong interest in orchestral effects, which he attained through contrasting forces, textural thickening and fast figuration. He used wind instruments liberally, particularly in vocal caesuras and ritornellos, and he frequently wrote for solo instruments. His programmatic orchestrations work well in the finales, and his operas as a whole show evidence of careful tonal planning.

WORKS

STAGE

Didone abbandonata (os, 3, P. Metastasio), Florence, Pergola, 16 Sept 1772
Arsace (os, 3, G. De Gamerra), Padua, Nuovo, June 1775, *I-Pl*
L'astuzie amorose (dg, 3, F. Cerlone), Venice, S Samuele, aut. 1775, *MOe*
Armida (os, 3, after T. Tasso: *Gerusalemme liberata*), Modena, Ducale, carn. 1776, trio in *F-Pn*
Don Salterio Civetta (dg, 3), Venice, S Samuele, carn. 1776
Antigona (os, 3, G. Roccaforte), Venice, S Benedetto, 11 May 1776, *Pn*, *I-Bc*
Il barone di Lago Nero (dg, 3), Venice, S Cassiano, aut. 1776, *F-Pn*(Act 3)
La governante (int, 2), Rome, Valle, carn. 1777
Ezio (os, 3, Metastasio), Milan, Ducale, Jan 1777, *D-DS*, *P-La*(Act 2)
Antigono (os, Metastasio), Modena, Ducale, carn. 1778, *F-Pn*
Alessandro nell'Indie (os, 3, Metastasio), Siena, Accademia degli Intronati, 22 July 1778, *I-Mc*
Troia [Troja] distrutta (os, 3, M. Verazi), Milan, Scala, 1 Sept 1778, *D-DS*, *F-Pn*, *P-La*
Lucio Silla (os, 3, De Gamerra), Turin, Regio, 26 Dec 1778, *F-Pn*, *I-Tf*, *P-La*
Il finto pazzo per amore (ob, 2), Venice, S Giovanni Grisostomo, carn. 1779
Medonte (os, De Gamerra), Verona, sum. 1780
I rivali ridicoli (dg, 2, G. Bertati), Venice, S Moisè, aut. 1780
La muta per amore (dg, 2, C. Orcomeno), Venice, S Samuele, carn. 1781
La fata benefica (dg, 2), Venice, S Moisè, carn. 1783

Semiramide (os, 3, F. Moretti), Milan, Scala, 26 Dec 1784, *F-Pn*
Armida abbandonata (os, 3, after Tasso: *Gerusalemme liberata*), Florence, Pergola, aut. 1785, *I-Fc*
L'infanta supposta (ob), Modena, Ducale, 1785
Anacreon [L'amour fugitif] (grand ballet), London, King's, *c*1790
Angelica (os, 2, G. Sertor), Padua, Nuovo, June 1796, *Mc, Pl*

OTHER WORKS

Sacred: La passione di Gesù Cristo (orat, Metastasio), London, private perf., 1794; Domine ad adjuvandum, D, 4vv, insts, *I-Bc*
Cants.: Partenope nel cielo, Naples, Nuovo, 1774; Telemaco nell'isola Ogigia (C. Lanfranchi Rossi), Venice, 20 Jan 1782; Venere ed Adone (J. Giannini), London, Hanover Square Rooms, 8 May 1787, 12 pieces pubd as op.7 (London, n.d.); Il ritorno felice a le sponde del Baltico (B. De Grianty), St Petersburg, Skavronsky-Lita Palace, 1798; Adria risorta (C. Mazzolà), Venice, 1806; Il giuramento, 2vv, inst, Venice, *Fc*; Il ritorno, op.8 (London, n.d.); La primavera (?Metastasio), op.9 (London, n.d.); Il nido degli amori (?Metastasio), op.10 (London, n.d.); La pesca (?Metastasio), op.11 (London, n.d.)
Inst: 6 qts (n.p., n.d.)

BIBLIOGRAPHY

BurneyH; EitnerQ; FétisB; GroveO ('*Troia* distrulta'; M.P. McClymonds)*; MooserA; SartoriL*
M. McClymonds: 'Haydn and his Contemporaries: *Armida abbandonata*', *Joseph Haydn: Vienna 1982*, 325–32
M. McClymonds: 'Mattia Verazi and the Opera at Mannheim, Stuttgart, and Ludwigsburg', *SMC*, vii (1982), 99–136
H. Luhning: 'Kraus' Verhältnis zur italienischen Arienkomposition seiner Zeit', *Joseph Martin Kraus und Italien: Buchen 1984*, 64–80
M. McClymonds: 'Mozart's *La clemenza di Tito* and Opera Seria in Florence as a Reflection of Leopold II's Musical Taste', *MJb 1984–5*, 61–70
E. and D. Arnold: 'Russians in Venice: the Visit of the Conti del Nord in 1782', *Slavonic and Western Music: Essays for Gerald Abraham*, ed. M.H. Brown and R.J. Wiley (Ann Arbor and Oxford, 1985), 123–30
M. McClymonds: 'The Venetian Role in the Transformation of Italian Opera Seria during the 1790s', *I vicini di Mozart: Venice 1987*, i, 221–40
C. Esch: 'Michele Mortellari, Johann Christian Bach und Wolfgang Amadé Mozart: eine neu aufgefundene Fassung der Arie "Io ti lascio" KV 621a (=Anh.245) und die verschollene Szene für Tenducci (Paris 1778) KV 315b (=Anh.3)', *MISM*, xxxix (1991), 133–58
M. McClymonds: '"La Clemenza di Tito" and the Action-Ensemble Finale in Opera Seria before 1791', *MJb 1991*, 766–72
M. McClymonds: 'Mannheim, *Idomeneo* and the Franco-Italian Synthesis in Opera Seria', *Mozart und Mannheim: Mannheim 1991*, 187–96
C. Esch: *'Lucio Silla': vier Opera-Seria-Vertonungen aus der Zeit zwischen 1770 und 1780* (Baden-Baden, 1994)
C. Price, J. Milhous and R.D. Hume: *Italian Opera in Late Eighteenth-Century London*, i: *The King's Theatre Haymarket 1778–1791* (Oxford, 1995)

MARITA P. McCLYMONDS

Mortelmans, Lodewijk (*b* Antwerp, 5 Feb 1868; *d* Antwerp, 24 June 1952). Belgian conductor and composer. He studied with Jan Blockx and Peter Benoit at the Antwerp School of Music, and in 1893 he won the Belgian Prix de Rome with his cantata *Lady Macbeth*. Appointed professor of counterpoint and fugue at the Antwerp Conservatory in 1902, he directed that institution from 1924 until 1933 and taught at the Lemmens Institute, Mechelen. He was the first director and conductor of the Nouveaux Concerts d'Anvers, founded in 1914. Mortelmans's teaching attracted many gifted pupils, among them De Jong and Peeters. An enthusiast for the Flemish movement, he was president of the Society of Flemish Composers and made many settings of Guido Gezelle, the leading Flemish poet of the 19th century. In 1921 Mortelmans toured the United States, where his songs met with great praise from both press and public. Several of his works were published by Schirmer of New York and by the Composers' Music Corporation. For the last 20 years of his life Mortelmans lived in the countryside and devoted himself exclusively to composition. He was made a member of the Royal Flemish Academy of Belgium.

His output includes orchestral works, instrumental pieces (particularly Impressionistic piano pieces), choral music and songs. His songs are the most important expression of his development and are of international stature. They are characterized by a profound union between text and music, refined naturalism, dramatic expression and exquisitely phrased melodies arranged in fluid modal harmonies. His piano music evolved from Romantic lyricism to Impressionism, though his orchestral works are reminiscent of Schumann, Brahms and Wagner.

WORKS
(*selective list*)

Op: De kinderen der zee (3, R. Verhulst), 1901–45
Choral: (Lady Macbeth cant.), A, T, Bar, chorus, orch, 1893; songs with pf or orch
Songs (all for 1v, pf; texts by G. Gezelle): Het jonge jaar, 1900; Hoe schoon de morgendauw, 1900; 'Is de mandel, 1900; 't Pardoent, 1900; Wierook, 1900; 't Avondt, 1901; 't Meezeken, 1901; 'k Hoore tuitend'hoornen, 1902; Roses, 1902; 't Groeit een blomken, 1902; Wiegeliedje, 1905; Klokkensang, 1908; Als de ziele luistert, 1913; Doe dit te mijne indachtigheid, 1913; O mocht ik, 1913; Kerkhofblomme, 1916; Blijde mei, 1938; Moederken, 1938; Perels, 1938; Vlaamsche volksliederen voor de jevgd, collection, n.d.
Orch: Mythe der lente, 1895; Homerische sym., 1896–8; Lente-idylle, 1894–5; Bruiloftsmarsch, 1918; Kindersuite, 1928–33; Avondlied, 1928
Chbr orch: Nocturne, 1929; Weemoedig aandenken, 1942; Romanza, vn, orch, 1935; Lyrische pastorale, hn, chbr orch, 1910; Eenzame herder; Wind Qnt; Wind Septet
Principal publishers: Schirmer, Metropolis, Alsbach, CeBeDeM

BIBLIOGRAPHY

AMe; CeBeDeM directory
L. van Riel: 'Lodewijk Mortelmans', *ML*, ii (1921), 107–20
W. Weyler: *Vlaamse toondichters*, i (Brussels, 1937), 11–12
J.L. Broeckx: *Lodewijk Mortelmans* (Antwerp, 1945)

HERBERT ANTCLIFFE/CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Mortensen, Finn (Einar) (*b* Oslo, 6 Jan 1922; *d* 21 May 1983). Norwegian composer. He studied harmony with Eken and counterpoint with Egge in Oslo, and composition with N.V. Bentzon in Copenhagen (1956). In 1965 he participated in the composition courses in Darmstadt, and studied electrophony in Cologne with Stockhausen. As chairman of Ny Musikk (1961–4, 1966–7) he invited modernist composers and musicians to perform in Norway; these included Stockhausen, David Tudor, Nam Yun Paik, Kontarsky and Caskel. He was the first director of the Norwegian State Concerts Agency (1967–8). He taught composition at the Oslo Conservatory (1970–73), and in 1973 became the first Norwegian professor of composition at the Norwegian State Academy of Music. He held the presidency of the Society of Norwegian Composers (1972–4) and the vice-presidency of TONO, the Norwegian performing rights society.

His early compositions were written in a neo-classical style. He had thoroughly studied Hindemith's composition technique, which was the basis for his first compositions, opp.1–6. Among these his Symphony op.5 (1953) is especially noteworthy; often performed by Norwegian orchestras it shows Mortensen's admiration of Bruckner's music. His use of polyphony is remarkable, and the symphony's last movement builds to a quadruple fugue. The Wind Quintet op.4 was performed at the ISCM

festival in Stockholm in 1956. Following his studies with Bentzon he turned to 12-note technique, which was strictly used in his op.13, Fantasy and Fugue for Piano (1958), the first 12-note composition by a Norwegian composer. It was performed at the ISCM Festival in Cologne in 1960, and attracted the attention of critics as well as composers abroad. From 1958 he used 12-note series in all his compositions. In the orchestral piece *Evolution* (1961) he made use of 'integral serialism: great expressiveness results from his juxtaposition of 12-notes clusters with linear melodic statements deriving from note rows. In his important compositions from the 1960s, Piano Concerto, *Tone Colours* and Sonata for two pianos, Mortensen introduced aleatory techniques and combined them with his integral serial technique. These compositions are the most representative of the avant-garde style in Norwegian music. From 1970 he moderated his style and developed what he called 'new-serialism', a form of serial technique in which the melody regains a principal role but in combination with serial technique (Suite for Wind Quintet, 1973; Piano Sonata no.2, 1977).

WORKS

Orch: Sym., op.5, 1953; Pezzo orchestrale, op.12, 1957; Evolution, op.23, 1961; Tone Colours, op.24, 1962; Pf Conc., op.25, 1963; Fantasy, op.27, pf, orch, 1966; Per orchestra, op.30, 1967; Hedda, op.42, 1975; Fantasy, op.45, vn, orch, 1977

Chbr: Str Trio, op.3, 1950; Wind Qnt, op.4, 1951; Sonata, op.6, fl, 1953; Sonatina, op.9, cl, 1957; Sonatina, op.10, balalaika, pf, 1957; 5 Studies, op.11, fl, 1957; Sonatina, op.14, va, 1959; Sonatina, op.15, ob, pf, 1959; Fantasy, op.16, bn, 1959; Sonata, op.17, vn, pf, 1959; Sonatina, op.18, va, pf, 1959; Pf Qt, op.19, 1960; 3 Pieces, op.21, vn, pf, 1961–3; 12-Tone Music, op.22 no.3, amateur wind, 1961–4; Music, op.22 no.5, amateur str, 1971; Chbr Music, op.31, cl, bn, tpt, trbn, perc, vn, db, 1968; Constellations, op.34, accdn, gui, perc, 1971; Nyserialisme I, op.35, fl, cl, 1971; Suite, op.36, wind qnt, 1972; Serenade, op.37, vc, pf, 1972; Nyserialisme II, op.38, fl, cl, bn, 1972; 3 Pieces, op.39, accdn, 1973; Nyserialisme III, op.40, vn, va, vc, 1973; Adagio and Fugue, op.43, 16 hn, 1976; Sonata, op.44, ob, hpd, 1976; Fantasy, op.46, trbn, 1977; Suite, op.48, 5 rec, str qnt, 1979

Vocal: Duo, op.8, S, vn, 1956; Tre ved stranden [Three on the Shore], op.20, female chorus 4vv, 1961; Greners tyngde [The Weight of Branches] (Brekke), op.33, S, pf, 1971; Finnegans Wake, op.49, S, pf, 1979

Pf: Sonatina no.1, op.1, 1943, rev. 1948; Sonatina no.2, op.2, 1949, rev. 1952; Sonata, op.7, 1956; Fantasy and Fugue, op.13, 1958; 12 Short 12-Tone Pieces, op.22 nos.1–2, for children, 1961–4; Nocturne, op.22 no.4, 1968; Sonata, op.26, 2 pf, 1964; Pf Piece, op.28, 1966; Sonata no.2, op.47, 1977

Principal publisher: Norsk Musikforlag

BIBLIOGRAPHY

B. Kortsen: *Modern Norwegian Chamber Music* (Haugesund, 1965)

O.H. Moe: 'Han dro lasset: Ny Musikks gjennombrudd i 60-årene', *Mortensen 60.: Festskrift til Finn Mortensen*, ed. O.H. Moe and S. Skouen (Oslo, 1982), 46–55

E. Nesheim: 'En konstant evolusjon: Finn Mortensens stilistiske utvikling', ibid., 24–33

E. Nesheim and N. Bjerkestrand: 'Wind Quintet by Finn Mortensen', *Ny Musikk i Skolen* (Oslo, 1986), 17–21

S. Skouen: 'Finn Mortensen', *Norske Komponister*, ed. K. Baekkelund (Oslo, 1977), 102–10

B. Wallner: *Vår tids musik i Norden* (Stockholm, 1968)

ELEF NESHEIM

Mortensen, Otto (Jacob Hübertz) (*b* Copenhagen, 18 Aug 1907; *d* Århus, 30 Aug 1986). Danish composer, pianist and teacher. In 1925 he entered the Copenhagen Conservatory, where he studied with Jeppesen (theory), Rung-Keller (organ) and Christiansen (piano). He left the conservatory in 1929 after taking the final examination as organist and pianist, and he made his début as a concert pianist in Copenhagen the following year. During the 1930s he studied in Berlin (1930) and Paris (1939, with Milhaud and Desormière); in 1956 he took a master's degree at the University of Copenhagen. He was opera répétiteur at the Royal Theatre in Copenhagen (1937–56) and appeared as a guest conductor for Danish Radio and the Tivoli; he taught at the Copenhagen Conservatory (1942–66) and then was lecturer in music at the University of Århus (1966–74).

Mortensen's fairly sparse output centres on vocal music. Among his instrumental works, the Wind Quintet is notable for its balanced form on a traditional basis. His vocal music is also bound by tradition, but his rare talent for an independent, lyrical continuation of Nielsen's romance tradition earned him a reputation as the most convincing and convinced song composer of his generation, at a time in Danish music when the romance tradition was seen more as a burdensome inheritance to be avoided than a challenge to be taken up. Mortensen became involved in popular musical work in the years after 1930; he also wrote finely constructed choral arrangements of his own songs and Danish folktunes, as well as educational works.

WORKS
(*selective list*)

dates are of first performance unless otherwise stated

Orch: Koncertstykke, fl, vc, pf, orch, 1936; Kirgisisk suite, 1935; Ov., g, 1943; Pf Conc., 1946; Sym., 1956

Choral: Verdenshjørnerne (T. Larsen), chorus, str, pf, perc, 1933, rev. 1936; Farvel, frost, og velkommen, foraar (R. Herrick), chorus, fl, str, 1936; cants., songs etc.

Chbr: Str Qt no.1, 1937; Quatuor concertant, fl, pf trio, 1944; Wind Qnt, 1944; Sonata, ob, pf, 1947; Str Qt no.2, 1955; Sonata, vn, pf, 1980

Songs with orch: 3 sange (T. Lange), A, orch, 1933; Jeg har sortnende hede (S. Hallar), 1v, str, 1940

Songs with pf: 2 sange, 1937; 10 danske sange (1940); 10 sange af nordiske digtere (1944); 4 Songs (L. Hughes, J.W. Johnson, R. Frost, W.J. Turner), 1945; 3 Songs (O. Nash, H. Belloc, J. Masefield), 1946; 3 sange (H.C. Andersen) (1950); 7 sange, 1951; others, school songbooks

Incid music: Nederlaget (N. Grieg), 1937; Caesar og Cleopatra (G.B. Shaw), 1946; Fluerne (J.-P. Sartre), 1946

Educational: Klaverskole, 1933, collab. O. Jacobsen; rec works, canons

Principal publisher: Hansen
MSS in *DK-Kk*

WRITINGS

Harmonisk analyse efter grundbas-metoden (Copenhagen, 1954)

'The Polish Dance in Denmark', *The Works of Frederick Chopin: Warsaw 1960*, 572–7

'Über Typologisierung der Couranten und Sarabanden Buxtehudes', *DAM*, vi (1968–72), 5–51

BIBLIOGRAPHY

T. Mortensen: *Otto Mortensen – en vaerkfortegnelse* (Copenhagen, 1993)

NIELS MARTIN JENSEN/DANIEL GRIMLEY

Morthenson, Jan W(ilhelm) (*b* Örnsköldsvik, 7 April 1940). Swedish composer, writer and theorist. He studied composition with Mangs, Lidholm and Metzger, electronic music with Koenig and aesthetics at Uppsala University; in 1963 he attended the Darmstadt summer courses. In 1974–5 he was chairman of the Swedish section of the ISCM and from 1975 to 1978 vice-chairman of the ISCM council. He was also chairman of Fylkingen (1975–6) and on the board of the Electronic Music Studio (1973–5). He has taught composition at the San Francisco College of Music, and at the Musikhögskolan in Stockholm

and Malmö. In his book *Nonfigurative Musik* (1966) he argued that developments in composition have rendered music of directed movement impossible, since the breakdown of tonal harmony has been followed by similar processes of neutralization in instrumentation, presentation and form. His works take note of the far-reaching consequences of this point of view. After the *Wechselspiel* series (1960–61), which he later criticized as idealistic and formalistic, he made several studies of timbre over various chords (*Coloratura* series, 1962–4) and essays in octave harmony (*Antiphonia I–III*, 1963–70), striving for the most static form in both groups. A note of social-cultural criticism appeared most evidently in his work after 1968 which is dominated by 'metamusic'. For example, *Decadenza II* is 'a funeral march for the decline of instrumental music and musical life over 100 years' which brings together musical characteristics from Bruckner onwards. In the same way he concentrated on church music in *Decadenza I*, funeral music in *Farewell*, string music in *Senza*, the demagogy and mass effect of orchestral music in *Colossus*, and music's demand for physical achievement in *Labor*. Particular notice was given to his *Alla marcia* (1973) for orchestra and a female choir from the Salvation Army; it commentates on the violence in society, of which military music is a contributory part. He has also worked with visual images in a series of film and videotape pieces, moving from simple changing shades of colour in *Interferences I* through lines, volumes and light intensities in *Lux sonora* to the environmental composition *Camera humana*. In the *Sensory Project* series he has explored aural and visual stimuli at the limits of perception, believing that artists of the future may have to work below the threshold of consciousness. On the other hand, his mixed-media piece *Citydrama* used the whole city of Bonn for four days in 1973. As a writer he is critical, polemical and pessimistic, but he always defends the free artist in our culture.

WORKS
(selective list)

Mixed-media: Colossus, metamusic, hp, pf, perc, orch, tape, slides, film, 1970; Video 1, 8 solo str, film, 1972; Decadenza II, metamusic, orch, tape, slides, film, 1970; Citydrama, 1973; Musica nera, fl, cl, bn, trbn, vc, 2 kbd, 2 perc, tape, film, 1979

Orch: Coloratura II–IV, 1962–4; Antiphonia I–III, 1963–70; Senza, metamusic, str, 1970; Life, T, chbr ens, orch, 1971; 5 Pieces, 1974; Attacca, wind, tape, 1977–8; Monodia, 1980; Org Conc., 1981; 1984, elec insts, tape, orch, 1984; Energia 1, sym. band, 1984–6; Paraphonia, wind orch, str qt, 3 perc, sampling-synth, 1987; contra, chbr orch, 1990; Interna, 1996; Estonia, str, 1997

Vocal: Chains-Mirrors, S, tape, 1963; Alla marcia, metamusic, female chorus, orch, stroboscope, tape, 1973; Cultura (anon.), metamusic, 4 org, 2 boy S, Bar, elec gui, elec bass, 2 perc, elecs, 1975; Anticanti (textless), 6 solo vv, SATB/str orch or combination, 1975; Morendo, chorus, orch, tape, 1977; Trauma (meta-opera for radio), vv, insts, 1981; Slutord 'Lo I am with you' (Matthew xxviii.20), SATB, 1982; Materia (vocalise), S, SATB, inst/synth, org, 1985; Après Michaux (H. Michaux), recit, str qt, live elecs, 1985; Fröhlingslied (H. Heine), S, b cl, pf, 1986; Andliga sånger (Swed. pss), 1v, fl, elec gui, elec bass, perc, 1988

Chbr: Wechselspiel I, vc, 1960; Wechselspiel II, fl, tape, 1961; Wechselspiel III, pf, perc, 1961; Interjections, perc, 1961, realized C. Caskel; Courante I–III, pf, perc, 1964, realized K.E. Welin; Down, fl, 1972; Labor, metamusic, ens, 1972; Soli, wind qnt, 1974; Unisono, bn, hpd/hp, 1975; Tremor, vn, tape, 1977; Intimi, b cl, bn, tape, 1978; Stereos, 2 pf, 1979; Kindertotenlied, wind qnt, tape, 1979; Stone Movements, cl, trbn, vc, pf, 1980; Memory, sax, 1984; Chorale, sax qt, 1987; Diaphonia, pf, tape, 1983; Ancora, metamusic, str qt, 1983; Aria, brass qnt, 1983; Dead Ends, pf, 1984; Strano, wind qnt, tape, 1984; Restantes, org, 1985; Once, cl, vc, pf, 1988; Scaena, sax qt, MIDI sax, synth, 1990

Org: Some of these, 1961, realized Welin; Pour Madame Bovary, 1962; Encores, 1964; Eternes, 1965; Decadenza I, 1968; Farewell, 1970

Tape: Förspel – Epsilon – Eridani – Efterspel, 1967; Neutron Star, 1967; Spoon River, 1967; Ionosphères I, 1969; Zero, 1969; Ultra, 1970

Videotape: Supersonics, 1970; Interferences I, 1970; Lux sonora, 1970; Sensory Project I–III, 1970–72; Camera humana, 1972

Principal publisher: Nordiska Musikförlaget

WRITINGS

'Arbetsbok', *Nutida musik*, vi/8 (1962–3), 4–12
'Det absolut musikaliska', *Nutida musik*, vi/8 (1962–3), 22–4
'Nonfigurativ musik', *Nutida musik*, vii/7 (1963–4), 16–18
with J. Bark: 'Två spår', *Rondo: Musiikkilehti* (1964), no.1, p.6
'Experiment i tomhet', *Nutida musik*, ix/3 (1965–6), 20–22
Nonfigurative Musik (Stockholm, 1966) [in Ger. trans.]
'Move against the Beat', *Nutida musik*, xi/3–4 (1967–8), 40–42
'Den svenske tonsättarens situation', *Nutida musik*, xiv/2 (1970–71), 25–34, esp. 33
'Den elektroniska musikens ideologi', *Nutida musik*, xv/2 (1971–2), 25–7
'Metamusik', *Nutida musik*, xv/2 (1971–2), 42–3
'Europa efter Cage', *Nutida musik*, xvi/2 (1972–3), 51–4
'Den musikaliska kvalitetens ideologi', *Tonfallet*, vii (1974), no.9, p.6; no.10, p.4
'Den strukturella musikens situation', *Artes* [Stockholm] (1975), no.1, pp.45–63
'Den beställde komponisten', *Rikskonserters beställningsverk 1965–75* (Stockholm, 1976), 9–16 [with Eng. summary]
'Aestetiske dilemmaer i elektronisk musik', *DMt*, lvi/2 (1981–2) [Eng. trans. in *Feedback Papers* (1982), nos.27–8, pp.25–30]
'Rock er militaermusik', *DMt*, lvii/1 (1982–3), 30–32
'Elektronmusikens indhold', *DMt*, lix (1984–5), 96–9
'Texter om elektronisk musik: Form, Innehåll', *Nutida musik*, xxviii/1 (1984–5), 12–17
'Begrebet mening i nutidig musik', *DMt*, lx (1985–6), 82–7
'Notation', *Nutida musik*, xxx/4 (1986–7), 16–20
'Musik eller komposition', *Musik & morgondag* (Stockholm, 1993), 36–52

BIBLIOGRAPHY

K. Linder: 'Sex unga tonsättare', *Nutida musik*, vi/8 (1962–3), 13–21, esp. 14–15
L.G. Bodin and B.E. Johnson: 'Semikolon: akustiska betraktelsebilder: en intervju med Jan W. Morthenson', *Ord och bild*, lxxiv (1965), 473–6
M. Gräter: 'Elektronik als Kompositionselement und Gestaltungsmittel im Fernsehen', *NZM*, Jg.133 (1972), 77–82 [on *Supersonics* and *Lux sonora*]
G. Bergendal: 'Jan W. Morthenson – på marsch', *Nutida musik*, xvii/4 (1973–4), 11–16
S. Hedin: 'Jan W. Morthensons Alla marcia', *Nutida musik*, xxv/4 (1981–2), 9–12
L. Reimers: 'Jan W. Morthenson och hans musik: en ars nova', *Musikrevy*, xliii (1988), 288–95
H.-G. Peterson: 'Intra – några reflektioner', *Nutida musik*, xxxviii/3 (1994), 61–7
H.-G. Peterson: 'Två temperament på slagverkets arena', *Nutida musik*, xli/2 (1998), 4–12
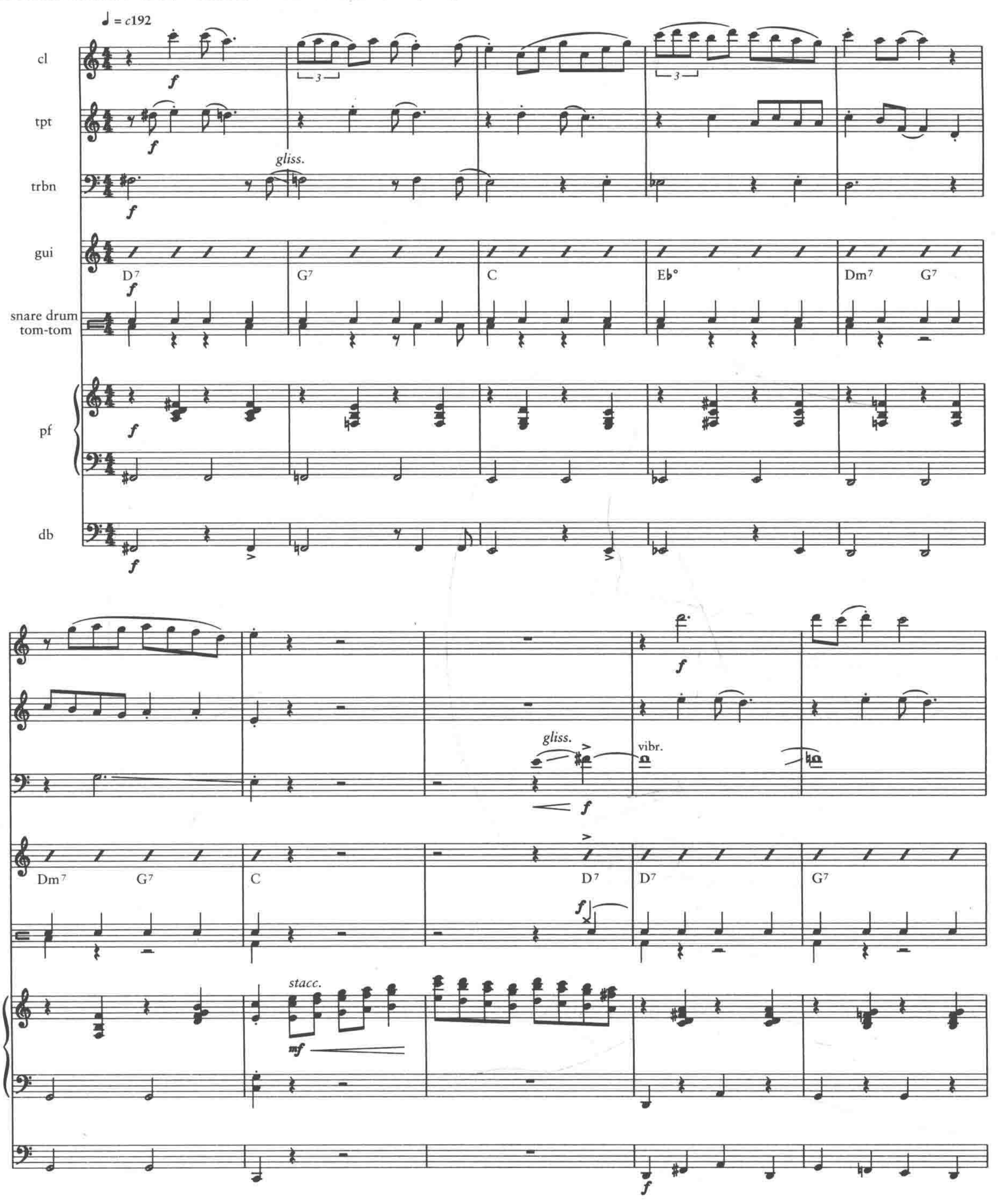
ROLF HAGLUND

Mortier, Pierre [Pieter] (bap. Leiden, 26 Jan 1661; bur. Amsterdam, 18 Feb 1711). Dutch printer of French extraction; he copied some of the publications of ESTIENNE ROGER.

Morton, Jelly Roll [Lamothe [La Menthe, Lemott], Ferdinand Joseph] (*b* New Orleans, 20 Oct 1890; *d* Los Angeles, 10 July 1941). American jazz composer and pianist.

1. LIFE. He grew up in New Orleans, and started to learn the piano at the age of ten. By 1902 he was working in the bordellos of Storyville, playing ragtime, French quadrilles and other popular dances and songs as well as a few light (mostly operatic) classics. Nothing is known

of his formal musical training, but his major youthful influence appears to have been Tony Jackson. Around 1904 Morton became an itinerant pianist, working in many cities in Louisiana, Mississippi, Alabama and Florida. He was also apparently quite active as a gambler, pool player and procurer, though music remained his first 'line of business'. While retaining New Orleans as his base, he later extended his travels to Memphis, St Louis and Kansas City, frequently working for prolonged periods in minstrel shows; eventually he journeyed as far east as New York (where James P. Johnson heard Morton play his *Jelly Roll Blues* in 1911), and as far west as Los Angeles, where he arrived in 1917. During these dozen years of travel Morton apparently fused a variety of black musical idioms – ragtime, vocal and instrumental blues, items from the minstrel show repertory, field and levee



Ex.1 From *Grandpa's Spells*, recorded by the Red Hot Peppers (1926, Vic.); transcr. G. Schuller
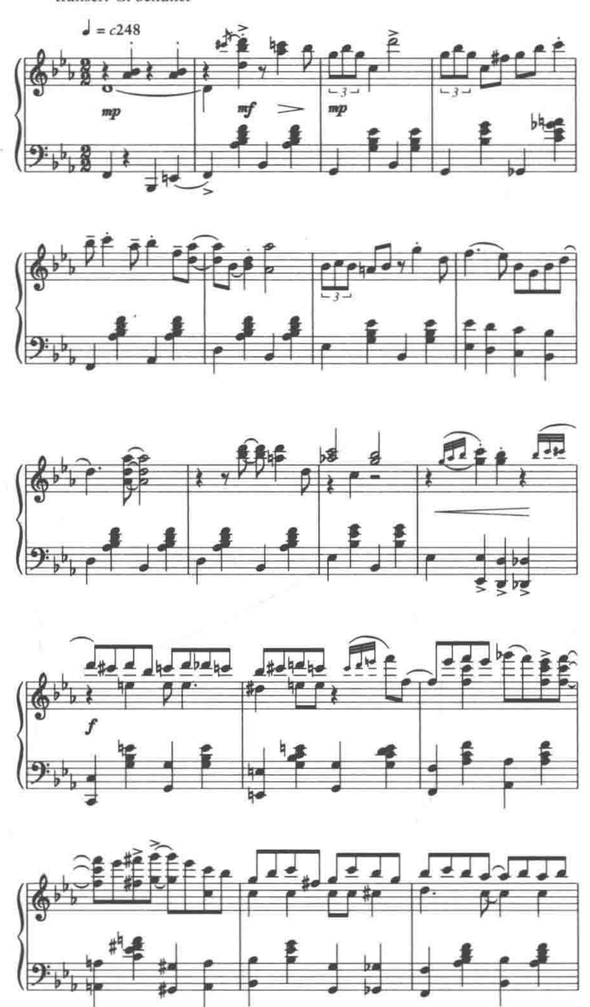
hollers, religious hymns and spirituals – with Hispanic music from the Caribbean and white popular songs, creating a musical amalgam that bore a very close resemblance to the music then beginning to be called 'jazz'.

Morton enjoyed such success in Los Angeles that he remained there for five years. In 1922, however, he moved to Chicago, the new centre of jazz activity. His first recordings were made there in 1923: two performances with a sextet and a series of solo piano renditions of his own works. The compositional maturity and the advanced conception of the ensemble and solo writing revealed in these recordings suggest that Morton's style must have crystallized many years previously. By 1926–7 he was recording with his Red Hot Peppers, a seven-or eight-piece band organized for recording purposes and comprising colleagues well versed in the New Orleans style and familiar with Morton's music. The resultant recordings were a triumphant fusion of composition and improvisation. Pieces such as *Grandpa's Spells*, *Black Bottom Stomp* (both 1926, Vic.) and *The Pearls* (1927, Vic.) are masterly examples of Morton's creative talents, not only as a composer and arranger but also as a pianist. These works were ingeniously conceived so as to yield a maximum variety of texture and timbre without sacrificing clarity of form (ex.1); furthermore, unlike most jazz performances in those days, they were carefully rehearsed. Particularly noteworthy is the manner in which Morton provides opportunities for all the performers to contribute significant solos (usually climaxing in exultant two-bar breaks) without losing sight of overall structural unity and a balance between solo and ensemble. As a pianist Morton contributed not only some of his most inspired solos, such as those on *Smoke-house Blues* (1926, Vic.) and *Black Bottom Stomp* (ex.2), but also sensitive countermelodies that were without precedent in 1920s



Jelly Roll Morton, c1926

Ex.2 Morton's solo chorus from *Black Bottom Stomp* (1926, Vic.); transcr. G. Schuller



jazz; similar ideas were taken up only by Earl Hines and, some years later, Art Tatum.

In 1928 Morton moved to New York, where he continued to record. He gradually made use of such 'modern' devices as homophonically harmonized ensembles and laid a greater emphasis on solo improvisation. However, he remained at heart true to the New Orleans spirit of collective improvisation and was never able to assimilate the new orchestral styles advanced in the late 1920s by Don Redman, Fletcher Henderson and John Nesbitt. By 1930 Morton's style, both as arranger and pianist, came to be regarded as antiquated. Ironically, some of his compositions, such as *Wolverine Blues*, *Milenberg Joys* and especially *King Porter Stomp*, continued to be performed regularly, remaining as influential pieces in the repertory throughout the 1930s. Indeed, it was Benny Goodman's performance of the last-named title, in Fletcher Henderson's updated arrangement (1935), that was largely responsible for ushering in the swing era.

In the early 1930s Morton drifted into obscurity. He settled in Washington, where he managed a jazz club and also played intermittently. In 1938 the folklorist Alan Lomax, later Morton's biographer, recorded him in an

extensive series of interviews held at the Library of Congress (issued on disc in 1948 and reissued in 1957). In this invaluable oral history Morton recalled in words and performances his early days in New Orleans, re-creating the styles of many of his turn-of-the-century contemporaries. His accounts, both verbal and pianistic, have the ring of authenticity, and revealed Morton as jazz's earliest musician-historian and a perceptive theorist and analyst of the music. The Library of Congress recordings rekindled public interest in Morton, eventually leading to further recording sessions in 1939–40 and, in tandem with the New Orleans revival, a renewed career; this was cut short in 1940, however, owing to his ill-health.

2. ACHIEVEMENT. Morton was the first important jazz composer. His compositions, many written long before he began recording, represent a rich synthesis of African-American musical elements, particularly as embodied in the pure New Orleans collective style which he helped to develop to its finest expression. Paradoxically, his emphasis on composition and well-rehearsed, coordinated performances was unique and antithetical to the primarily extemporized, polyphonic New Orleans style. In his best ensemble work, especially with the Red Hot Peppers, Morton showed that composition and meticulously rehearsed arrangements were not incompatible with the spontaneity of improvised jazz but could in fact retain and enhance it. In this respect Morton's achievement may be ranked with that of Duke Ellington, Thelonious Monk, Charles Mingus and Gil Evans.

Morton's sophisticated conception of jazz is all the more remarkable since the origins of his style lie primarily in classic Midwestern ragtime and simple instrumental blues. His piano pieces (such as *Grandpa's Spells* and *Kansas City Stomp*, both 1923, Gen.) strongly resemble ragtime in their form, but by elaborating these works with composed and improvised variation Morton was able to transcend ragtime's formal conventions. Ultimately he freed ragtime from its narrow strictures by developing within it an ensemble style embracing homophony, improvised polyphony, solo improvisations, breaks and a constant variation of texture and timbre.

WORKS
(*selective list*)

dates of composition are mostly conjectural; all published for piano solo

Edition: *The Collected Piano Music of Ferdinand Jelly Roll Morton*, ed. J. Dapogny (Washington DC, 1982)

New Orleans Blues, 1902 (1925); Jelly Roll Blues, 1905 (1915); King Porter Stomp, 1906 (1924); Buffalo Blues, 1907 (1928); Georgia Swing, 1907 (1928); Frog-i-more Rag (Sweetheart o' Mine), 1908 (1918); The Crave, 1910–11 (1939); Bert Williams, 1911 (1948); Grandpa's Spells, 1911 (1923); Wolverine Blues, 1915–16 (1923); Mamanita, 1917–22 (1949); Kansas City Stomp, 1919 (1923); The Pearls, 1919 (1923)

Big Foot Ham, 1923 (1923); London Blues (Shoe Shiner's Drag), 1923 (1923); Mr Jelly Lord, 1923 (1923); Milenberg Joys, 1923 (1925); Perfect Rag (Sporting House Rag), 1924 (1939); Shreveport Stomp, 1924 (1925); Black Bottom Stomp (Queen of Spades), 1925 (1925); Dead Man Blues, 1926 (1926); Fickle Fay Creep, 1926 (1930); Hyena Stomp, 1927 (1927); Jungle Blues, 1927 (1927); Sweet Peter, 1929 (1933)

BIBLIOGRAPHY

J.R. Morton: 'I Created Jazz in 1902', *Down Beat*, v/8 (1938), 3, 31 only
R. Blesh and H. Janis: *They all Played Ragtime* (New York, 1950, 4/1971)
A. Lomax: *Mister Jelly Roll: the Fortunes of Jelly Roll Morton, New Orleans Creole and 'Inventor of Jazz'* (New York, 1950, 2/1973)
R. Hadlock: 'Morton's Library of Congress Albums', *Jazz: a Quarterly of American Music*, no.2 (1959), 133–7
W. Russell: 'Jelly Roll Morton and *Frog-i-more Rag*', *The Art of Jazz: Essays on the Nature and Development of Jazz*, ed. M. Williams (New York, 1959/R), 33–41
G. Waterman: 'Jelly Roll Morton', *Jazz Panorama*, ed. M. Williams (New York, 1962/R), 31–8
M. Williams: *Jelly Roll Morton* (London, 1962); rev. in *Kings of Jazz*, ed. S. Green (South Brunswick, NJ, 1978), 209–39 [incl. discography]
J.R. Morton: 'Final Years of Frustration (1939–41)', *Jazz Journal*, xxi (1968), no.11, p.2–5; no.12, p.8–9 [letters to R. Carew]
G. Schuller: 'The First Great Composer', *Early Jazz: its Roots and Musical Development* (New York, 1968), 134–74
M.A. Hood and H.N. Flint, eds.: *'Jelly Roll' Morton: the Original Mr Jazz* (New York, 1975)
L. Wright: *Mr Jelly Lord* (Chigwell, 1980) [discography]
L. Gushee: 'Would you Believe Ferman Mouton?', *Storyville*, no.95 (1981), 164–8; no.98 (1981–2), 56–9
W. Balliett: 'Ferdinand La Menthe', *Jelly Roll, Jabbo and Fats* (New York, 1983), 16–30
J. Dapogny: 'Jelly Roll Morton and Ragtime', *Ragtime: its History, Composers and Music*, ed. J.E. Hasse (New York, 1985), 257–67
L. Gushee: 'A Preliminary Chronology of the Early Career of Ferd "Jelly Roll" Morton', *American Music*, iii (1985), 389–412; repr. in *Storyville*, no.127 (1986), 11–18, 23–33
Oral history material in *US-Wc*

GUNTHER SCHULLER

Morton [Mourton, Moriton], **Robert** (*b c*1430; *d* after 13 March 1479). English composer. He was *clerc* and *chappelain* in the chapel choir of the Burgundian court from 1457 to 1476, the final decade of the long reign of Philip the Good and the first eight years of the brief and tumultuous reign of his son Charles the Bold. The document of late 1457 appointing Morton and authorizing payment for clothes describes him as 'chappellain angloix' and is the only evidence that he was English. Because of a lacuna in the documents for the following years, the first surviving payment to him as a member of the chapel is from October 1460: here, and in all subsequent documents, he is styled 'Messire' – a title which, in the context of these particular documents, means that he was a priest.

Morton was seconded to the household of Charles, Count of Charolais, the future Duke Charles the Bold, from 1 June 1464 to 12 March 1465 and again for three months some time between 1 October 1465 and 31 September 1466. He was given leave of absence from 20 July to 13 August 1470. After 19 February 1475 he appears in the daily payment scrolls only for 13–14 June; on 1 February 1476 his position as a chaplain was taken by Pierre Basin, apparently in immediate fulfilment of an expectative granted a year earlier (see Pirro, 118). However, contrary to some earlier statements, he did not die then: in January 1477 a papal document records his paying the annates for a benefice at St Paul, Liège (Roth, 542); and on 13 March 1479 he resigned the parish of Goutswaard-Koorndijk (Holtkamp, 108).

Morton's career in the Burgundian court chapel is perplexing because he remained in the humble position of *clerc* for almost 15 years, becoming *chappelain* only in 1471–2. Normally singers were promoted within three or four years. This delay cannot be explained by the famous emnity between Duke Philip the Good and his son, for Morton was a *clerc* for four more years after Charles became duke. There may have been political reasons for the delay in his promotion, if the composer is identifiable with the Robert Morton (*d* 1497) who later became Bishop of Worcester. During the years 1457–76 none of the documents for the future bishop attests his presence

in England. He succeeded his uncle John Morton (later cardinal) as canon of Salisbury Cathedral and St Paul's Cathedral, London, in 1478 and as Master of the Rolls in January 1479 (having been granted the reversion of it on 30 May 1477). It is an intriguing coincidence that John Morton was an envoy to the court of Burgundy from January to June 1474 and from December 1474 to January 1475, that is, the last months of Robert Morton's tenure in the choir.

Further oblique clues to Morton's life survive. His rondeau *Le souvenir* recalls the arms of Claude Bouton (*b* ?1488), 'Souvenir tue', and might indicate some connection with the Bouton family, at least one of whom was prominent at the Burgundian court during Morton's time there. The poem *Mon bien, m'amour, ma joye et mon desir*, printed in *Le jardin de plaisance* (Paris, 1501) and normally considered the correct poem for the music *Mon bien ma joyeux*, has the acrostic MARIE M[O]RELET, though no person of this name has been identified. The anonymous rondeau *La plus grant chiere* (ed. in Marix, 1937, p.86; text in Marix, 1939, p.207) describes vividly how Morton and Hayne van Ghizeghem astonished everybody with their singing and playing at Cambrai.

Only secular works survive; and all are ascribed simply 'Morton'. However, four of them, ascribed to him only in *I-PEc* 431 (*c*1490), may well be by other composers. Three have more convincing ascriptions elsewhere: *Pues serviçio* to the Spanish composer Enrique (see Fallows, 1992); *Vien'avante morte dolente* to Adrien Basin, a colleague at the Burgundian court; and *C'est temps perdu* to Caron. The other doubtful song appears with many different texts in different sources: 'Vive ma dame' in *F-Dm* 517; 'Hellas madame et que serrace' in *E-TAc*; 'Tu sine principio' in *CZ-HK* II A 7; 'Motectus' in *I-PEc* 431; 'Lent et scolorito' in *I-Bc* Q16; and, most convincingly, 'Ellend du hast umbfangen mich' both in the Schedel Liederbuch (*D-Mbs* Cgm 810, *c*1460) and in Hans Gerle's printed lutebook (Nuremberg, 1533). Moreover, its tenor matches the melody for that text in other German sources, and its style is thoroughly German.

Of Morton's remaining eight works, all are French and in the rondeau form that dominated French song composition of those years, especially at the court of Burgundy. There is no hint of English style in them, unless it be in the open triadic F-tonality of *Mon bien ma joyeux*. The two most successful were *Le souvenir de vous me tue* and *N'aray je jamais mieulx*, both found in sources from the mid-1460s onwards. *Cousine trop vous abusés* seems to match a group of similar pieces dating from the early 1460s; and *Il sera pour vous*, superimposed over the famous melody *L'homme armé*, refers jokingly to Simon le Breton (*see* SIMON, (1)), whose retirement from the court chapel in 1464 may have provided the occasion for the song (see Fallows, 1978, pp.204ff). *Que pourroit plus faire une dame*, with its refreshingly irregular metre, is puzzlingly ascribed to Morton only in *I-PAp* 1158, an autograph of Gaffurius.

Given that context, certain individual stylistic traits can be noted. All Morton's secure pieces have an extreme melodic economy; they avoid the simple 'filling' patterns that a composer such as Hayne van Ghizeghem would often give to the contratenor between musico-poetic lines in the discantus and tenor; the contratenor often uses wide leaps more frequently than in the works of his contemporaries; a preference for the contratenor to use leaps of a 5th tends to anchor the tonalities.

Only *N'aray je jamais mieulx* is ascribed to Morton in more than one source, yet there is ample testimony to his achievement. He was mentioned by Hothby (see *JAMS*, viii, 1955, p.95) and praised by Tinctoris (*CoussemakerS*, iv, 200) as being world-famous. As well as this his most famous pieces were exceptionally widely distributed: *Le souvenir* survives in 15 musical sources and was used as the basis for two works by Tinctoris, one by Arnolfo Giliardi and a lost mass by Gaffurius; *N'aray je jamais mieulx* has 16 musical sources and was used for a motet and three mass cycles (among them Josquin's *Missa 'Di dadi'*). These two songs represent a peak in Burgundian court music to be equalled only by the early works of Hayne van Ghizeghem; they are Morton's true claim to recognition.

WORKS

all 3 voices and probably rondeaux

Edition: *Robert Morton: The Collected Works*, ed. A.W. Atlas (New York, 1981) [incl. all works listed]

Cousine trop vous abusés

Il sera pour vous conbatu/L'homme armé (combinative chanson, anon. in unique source; rev. version, 4vv, *I-Rc* 2856, ascribed 'Borton')

Le souvenir de vous me tue (also intabulated as Salve radix Josophanie; added 4th v *PEc* 431)

Mon bien ma joyeux (text incipit evidently corrupt, and perhaps for poem *Mon bien, m'amour, ma joye et mon desir* in *Le jardin de plaisance*)

N'aray je jamais mieulx que j'ay (added 4th v in three sources)

Paracheve ton entreprise (= La perontina)

Plus j'ay le monde (= Madonna bella)

Que pourroit plus faire une dame (= Numine Ihesu celice)

DOUBTFUL WORKS

forms uncertain

C'est temps perdu (ascribed 'Caron' in *I-Rc* 2856)

Ellend du hast umbfangen mich (= Lent et scolorito and Vive ma dame par amours)

Pues serviçio vos desplaze (ascribed 'Enrrique' in *E-Mp* 1335; text by Pere Torroella)

Vien'avante morte dolente (ascribed 'Basin' in *I-Rc*2856)

BIBLIOGRAPHY

FétisB; MGG1 (P. Gülke)*; PirroHM*

A. Pinchart: *Archives des arts, sciences et lettres*, iii (Ghent, 1881)

C.P.M. Holtkamp: *Register op de parochien, altaren ... van den officiaal des aartsdiakens van den utrechtschen dom*, vii: *Zuydhollandia, Voorne en Putten*, ed. P.M. Grijpink (Haarlem, 1937), 108

J. Marix: *Les musiciens de la cour de Bourgogne au XVe siècle* (Paris, 1937/*R*)

J. Marix: *Histoire de la musique et des musiciens de la cour de Bourgogne sous le règne de Philippe le Bon (1420–1467)* (Strasbourg, 1939/*R*)

A.B. Emden: *A Biographical Register of the University of Oxford to A.D. 1500* (Oxford, 1957)

B.L. Trowell: *Music under the Later Plantagenets* (diss., U. of Cambridge,1960)

D. Fallows: *Robert Morton's Songs: a Study of Styles in the Mid-Fifteenth Century* (diss., U. of California, Berkeley, 1978)

L.L. Perkins and H. Garey, eds.: commentary on *The Mellon Chansonnier* (New Haven, CT, 1979)

R. Taruskin: 'Antoine Busnoys and the *L'Homme armé* Tradition', *JAMS*, xxxix (1986), 255–93

P.M. Higgins: *Antoine Busnois and Musical Culture in Late Fifteenth-Century France and Burgundy* (diss., Princeton U., 1987)

A.E. Planchart: 'Two Fifteenth-Century Songs and their Texts in a Close Reading', *Basler Jb für historische Musikpraxis*, xiv (1990), 13–36 [on *Il sera pour vous*]

A. Roth: *Studien zum frühen Repertoire der päpstlichen Kapelle unter dem Pontifikat Sixtus' IV* (Vatican City, 1991)

G. Thibault and D. Fallows, eds.: commentary on *Chansonnier de Jean de Montchenu* (Paris, 1991)

D. Fallows: 'A Glimpse of the Lost Years: Spanish Polyphonic Song, 1450–70', *New Perspectives on Music: Essays in Honor of Eileen Southern*, ed. J.R.B. Wright and S.A. Floyd (Warren, MI, 1992), 19–36 [on *Pues serviçio*]

DAVID FALLOWS

Morungen, Heinrich von. *See* HEINRICH VON MORUNGEN.

Mosaïques Quartet. String quartet. It was founded in 1985 by the section leaders of the Paris-based period-instrument orchestra Ensemble Mosaïques, which had been formed the previous year. Its members are Erich Höbarth and Andrea Bischof, violins; Anita Mitterer, viola; and Christophe Coin, cello; Höbarth, Bischof and Mitterer also play in Harnoncourt's Vienna Concentus Musicus. With a warmer, rounder sonority and a more flexible style than most comparable groups, the Mosaïques quickly made a reputation as one of the most characterful and technically accomplished of period-instrument quartets, excelling above all in the works of Mozart and Haydn. The group has performed at the Haydn Festival in Vienna, the Salzburg Festival and the Aldeburgh Early Music Festival, and appears regularly at the Wigmore Hall, London, and the Mondsee Festival. The Mosaïques' discs of the mature Mozart quartets and its series of Haydn recordings, two of which have won *Gramophone* awards, have been particularly admired for their insight and imaginative freedom. It has also recorded works by Boccherini and Hyacinthe and Louis-Emmanuel Jadin, and more recently has moved with equal success into 19th-century repertory, with performances and recordings of Beethoven, Schubert, Mendelssohn and Schumann.

RICHARD WIGMORE

Mosca, Giuseppe (*b* Naples, 1772; *d* Messina, 14 Sept 1839). Italian composer. He studied with Fenaroli at the Conservatorio di S Maria di Loreto, Naples; in 1791 his first opera, *Silvia e Nardone*, was performed at the Teatro Nuovo in Rome. For 12 years he composed for various Italian theatres, presenting his operas in Rome, Naples, Venice and elsewhere, usually with much success. In 1803 he went to Paris as *maestro al cembalo* at the Théâtre Italien; he composed additional music when required, but wrote no operas (two operas attributed to him in this period by Florimo were by his brother, Luigi). When Spontini assumed the directorship of the theatre (1810), Mosca returned to Italy.

After the success of Rossini's *La pietra del paragone* (1812), Mosca accused Rossini of having plagiarized his *I pretendenti delusi* (1811), particularly the device of the crescendo, circulating copies of his music as proof. The charge was repeated by critics until Radiciotti discovered that the crescendo had been employed before Mosca's first use of it (in *Il folletto*, 1797) by Simon Mayr (in *La Lodoiska*, 1796). Mosca's style shows a remarkable similarity to Rossini's in many respects – melodic turns, orchestral melodies under vocal patter, multipartite ensemble structures – but it would be difficult to decide who influenced whom.

In 1817 Mosca went to Palermo as musical director of the Real Teatro Carolino, but gave up the post after the Revolution of 1820. A return to Milan revived his career; after several years of touring, however, he settled in Messina as director of another theatre (1827). He composed more than 40 operas; all were written by 1826. Fétis described him as a musician without genius, but gifted with stupendous facility.

WORKS

OPERAS

Silvia e Nardone (int, 2), Rome, Nuovo, Feb 1791

La vedova scaltra (int, 2, L. Ricciuti), Rome, Tordinona, carn. 1796

Il folletto (ob, 2, C. Battimelli), Naples, Nuovo, 1797, *I-Nc*

Chi si contenta gode (ob, B. Sivoli), Rome, Apollo, 29 April 1798, *Mr**

I matrimoni liberi (ob, 2), Milan, Scala, 25 Aug 1798, *Mr**

Ifigenia in Aulide (3, A. Zeno), Rome, Argentina, carn. 1799, excerpt *Rsc*

La gabbia dei matti (ob, G. Foppa), Ferrara, Civico, sum. 1799 [incl. music from Mayr: Un pazzo fa cento]

L'apparenza inganna (ob, 1, A. Filistri), Venice, S Moisè, 10 Oct 1799

Rinaldo ed Armida (os, F. Gonella, after T. Tasso), Florence, Pergola, 26 Dec 1799

Amore e dovere (farsa, 1, P. Scotes, after G. Bertati), Rome, Dame, 1799

Le gare tra Velafico e Limella per servire i loro padroni (farsa, 1, G. Artusi), Venice, S Luca, sum. 1800

La gastalda ed i lacchè (farsa, 1), Venice, S Samuele, aut. 1800

La vipera ha beccato i ciarlatani (ob), Turin, Regio, aut. 1801

Il sedicente filosofo [Non irritar le donne, ossia Il chiamantesi filosofo] (farsa, 1, Foppa), Milan, Scala, Nov 1801, *F-Pc*, *Pn*, *I-Fc*, *Mc*; as Il filosofo, Vicenza, 1819, *F-Pc*, *I-Fc*

Ginevra di Scozia, ossia Ariodante (G. Rossi), Turin, Regio, carn. 1802

La fortunata combinazione (ob, L. Romanelli), Milan, Scala, 17 Aug 1802, *Gl*, *Mr**

La prova d'amore (ob), Genoa, aut. 1802, excerpt *Gl*

Emira e Conalla (F. Marconi), Genoa, S Agostino, carn. 1803

Sesostri [Le feste d'Iside] (3, P. Pariati and Zeno), Turin, Arti, carn. 1803, excerpts *OS*

Chi vuol troppo veder diventa cieco, ossia Mariti gelosi (ob, 2), Milan, Scala, 2 July 1803

Monsieur de Montanciel, ossia L'albergo magico (ob, 2, Marconi), Turin, Carignano, Oct 1810

I pretendenti delusi, ossia Con amore non si scherza (ob, 2, L. Prividali), Milan, Scala, 14 April 1811, *B-Bc*, *I-Bc*, *Fc*, *Mc*, *Mr*, *Nc*

I tre mariti [La moglie di tre mariti] (farsa, 1, Rossi), Venice, S Moisè, 27 Dec 1811, *GB-Lbl*, *I-Nc*

Il finto Stanislao re di Polonia (ob, Rossi), Venice, S Moisè, 21 Jan 1812

Romilda (V. Ponticelli), Parma, Ducale, 26 Jan 1812, excerpts *PAc*

Gli amori e l'armi (ob, 2, G. Palomba), Naples, Fiorentini, 29 March 1812, *Nc*

Le bestie in uomini (ob, A. Anelli), Milan, Scala, 17 Aug 1812, excerpts *Mc*

La diligenza a Joigni, o sia Il collaterale (ob, 2, Palomba), Naples, Fiorentini, 1813, *Nc* (?autograph)

Don Gregorio imbarrazzato (ob, 2, A. Tottola), Naples, Fiorentini, 1813, *Mc*, *Nc*

Avviso al pubblico, ossia La gazzetta [Il matrimonio per concorso] (ob, Rossi), Milan, Scala, 4 Jan 1814

Il fanatico per l'Olanda (ob), Bologna, Corso, carn. 1814

I viaggiatori, ossia Il negoziante pesarese (ob), Parma, Ducale, 22 Oct 1814

Carlotta ed Enrico (ob, Tottola), Naples, Fiorentini, 1814

Il disperato per eccesso di buon cuore, ossia Don Desiderio (ob, G. Giannetti), Naples, Fiorentini, carn. 1816

La gioventù d'Enrico V (2, F. Romani), Florence, Pergola, 11 Sept 1817, *Fc*, *US-Wc*

Attila in Aquileja, ossia Il trionfo del re dei Franchi (2, S.A. Sografi), Palermo, S Cecilia, 1818, *I-Mc*, *Nc*

I due fratelli fuorusciti (ob), Bologna, Marsigli-Rossi, 26 Sept 1819

Emira, regina d'Egitto (N. Cervelli), Milan, Scala, 6 March 1821, *Mr**

La dama locandiera, ossia L'albergo de' Pitocchi (ob, Romanelli, after C. Goldoni), Milan, Scala, 8 April 1821, *Fc*, *Mr**; rev. as La poetessa errante (Palomba), Naples, Nuovo, 1822, *Nc*

La sciocca per astuzia (ob, Romanelli), Milan, Scala, 15 May 1821, *Mr**, excerpts *GB-Lbl*, *I-Li*, *Mc*

Il Federico II, re di Prussia (2, G. Checcherini), Naples, S Carlo, wint. 1824, *I-Nc*

L'abate de l'épée (ob, 2, L. Ricciuti), Naples, Fondo, 27 June 1826, *Nc*

I gelosi burlati (ob, 2), 1 act *B-Bc*, excerpts *Lc*

Avvertimento ai mariti, *Mr**; Cleopatra, excerpt *Gl*; I riti d'Efeso, excerpt *Nc*

Crudele l'anima mi trafiggi, scène et air composée pour ... Mme Festa dans l'opéra de l'Angiolina (Paris, *c*1809), *Nc*

Per un rivale altero, duet for Rossini: Otello, Palermo, 1818, *Nc*

Cavatina for Guglielmi: Amor tutto vince, Naples, n.d., *Nc*

OTHER WORKS

La moglie virtuosa, ossia Costanza Ragozzi (ballet, F. Beretti), Milan, Scala, aut. 1798

Tomiri regina d'Egitto (ballet), Turin, 1802

Salve regina, S, org, *I-ME*

Sinfonia, C, before 1824, *Bsf*, *Mc*

Sinfonia per cembalo, D, *Bborromeo*, *Mc*, *Rmassimo*, *Tn*

BIBLIOGRAPHY

FétisB; FlorimoN; MGG1 (U. Prota-Giurleo and L. Paduano)

'Verzeichniss sämmtlicher Compositionen des Hrn. Joseph Mosca bis zum Frühjahr 1821 inclusive', *AMZ*, xxiii (1821), 477–80

G. Radiciotti: *Gioacchino Rossini*, iii (Tivoli, 1929)

O. Tiby: *Il Real Teatro Carolino* (Florence, 1957)

M. Engelhardt: *Verdi und andere* (Parma, 1992), 13–22

MARVIN TARTAK (with MARCO BEGHELLI)

Mosca, Luca (*b* Milan, 29 May 1957). Italian composer and pianist. He studied at the Milan Conservatory, taking diplomas in piano (1979, with Antonio Ballista and Eli Pirrotta), harpsichord (1980, with Marina Mauriello) and composition (1983, with Donatoni and Sciarrino). His works have been performed at festivals in Avignon, Cologne, Milan, Venice and Vienna. He teaches at the Venice Conservatory. While his early compositions still betray the influence of his teachers (and especially Sciarrino), *Visite d'amore* for two pianos (1977–81) and the 24 Preludes for piano (1983) show his own style taking shape, one based on formal fragmentation and a frenetic overlapping of ideas. Following several years of reflection on the problem of the restoration of consonance, he abandoned this approach in the 1990s, and instead explored in greater depth asymmetrical rhythms and linguistic fragmentation within a harmonic texture of great tension (*15 divertimenti* for oboe and orchestra, Fourth Piano Concerto). His recent output shows a significant interest in opera, which is linked to his love for Kafka, and he has produced *Nove frammenti* (1995, based on *The Trial*) and *America* (1998, after the novel of the same name).

WORKS

(*selective list*)

Ops: Il sogno di Titania (1, P. Garcia, after W. Shakespeare: *A Midsummer Night's Dream*), 1982, Milan, Piccola Scala, 20 Sept 1982; Nove frammenti (chbr op, 1, Garcia, after F. Kafka: *Der Prozess*), 1995, Amsterdam, Taller, 25 May 1997; Peter Schlemihl (Garcia, after A. von Chamisso), 1997, Rovigo, Teatro Sociale, 1998; America (chbr op, Garcia, after Kafka), 1998, Venice, Teatro delle Fondamenta Nuove, 29 May 1999

Orch: Pf Conc. no.1, 1978; Pf Conc. no.2, 1981; Pf Conc. no.3, 1985; 15 divertimenti, ob, orch, 1990; Pf Conc. no.4, 1991; 11 poemetti, 1991; Fantasia, gui, str, 1993; Sinfonia concertante, vn, va, str, 1993; 5 racconti orientali, ob, vn, str, 1994; 5 ballate, ob, orch, 1995; Concerto in due movimenti, fl, orch, 1998

Vocal: 30 novellette, 1v, pf, orch, 1987; Canzoni crudeli (Le Comte de Lautréamont), 1v, pf, 1992

Chbr: 3 sonatine, pf, 13 insts, 1979; Trio no.1, vn, vc, pf, 1981; Trio no.2, cl, vc, pf, 1985; Suite, 5 perc, 1989; Theme and Variations, ww qnt, 1989; Trio no.3, vn, vc, pf, 1989; Trio no.4, vn, vc, pf, 1989; Trio no.5, vn, vc, pf, 1992; Nove piccoli pezzi, 13 insts, 1995; Davanti alla legge, 2 ob, spkr ad lib, 1996; Octet, ww, 1997; Suite di danze, 4 gui, 1997; Trio no.6, fl, vn, va, 1997; Qnt, fl, cl, vn, vc, pf, 1998; Trio no.7, fl, gui, vib, 1998; Trio no.8, ob, vn, b cl, 1998

Pf: Visite d'amore, 2 pf, 1977–81; Sonata no.1, 1980; 24 Preludes, 1983; Visite d'amore II–III, 2 pf, 1985; Sonata no.2, 1986; Studi, 1987; 12 improvvisi, 1988; Capricci, 1989; Sonata no.3, 1995; Rime arabe, 1996

Principal publishers: Suvini Zerboni, Ricordi, Edipan

BIBLIOGRAPHY

DEUMM, appx, 548

L. Mosca: 'I dodici studi per pianoforte di C. Debussy', *Prospettive musicali* (Pescara, 1984), 83–5

S. Persichilli: 'Luca Mosca', *I fiati*, no.17 (1997), 22–6

LICIA MARI

Mosca, Luigi (*b* Naples, 1775; *d* Naples, 13/30 Nov 1824). Italian composer. Most early sources state that he was a student at the Pietà dei Turchini Conservatory in Naples and also, like his brother Giuseppe, a pupil of Fenaroli. He was for many years *maestro al cembalo* at the S Carlo opera house. Through the intervention of Paisiello he also became, after 1802, *vicemaestro* of the royal chamber and chapel. He was considered one of the best singing teachers in Naples, and when Zingarelli became director of the Naples Conservatory in 1813 Mosca was made *primo maestro di canto*. He was a member of the Naples Accademia di Belle Arti. The first of his 18 operas, *L'impresario burlato*, was successfully performed at the Teatro Nuovo in 1797. Though he travelled through Italy staging his operas, most were originally written for Naples. He also composed much sacred music.

Luigi Mosca's musical style is more interesting than that of his brother, Giuseppe; Luigi showed a particular aptitude for setting specific dramatic situations and building a scene, and his use of harmony was richer. Whatever the differences, neither brother's music lasted, and their works are a dim reflection of those of their greatest contemporary, Rossini.

WORKS

OPERAS

first performed in Naples unless otherwise stated

L'impresario burlato (ob, 2, F. Signoretti), Nuovo, carn. 1797, *B-Bc*, *F-Pc*, *I-CRg*, *Fc*, *Nc*, *PLcon*, *Rrai*

La sposa tra le imposture (ob, Signoretti), Nuovo, carn. 1798

Un imbroglio ne porta un altro (ob, G. Palomba), Nuovo, aut. 1799, sinfonia *Mc*

Gli sposi in cimento (ob, 2, F.S. Zini), Nuovo, carn. 1800, *Fc*, *Nc*

L'omaggio sincero (G. Pagliuca), Real Palazzo, spr. 1800

Le stravaganze d'amore (ob, 2, Zini), Nuovo, aut. 1800, *Nc*

Gli amanti volubili (ob, J. Ferretti), Rome, Valle, carn. 1801

L'amore per inganno [L'amoroso inganno; La cantatrice di spirito] (ob, 2, Palomba), Fiorentini, spr. 1801, *Nc*

Il ritorno impensato [Il ritorno inaspettato] (ob, Zini), Fiorentini, carn. 1802, excerpt *Mc*

L'impostore, ossia Il Marcotonta (ob, 2, A. Tottola), Nuovo, sum. 1802, *Nc*

La vendetta feminina (ob), Fiorentini, 1803; as La lezione vendetta, Paris, Italien, 27 March 1806

Gli zingari in fiera (ob), Genoa, spr. 1806, excerpts *Gl*, *Mc*, *Nc*

I finti viaggiatori (ob, 2, N. de Marco), Fiorentini, aut. 1807, *Nc*

L'italiana in Algeri (ob, 2, A. Anelli), Milan, Scala, 16 Aug 1808, *Mr**

La sposa a sorte (ob, 2, Palomba), Fiorentini, sum. 1810, *Nc*

Il salto di Leucade (os, 2, G. Schmidt), S Carlo, 15 Jan 1812, *Nc*

L'audacia delusa (ob, 2, Palomba), Fiorentini, aut. 1813, *Nc*

Il bello piace a tutti, excerpt *Rvat*

Doubtful: La voce misteriosa (F. Romani), Turin, Carignano, 1 Sept 1821, La sposa a sorte [cited in *StiegerO*]

OTHER WORKS

Sacred: Dixit, G, TTB, org, *I-Mc*; Domine deus, C, SA, org, *Mc*; Gioas riconosciuto (orat), Palermo, 1806; Mag, G, SSB/TTB, org, *Mc*; Messa a tre voci, D, SSB/TTB, org, *Mc*; Messa a quattro voci e orchestra, G, 1789, *Mc**; Messa concertata, F, SB, chorus, orch, *Nc*; Pange lingua, g, 4vv, *Nc*, *Mc*; Pange lingua, G, 4vv, orch, *Nc*; Pastorale, D, org, *Mc*; Qui sedes, B♭, S, org, *Nc*; Salve regina, D, SA, org, *Mc*; Salve regina, D, SB, org, *Mc*; Tantum ergo, B♭, A, org, *Mc*; Tantum ergo, B♭, B, org, *Mc*; Tantum ergo, B♭, SS, org,

Mc; Tantum ergo, D, S, org, *Mc*; Tantum ergo, E♭, S/T, orch, *Mc*, *Nc*; Tantum ergo, E♭, 2vv, *Nc*; Tre lamentazioni per il Giovedì Santo, g, S, org, *Mc*

Inst: Sinfonia, B♭, 1800, *Mc*; Sinfonia, C, 1801, *Mc*; Due barcarole, vn, pf, 1818, *Fc*; Valzer per pianoforte, F, *PLcon*; Valzer per pianoforte, G, *Mc*

Pedagogical works: Principi di musica, *Mc*, *Nc*; Solfeggi per voce di soprano, *Mc*; Solfeggi per voce di mezzo-soprano, *Mc*; Solfeggi per voce di basso, *Mc*

BIBLIOGRAPHY

FlorimoN; *MGG1* ('Mosca, Giuseppe'; U. Prota-Giurleo and L. Paduano); *RosaM*

S. Henze-Döhring: 'Das Melodrama serio am Teatro San Carlo unter Neapoleonischer Herrschaft (1808–1815)', *Napoli e il teatro musicale in Europa tra Sette e Ottocento: studi in onore di Friedrich Lippmann*, ed. B.M. Antolini and W. Witzenmann (Florence, 1993), 247–66

P. Fabbri: 'Due italiane in Algeri', *I libretti di Rossini: L'italiana in Algeri*, ed. P. Fabbri (Pesaro, 1997)

MARVIN TARTAK/MARCO BEGHELLI

Moscaglia, Giovanni Battista (*b* Rome; *d* Rome, 18 April 1589). Italian composer and poet. A document in the Archivio Capitolino, Rome, describes Moscaglia as a Roman citizen. Some time before the composer's birth his father, Angelo, had moved from Asigliano, near Vicenza, to Rome, where he lived in the Campo de' Fiori in the house known as the Casa della Vacca and worked as an apothecary. From 1580 (or earlier) until his death Moscaglia rented the house from the church of S Lorenzo in Damaso. He served as 'cantore, sopranus' in the Cappella Giulia from 21 March 1559 to 31 August 1560. Although he seems to have remained in Rome after 1560, as shown by several title-pages, there is no evidence of his holding any salaried appointment. Indeed, in the dedication of his *Secondo libro de madrigali* (1579) he described his devotion to music as a way of passing his leisure time and pleasing his friends. In Rome he was associated with such composers as G. M. Nanino, Macque, Stabile, Zoilo, Giovannelli and Marenzio, all of whom set his poetry to music on at least one occasion. Moscaglia asked each of these men, among others, to compose a setting for one of his poems to be included in his second book of madrigals for four voices, saying in his dedication that since he was 'unable to set them all to music myself for lack of time, I gave part of them to these excellent musicians of Rome'. Although his dedication was signed on 10 September 1582 the book was not published until 1585. Marenzio apparently tired of waiting for the appearance of his madrigal and published it in his own volume of madrigals for four voices. Two of Moscaglia's dedications indicate that he also knew some important patrons of northern Italy. His third book of madrigals for five voices is dedicated to Count Mario Bevilacqua of Verona, and refers to his famous *ridotto*. In 1587 Moscaglia visited Ferrara, where he was cordially received; on 30 June he dedicated his fourth book of madrigals to Don Alfonso d'Este, uncle of Duke Alfonso II, in gratitude for his favour. A book of *napolitane* for three voices, published in 1585, contains a dedication written by Moscaglia's wife, Lucretia Guidotti, following a common tradition in the late 16th century that composers affected lack of interest in 'minor' forms such as the canzonetta and villanella.

Moscaglia was popular with anthologists in his day; eight of his madrigals appeared in various collections and were reprinted as late as 1630. His *Due rose fresche* from the second book of madrigals for four voices is transcribed for lute in Joachim van den Hove's *Delitiae musicae* (RISM 1612[18]). His last extant published work was one piece for four voices included in a collection of 1590.

WORKS

Il primo libro de madrigali, 4–6, 8vv (Venice, 1575)
Il secondo libro de madrigali, 5vv (Venice, 1579)
Il terzo libro de madrigali, 5vv (Venice, 1585)
Il secondo libro de madrigali con alcuni di diversi eccellenti musici di Roma, 4vv (Venice, 1585[29]); 1 piece transcr. lute, 1612[18]
Il primo libro delle napolitane, 3vv (Venice, 1585)
Il quarto libro de suoi madrigali, 5vv (Venice, 1587)
Several madrigals, 1582[4], 1583[10], 1585[19], 1586[9], 1587[6], 1590[15]

BIBLIOGRAPHY

EinsteinIM

G. Incisa della Rocchetta and N. Vian: *Il primo processo per San Filippo Neri nel codice Vaticano Latino 3798 e in altri esemplari dell'archivio dell'Oratorio di Roma*, i (Vatican City, 1957), 315ff

J. Chater and G. Gialdroni: Introduction to *Giovanni Battista Moscaglia: Il secondo libro de madrigali a quattro voci con alcuni di diversi eccellenti musici di Roma (1585)*, ed. G. Gialdroni (Florence, forthcoming)

STEVEN LEDBETTER/JAMES CHATER

Moscato, Judah (*b c*1530; *d* 1590). Rabbi and exegete. Music is treated at length in his sermon *Higayon bekhinor* ('Strummings/Meditations on the Lyre'; ed. and Ger. trans. H. Schmueli, Tel Aviv, 1953), the first of 52 sermons in the collection *Nefutsot yehudah* ('Judah's Dispersions'; Venice, 1589). In accordance with his belief that the origins of arts and sciences lie in ancient Israel, Moscato traces the beginnings of music to Jubal (not Pythagoras), recognizes the first 'human' musician as Moses (not Orpheus), explains the Hebrew origins of musical terms ('music' from *mezeg*, mixture or mood) and finds Hebrew prototypes for *musica mundana*, or the harmony of the spheres. The main theme pursued in a number of variations is 'harmony', which Moscato conceives in cosmic and musical terms. He implies that, in music, 'harmony' exists apart from the mode of its composition or realization: thus, by implication, harmony comprises monophony and polyphony, composed and improvised music, vocal and instrumental practices ('and they will sing to the Lord with a lyre, with a lyre and a singing voice'). Since harmony is perfection, and perfection is consonance, Moscato develops the idea of the octave in its musical and spiritual applications: the octave as a perfect interval is paralleled by the eighth day of the Feast of Tabernacles (Simḥat Torah), marking the end of the annual reading of the Torah and its renewal; the study of Torah is the eighth science (beyond the *septem artes liberales*); its content is divine, thus the perfect music is Torah, for it displays the highest form of consonance. Moses is conceived as a perfect musician, because under divine inspiration he composed the Torah. The title of the sermon is explained by an ancient myth: David woke in the middle of the night to study Torah, whereby the 'lyre' (signifying his soul) over his bed 'began to play on its own'. It is symptomatic that Moscato's sermon was composed in an era when Jewish music began to strike out in a new direction as 'art music' (as opposed to synagogal chant): by relating music to *divinitas* it was possible to legitimize its practice as measured song or polyphony.

BIBLIOGRAPHY

Encyclopaedia judaica, ed. C. Roth (Jerusalem, 1971–2, 3/1996)

J. Cohen: 'Jubal in the Middle Ages', *Yuval*, iii (1974), 83–99

I. Adler, ed.: *Hebrew Writings Concerning Music in Manuscripts and Printed Books from Geonic Times up to 1800*, RISM, B/IX/2 (1975), 221–39
D. Harrán: 'Cultural Fusions in Jewish Musical Thought of the Later Renaissance', *In cantu et in sermone: for Nino Pirrotta on his 80th Birthday*, ed. F. della Seta and F. Piperno (Florence, 1989), 141–54
DON HARRÁN

Moscheles, Ignaz (Isaac) (*b* Prague, 23 May 1794; *d* Leipzig, 10 March 1870). Bohemian pianist and composer. He was of Jewish descent: the extra Hebrew forename Isaac, occasionally added in modern publications, was of purely religious significance and was never used by him professionally. His date of birth is given incorrectly as 30 May in many earlier works of reference. His piano lessons began early, and from 1804 to 1808 he was taught by B.D. Weber, director of the Prague Conservatory, who insisted on an exclusive study of Bach, Mozart and Clementi. But already Moscheles had discovered the 'Pathétique' Sonata, and was keen to explore every new Beethoven piano work. In 1808 he moved to Vienna, where he could come closer personally and musically to Beethoven, while studying counterpoint with Albrechtsberger and composition with Salieri. By 1814, when the publisher Artaria commissioned him to prepare a piano reduction of Beethoven's *Fidelio*, he was one of Vienna's most popular pianists, and his career as a virtuoso had begun. The brilliant display piece *La marche d'Alexandre* op.32 (1815) met with tremendous success at his recitals and became a favourite with other aspiring pianists (later including Schumann). Between 1815 and 1825 his travels as a recitalist took him throughout Germany, often to Paris and London, and also back to Prague. He was first heard in London at a Philharmonic concert on 11 June 1821, and was hailed as an equal and friend by Clementi and J.B. Cramer. It was in 1824 that Moscheles met the 15-year-old Mendelssohn in Berlin and gave him some finishing lessons on the piano.

In March 1825 Moscheles married Charlotte Embden (1805–89) in Hamburg, and they settled in London where he taught the piano both privately and at the RAM, building up a circle of talented pupils, including Litolff and Thalberg. He also became a conductor to the Philharmonic Society (co-director from 1832 to 1841); he conducted the first London performance of Beethoven's *Missa solemnis* in 1832 and very successful performances of the Ninth Symphony in 1837 and 1838. His edition and translation of Schindler was published as *The Life of Beethoven* (London, 1841); it includes an extensive autobiographical preface. Throughout the 1830s he gave concert tours in Britain and on the continent, and continued to produce a steady output of both fashionable and more serious compositions. At the same time he established a series of 'classical chamber concerts' or 'historical soirées', in which he contributed to the newly awakened interest in earlier music by playing Scarlatti and Bach on the harpsichord. The Moscheles family was often host to Mendelssohn in London: the two composers played Mendelssohn's Two-Piano Concerto in E in 1829, and the Mozart Two Piano Concerto in 1832, and Moscheles went to Leipzig to appear with Mendelssohn in his first Gewandhaus concerts in 1835. He also met Chopin and with him played his own *Grande sonate* op.47 to the French royal family in Paris in 1839.

Towards 1840 Moscheles became increasingly occupied with teaching. He finally left London in 1846 to become principal professor of piano at the Leipzig Conservatory, recently founded by Mendelssohn, remaining there for the rest of his life. Mendelssohn's death in 1847 was a profound blow, and he resolved to maintain the high standard of teaching for which his former pupil would have wished. He taught his unique piano method to many pupils, including Grieg, Fibich and Sullivan; he treated them with an almost paternal interest, often inviting them to continue instruction at his home, and finding them suitable professional openings.



Ignaz Moscheles: lithograph by Charles Baugniet, 1846

Moscheles brought a crisp and incisive touch to his own piano playing, and he phrased with clarity and precision. He admired the pianistic innovations of Chopin and Liszt, but was not convinced of their aesthetic validity: though he commissioned Chopin's *Trois nouvelles études* for his piano method, he disliked what he saw as a showy and effeminate side to Chopin's virtuosity. His own piano improvisations were marked by brilliance and variety; some of their atmosphere is probably captured in small pieces like the *Präludien* op.73 or the grander sets of variations on well-known melodies. Moscheles had a great respect for earlier music (he was active both as an editor and as an interpreter of Handel, Haydn, Mozart and Clementi, as well as of Weber). The programme of his first 'historical soirée' (February 1837) included two Beethoven sonatas (op.31 no.2 and op.81*a*), a Weber sonata, three preludes and fugues from the '48' and some Scarlatti and Handel pieces played on a 1771 harpsichord, some of his own newest studies, and vocal items by Purcell, Mozart and Mendelssohn. Hanslick assessed Moscheles as one of the last great representatives of the Classical school and also the beginner of a new epoch.

The majority of Moscheles's compositional output is piano music; some, including the sonatas, is of lasting consequence, while a number of the fantasias, rondos and variations contain more ephemeral music intended for salons or for the newly expanding amateur market. Schumann considered Moscheles one of the best sonata composers of his generation: certainly the one-movement *Sonate mélancolique* op.49 and the two duet sonatas are

imaginatively written, the former with noble restraint. His later *Hommage à Händel* op.92 for two pianos is a tasteful parody, showing his interest in Baroque music. His piano method is best represented in his sets of studies, which are still used: Schumann saw these as bridging the gap between the age of Clementi and that of Chopin and being indebted to Bach's *Clavier-Übung*.

Many of Moscheles's sonatas were written in the Beethovenian environment of Vienna; with the development of his travelling career, he turned more to display pieces and piano concertos, the latter forming the bulk of his small orchestral output. Of these, no.3 in G minor op.60 is still known today: it is masculine in spirit, taking its inspiration from Beethoven, and has delicate touches of orchestration (though Moscheles complained that he found writing for the orchestra difficult). The second movement's string tremolos and quasi-recitative texture anticipate the slow movement of Chopin's F minor Concerto. Later in life he turned to songwriting, in addition to producing the better-known sets of studies (opp.70 and 95). His output also includes chamber works such as the Sextet op.35 and the Septet op.88, both of which include piano and are, in parts, texturally akin to miniature piano concertos.

In all his more serious works Moscheles was capable of skilfully wrought musical structures, in which a Classical balance of thematic ideas is tempered with an early Romantic dynamism. Pathos in general, and chromaticism in particular, are not overplayed, and his music is never sentimental. That this restraint and discernment was as characteristic of the man as of his music can be seen from his wife's biography of him, a fascinating if not always entirely reliable account of his times, which records his dealings with and feelings about many great musicians of the early 19th century.

WORKS

for an almost complete list see C. Moscheles (1872)

many works were published in Leipzig or Vienna, undated, within a few years of composition, but a few appeared first in Berlin or Paris

ORCHESTRAL

Symphony, C, op.81, 1828–9

Jeanne d'Arc, ov., after F. von Schiller, op.91, 1834–5

Pf concs.: no.1, F, op.45, 1819; no.2, E♭, op.56, 1823; no.3, g, op.60, 1820; no.4, E, op.64, 1823; no.5, C, op.87, 1826; no.6 'Fantastique', B♭, op.90, 1833; no.7 'Pathétique', c, op.93, 1835–6; no.8 'Pastorale', D, op.96, 1838

Other works with solo inst: La marche d'Alexandre, pf, op.32, 1815; Französisches Rondo, pf, vn, op.48, 1819; Fantaisie . . . et variations sur Au clair de la lune, pf, op.50, 1821; Souvenirs d'Irlande, pf, op.69, 1826; Anklänge aus Schottland, pf, op.75, 1826; Fantaisie sur des airs des bardes écossais, pf, op.80, 1828; Souvenirs de Danemarc, pf, op.83, 1830; Duo concertant, variations on march from Weber's Preciosa, 2 pf, op.87b, 1833 [collab. Mendelssohn]; Concertante, F, fl, ob, ed. D. Forster (Zürich, *c*1983)

PIANO

for 2 hands unless otherwise stated

Sonatas and sonatinas: Sonatine, G, op.4, before 1815; Sonate, D, op.22, before 1815; Sonate caractéristique, B♭, op.27, 1814; Grosse Sonate, E, op.41, 1816; Grande sonate, E♭, 4 hands, op.47, 1819; Sonate mélancolique, f#, op.49, 1814–19; Grande sonate symphonique no.2, b, 4 hands, op.112, 1845

Pedagogical works: [24] Studien, op.70, 1825–6; 50 Präludien, op.73, 1827; [12] Charakteristische Studien, op.95, 1836–7; Méthode des méthodes [collab. Fétis], 2 studies pubd as op.98 (Paris, ?1840/*R*; Eng. trans., 1841); [59] Tägliche Studien über die harmonisierten Skalen, 4 hands, op.107, 1842–3; 2 other sets of studies

Other works: Variations sur un thème de Händel, op.29, 1814; Allegri di bravura, op.51, 1821; Hommage à Händel, 2 pf, op.92, 1822–35; Hommage à Weber, 4 hands, op.102, 1841; *c*100 other works, incl. 9 for pf duet

OTHER WORKS

Chbr: Sextet, E♭, vn, fl, 2 hn, vc, pf, op.35, 1815; Sonata, A, fl, pf, op.44, 1819; Sonata, G, fl/vn, pf, op.79, 1828; Pf Trio, c, op.84, 1830; Septet, D, vn, va, cl/vn, hn/va, vc, db, pf, op.88, 1832–3; Sonata, E, vc, pf, op.121, 1850–51; Str Qt, d, ed. (Brighton, 1994); 13 other works

Songs: 3 erotische Lieder (E. Ludwig), op.16, ? before 1815; 6 Lieder (L. Uhland, others), op.97, ?*c*1840; Freie Kunst (Uhland), B/A, op.116, ?*c*1845; 6 Lieder (F. Rückert, E. Geibel, Uhland, L. Hölty, F. von Schlechta), op.117, ?*c*1845; 6 Gesänge, op.119, ?*c*1845; Frühlingslied, S/T, op.125, ?*c*1850; 6 Lieder, op.131, ? after 1850; 4 Duette, S, A, op.132, ? after 1850

Numerous edns and arrs., incl. works by Beethoven (Choral Fantasia, Christus am Oelberg, Egmont Ov., Fidelio, syms., pf concs., pf trios, vn sonatas, vc sonatas, pf sonatas and variations), Clementi (pf sonatas), Handel (L'Allegro, il Penseroso ed il Moderato, kbd suites), Haydn (pf sonatas), Weber (pf works)

BIBLIOGRAPHY

NewmanSSB

I. Moscheles, ed.: *The Life of Beethoven* (London, 1841) [Eng. trans of A. Schindler: *Biographie von Ludwig van Beethoven*, Münster, 1840, with autobiographical preface and suppl., pp.315–17]

Thematisches Verzeichniss im Druck erschienener Compositionen von Ignaz Moscheles (Leipzig, 1862/*R*)

E. Hanslick: *Geschichte des Concertwesens in Wien* (Vienna, 1869–70/*R*)

C. Moscheles, ed.: *Aus Moscheles' Leben: nach Briefen und Tagebüchern* (Leipzig, 1872–3; Eng. trans., 1873) [based on Moscheles's diaries; incl. list of works]

F. Moscheles, ed.: *Briefe von Felix Mendelssohn-Bartholdy an Ignaz und Charlotte Moscheles* (Leipzig, 1888/*R*; Eng. trans., 1888/*R*)

F. Moscheles: *Fragments of an Autobiography* (London and New York, 1899)

M. Kreisig, ed.: *Robert Schumann: Gesammelte Schriften über Musik und Musiker* (Leipzig, 5/1914/*R*)

I. Heussner: *Ignaz Moscheles in seinen Klavier-Sonaten, Kammermusikwerken, und -Konzerten* (diss., U. of Marburg, 1963)

C.D. Gresham: *Ignaz Moscheles: an Illustrious Musician in the Nineteenth Century* (diss., U. of Rochester, NY, 1980)

A. Conklin: *The Characteristic Etudes, op.95, of Ignaz Moscheles* (diss., U. of Notre Dame, IN, 1981)

Z. Böhmová-Zahradníčková: 'Ignaz Moscheles', *Slavní čeští klavíristé a klavírní pedagogové z 18. a 19. století* (Prague, 1986), 100–09

E. Smidak: *Isaak-Ignaz Moscheles: das Leben des Komponisten und seine Begegnungen mit Beethoven, Liszt, Chopin, Mendelssohn* (Vienna, 1988; Eng. trans., 1989)

P.A. Silver: *Ignaz Moscheles: a Reappraisal of his Life and Musical Influence* (DMA diss., U. of Washington, 1992)

S.D. Lindeman: *Structural Novelty and Tradition in the Early Romantic Piano Concerto* (Stuyvesant, NY, 1999)

JEROME ROCHE/HENRY ROCHE

Moscheni [Moschini, Moschenio], **Francesco** (*b* Bergamo; *fl* 1541–66). Italian printer. Along with his brother Simone and an unnamed brother, Moscheni was active from 1541 to 1552 in Alessandria, Pavia and Milan, and from 1553 to 1555 exclusively in Milan. After 1555 only Francesco is named in imprints. With the possible exception of Innocenzo Cicognaro, who printed Hoste da Reggio's *Magnificat* in 1550, the Moscheni press was the first in Milan to use the single-impression method for its music editions, which include madrigals by Hoste da Reggio (1554), Pietro Taglia (1555 and 1557), Boyleau (1558 and 1564), Gioseppe Caimo (1564) and Arcadelt (1566), and other music by Matthias Hermann Werrecore (*Cantum quinque vocum … liber primus*, 1555), 'Diversi autori' (*Canzoni alla napolitana*, RISM 1562[10]), Ghinolfo Dattari (*Canzoni villanesche*, 1564), Vincenzo Ruffo

(*Capricci ... a tre voci*, 1564/*R*) Francesco Cellavenia (*Cantuum quinque vocum ... liber primus*, 1565) and Paolo Aretino (*Musica super hymnos*, 1565).

Moscheni used an excellent new music type specially cut for him, with a unique set of ornamental pieces to terminate the last music staff of each piece. His text underlay uses capitalization, accents and punctuation in a modern way, sometimes with a long dash between syllables. The printer's mark on most of the music books shows a warrior and a scholar, with the motto 'Unum nihil duos plurimum posse', or 'Maggior forza non è se fian congionti'.

Moscheni's non-musical books include some well-known classics but are mostly works by locally connected authors. His last books were printed in collaboration with Cesare Pozzo, his partner since 1558, who used Moscheni's music type in and after 1566 to print works by Boyleau (1566), Caimo (1566), Lodovico Agostini (1567) and Giovanni Battista Villanova (1568). Two books often incorrectly attributed to Moscheni are Boyleau's *Madrigali a quatro* (1546) and Antonio Martorello's *Madrigali a cinque* (1547). These unsigned books, along with Giacomo Fogliano's *Madrigali a cinque* (1547), were printed in Padua by Bernardo Bindoni and Jacobo Fabriano.

BIBLIOGRAPHY

SartoriD
E. Motta: 'Di alcune edizioni Moscheni di Pavia e di Milano', *Bollettino della Società bibliografica italiana*, i (1898), 106–7
M. Donà: *La stampa musicale a Milano fino all'anno 1700* (Florence, 1961), 44–7, 56
F. Mompellio: 'La cappella del Duomo da Matthias Hermann di Vercore a Vincenzo Ruffo', *Storia di Milano*, ix (Milan, 1961), 749–85
T.W. Bridges: *The Publishing of Arcadelt's First Book of Madrigals* (diss., Harvard U., 1982), 182–7
E. Vaccaro: *Le marche dei tipografi ed editori italiani del secolo XVI nella Biblioteca Angelica di Roma* (Florence, 1983), 121–2, fig.109; 157, fig.164
G. Zappella: *Le marche dei tipografi e degli editori italiani del Cinquecento* (Milan, 1986)
E. Sandal: *L'arte della stampa a Milano nell'età di Carlo V: notizie storiche e annali tipografici (1526–1556)* (Baden-Baden, 1988), 18–19, 141–2
F. Ascarelli and M. Menato: *La tipografia del '500 in Italia* (Florence, 1989), 159, 190, fig.31
K. Stevens: 'Printing and Patronage in Sixteenth-Century Milan: the Career of Francesco Moscheni (1547–1566)', *Gutenberg-Jb 1995*, 151–8

THOMAS W. BRIDGES

Moscona, Nicola [Mosconas, Nicolai] (*b* Athens, 23 Sept 1907; *d* Philadelphia, 17 Sept 1975). Greek bass. He studied with Elena Theodorini at the Athens Conservatory and began singing professionally in 1929. After performing throughout Greece and in Egypt and Italy, he made his Metropolitan Opera début in 1937 as Ramfis in *Aida*. He spent the next 25 seasons as a principal bass there, singing over 30 different roles, including Pimen, Colline, Raimondo (*Lucia di Lammermoor*), Sparafucile and Ferrando (*Il trovatore*). He was a favourite singer of Toscanini, who chose him to participate in his recordings of *La bohème*, *Mefistofele*, *Rigoletto* and the Verdi Requiem, which reveal his firm tone and feel for shaping a phrase.

CORI ELLISON/ALAN BLYTH

Moscow (Russ. Moskva). Capital city of Russia. It is the most important centre of Russian musical culture. The city was founded in the 12th century and despite Tartar invasions expanded to become the national capital in the 16th century. In 1703 Peter the Great moved the capital to St Petersburg, and Moscow declined; it was burnt after the Napoleonic invasion (1812), but prospered later in the 19th century. After the Revolution it again became the capital.

1. Before 1600. The earliest written evidence of musical life in Moscow dates from the end of the 15th century, and relates to the activities of the two Moscow choirs of that period, the *gosudarevï pevchiye d'yaki* (ruler's singing clerks) and the *patriarshiye pevchiye d'yaki i podd'yaki* (patriarchal singing clerks and sub-clerks). The former was established by Ivan III after 1472 and took part in all solemn acts of worship and in various court ceremonies. The singers were considered to be in the service of the state, and enjoyed the privileges of courtiers; the choir was firmly established in a superior position to the patriarchal choir, both in performance and in the solution of all problems connected with singing. The patriarchal choir grew out of an earlier metropolitan choir and was of secondary importance. These Moscow choirs became the centre of professional musical culture: music education was concentrated there, chant books were copied out, and their performing style served as a model for other ensembles. Professional training and a thorough knowledge of chant (not only the melodies but also the nature of their performance) was required of the singers belonging to the two choirs. The repository of chant book manuscripts of the singing clerks was the first Russian music library. A census of the city carried out shortly after Ivan IV's Reign of Terror (1547–84) had ended marks the first appearance of professional singers in Moscow: they had no connection with the church and did not take holy orders, and they constituted the tsar's choir in the service of the state. Such civilians made up the choirs of the patriarch and of several high church dignitaries who followed his example. Famous singers and *ustavshchiki* (precentors), such as Ivan Nos and Fyodor Khristiyanin, both of whom had many pupils, were already active at the court of Ivan IV in the 16th century.

2. 1600–1703. With the consolidation of Moscow's importance as the musical centre of Russia in the 17th century, the work of correcting the chant books, improving the ancient *kryukovaya* (hook) system of notation and unifying the forms of the ecclesiastical chant was carried out. Special commissions of experts on ecclesiastical chant (the so-called *didaskalï*) were set up; two of these (1665 and 1668) were engaged in establishing model versions of the chants, and were headed by Aleksandr Mezenets, music scholar and monk of the Savvino-Storozhevskiy Monastery and later a proof corrector at the Moscow printing press. Ivan Shaydur, a Moscow clerk and music theorist, improved the hook notation. At about this time the new polyphonic style known as *partesnoye peniye* (part-singing), originally taken over from Ukraine, became widespread in Moscow. Nikolay Diletsky, the most important theorist of part-singing, worked in Moscow from 1670 to 1680. The Moscow school of polyphonic singing (Vasily Titov and others) took shape during the 17th and 18th centuries.

The music of that time was not, however, confined to church music. The singing of folksongs and the playing of instruments were widespread in Moscow. The art of

the *skomorokhi* (itinerant artists) was especially popular, despite the prohibitions of the church; they were musicians, singers and acrobats who gave improvised performances, often satirizing the clergy, in the squares and streets. The songs and dances of the *skomorokhi* were accompanied by the *gudok* (rebec), *gusli* (zither), *rozhok* (wooden trumpet), *sopel'* (oboe) and *volïnka* (bagpipe). The *skomorokhi* were known as the 'funny people' or the 'cheerful ones'. Secular elements also penetrated the work of the tsar's singers, helped by their independence from the church authorities and by the fact that the tsar's choir (with between 170 and 180 members in the second half of the 17th century) seldom performed at its full strength: the rites of the Orthodox Church did not require so many singers. The singing clerks were sent in small groups to many different secular festivities, court celebrations, welcomes and dinners and as a sign of the tsar's special favour they were allowed to sing in private houses. They were also the first to perform secular cantatas, works composed for the victory of Russian armies at Azov and performed in the streets of Moscow at a specially erected triumphal arch, and the first Russian composers to write for voice and for different instruments, including the organ. The secular orientation of the tsar's choir is also revealed in such details as the clerks' dress: the patriarchal singing clerks were supposed to wear a garment similar to a deacon's cassock of dark cloth, whereas the clothes of the tsar's singers sparkled with bright colours and were made of various materials (crimson breeches, several layers of caftan lined with hare and squirrel fur and made of the English cloth so highly valued at that time – scarlet, cherry or green, trimmed with beaver or blue fox fur, with silver or gilt buttons). Each clerk owned a horse with silver-mounted harness, and thus it is understandable that their appearance in the tsar's train in the streets of Moscow should so grip the imagination of foreign travellers.

With the development of the city's musical culture secular music became more widespread. The penetration of new forms of western European art furthered this diffusion: there are early records of an Italian organist visiting Moscow, and in 1586 Queen Elizabeth I of England sent a small Positive organ and virginals to the Tsaritsa Irina Fyodorovna. As early as the first quarter of the 17th century there were violinists (former *skomorokhi*) in the service of the court. Instrumental music was heard increasingly frequently in the palaces of the educated boyars, several of whom (including A.S. Matveyev and V.V. Golitsïn) maintained domestic instrumental ensembles comprising viols, violins, woodwind and brass.

In early 17th-century Moscow there were many instrumentalists, among whom the trumpeters enjoyed special respect, although contemporary archives shed no light on the term 'trumpeter', and it is impossible to determine exactly what instrument was played. A particularly large number of trumpeters appeared in 1660, suggesting an increasing public interest in music. Their performing skill was prized and they were sufficiently highly paid for almost every trumpeter to purchase his own courtyard. In 1660 special teachers, *mastera trubnogo ucheniya* (masters of trumpet teaching), such as S. Burakov, appeared among the trumpeters. During this period the first state school for wind players, the S"ezzhiy Dvor Trubnogo Ucheniya (Assembly Court of Trumpet Teaching), was opened. The number of musicians constantly increased, as did the flow of foreign instrumentalists to Moscow. Sometimes they were specially invited by the tsar's court to explain developments in Western music, and also to accompany dramatic productions.

The picture of Moscow's musical life was changing. Gradually players of *rozhok*, *gusli* and other folk instruments disappeared and organ playing became widespread and was a favourite pastime at court and in the boyars' homes. An organ stood in the Granovitaya Palata (Faceted Palace), where solemn state ceremonies took place; as early as the mid-16th century the organ had been used widely, not only at court and in the houses of the aristocracy but also in folk music. In one of the resolutions of the Stoglavïy Sobor (Assembly of 100) indignation was expressed that not a single folk celebration, fair or wedding went by without organ music (in this case a portative organ was mentioned). It is characteristic that in Russia the organ was used exclusively for secular purposes. In the 1650s there was a workshop for keyboard instruments under the jurisdiction of the Moscow Grand Palace, producing organs and harpsichords. The greatest Moscow organist and organ builder of the time was S. Gutovsky, who worked in the Oruzheynaya Palata (Armoury Palace) from 1654 to 1665. In collaboration with his pupils he built a large number of organs for the Faceted Palace and the houses of eminent boyars. Gutovsky was also the founder of music printing in Russia, for which he constructed a press in 1677.

During the 17th century stage drama also began to develop in Moscow. Religious plays, especially the *Pechnoye deystvo* ('Play of the furnace') enacted in churches shortly before Christmas, were an important element of the church's culture. Despite their conventional content these plays were genuine theatrical presentations with costumes, elaborate scenery and even some mechanical contrivances; the production of the *Play of the Furnace* required extensive preliminary preparation, and each year this task was assigned to a new producer chosen from among the most experienced singing clerks. In 1672 the first court theatre was built; music – the chorus, instrumental ensemble and, in particular, the organ – played an important part in its performances. The organ was used to accompany all productions, and incidental music was played on it during the intervals. Precise details of the organ repertory of this period are not known, but there is evidence to suggest that it included works by Sweelinck, Scheidt and several Polish composers.

A public theatre existed in Moscow from 1702 to 1706; the building erected specially for it in Red Square was named the Komediynaya Khoromina (Palace of Comedy). In 1731 a group of Italian singers and musicians in the service of the Polish king went on tour to Moscow and mounted Ristori's *Calandro*, the first opera staged in Russia. In 1742 Hasse's *La clemenza di Tito* was sumptuously produced for the coronation of the Empress Yelizaveta, in a specially built theatre seating 1000. In 1759 Locatelli's opera company first introduced comic opera to the Moscow public. Moscow's educational institutions played a significant part in the development of drama at this time: the study of music was compulsory, and student productions of the so-called 'school dramas' were put on twice a year by the pupils of the Moscow Slavonic-Greek-Latin Academy. These students also

played instruments and accompanied the singing of *kantï* at public debates and examination.

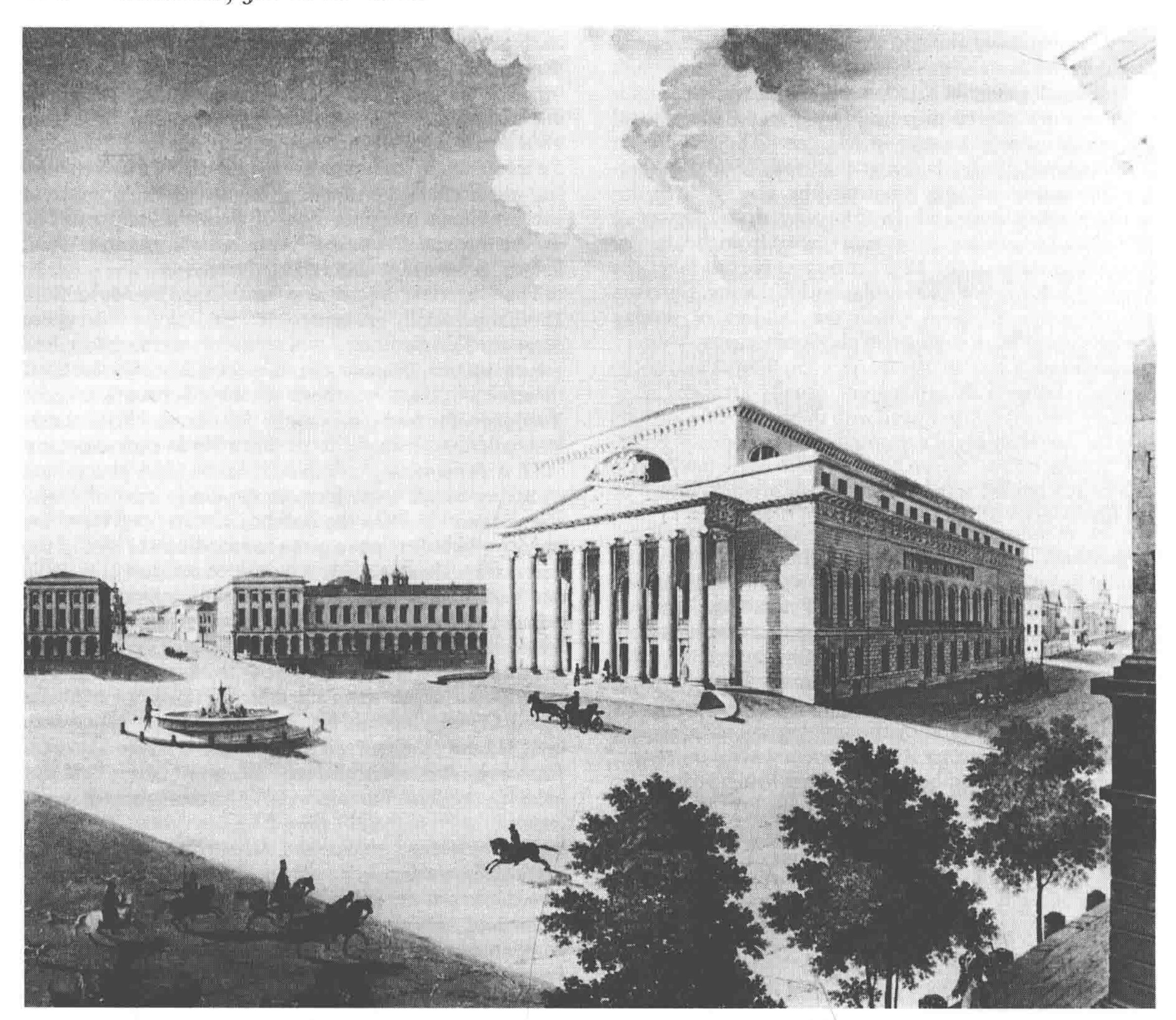
The development of Russian military music in the mid-17th century played an important part in the general growth of musical culture in Moscow. The training of Russian wind players began at that time; regular orchestras consisting of nine 'oboists' (the general term for military musicians) and 16 company drummers were introduced into infantry regiments (apart from the guards) at the beginning of the 18th century as part of Peter the Great's plan to establish a regular national army. Garrison schools were set up in which the children of serving soldiers could learn to sing and play instruments. Military musicians took part in official state ceremonies and in the specially festive folk processions usually arranged after military victories. Also linked with these state celebrations was the development of a distinctive musical-poetic genre, the 'panegyric' or *privetstvennïy kant* (welcome song), one of the typical features of Russian artistic culture of the first quarter of the 18th century.

3. 1703–1918. With the reforms of Peter the Great secular music came to have a much more prominent place in Russian life. The founding of St Petersburg, to which the court moved, also had an effect on the musical culture of Moscow, which changed radically during the 18th century. At the beginning of the century Russian music was represented by its rich heritage of folksong, by ecclesiastical chants and by the simplest domestic genres; by the end of the century Russian opera was taking shape, symphonic and chamber music were being written by Russian composers, and early examples of the Russian song were beginning to appear. The musical needs of Russian society were growing, its tastes were changing and the circle of educated music lovers was expanding. In spite of the fact that St Petersburg drew great artistic forces to the court, Moscow formed its own professional musical circles. Of particular importance were the serf musicians, who performed as soloists and in the many large serf orchestras.

New educational institutions began to play a significant part in Moscow's musical life in the second half of the 18th century – the university, the Blagorodnïy Pansion (Boarding School for the Nobility) attached to it, and the Vospitatel'nïy Dom (Foundling Hospital), where the teaching of music was established on a serious basis and where stage works, including operas, were produced. The university theatre, which later merged with Locatelli's Italian opera company, was founded under the auspices of the university in 1757. The official opening of the new theatre in the Opernïy Dom (Opera House) was in 1759. A new musical genre, Russian comic opera, evolved in the 1770s in Moscow; and in 1779 *Mel'nik-koldun, obmanshchik i svat* ('The Miller who was a Wizard, a Cheat and a Matchmaker'), with a libretto by Ablesimov and music by Sokolovsky, was produced in the theatre on the Znamenka. Shortly before this Ivan Kerzelli, a member of a family of Czech musicians who made a great contribution to Moscow's musical life in the last quarter of the 18th century and the beginning of the 19th, wrote a comic opera *Derevenskaya vorozheya* ('The Village Soothsayer'). Members of the Kerzelli family were active in various spheres, as composers, conductors, teachers and organizers of concerts and schools of music. Ivan Kerzelli opened a music college with a special department for 'the highborn nobility, the bourgeoisie and serfs' in 1772, and in 1783 M.F. Kerzelli opened a music school intended primarily for the training of serf musicians. Ivan Kerzelli was a composer and conductor who worked as musical director of the Petrovskiy Theatre (built in 1780) from 1801; in 1802 Mozart's Requiem was given its first performance in Russia under his direction. His activities laid the foundations for the intensive development of concert life in the first half of the 19th century. The conductors and composers Mathias Stabinger and A. and F. Sartori were also concert organizers.

The Imperial Theatre was established in Moscow in 1806; this initially brought together a drama and an opera company that numbered among its members many gifted actors, singers, dancers and musicians from the best serf theatres in Moscow, those of the Sheremet'yevs, the Yusupovs, the Stolïpins and the Apraksins. Plays, operas and ballets were staged at the theatre in its early days, but later a separation took place: from 1824 the drama company began to perform in the newly opened Malïy Theatre, and in 1825 the Bol'shoy Theatre (fig.1), where operas and ballets were given, opened on the site of the Petrovskiy Theatre. The Bol'shoy burnt down in 1853 and was rebuilt in 1856. Verstovsky, composer of the popular opera *Askol'dova mogila* ('Askol'd's Grave', 1835), held various posts in the Moscow directorate of the Imperial Theatres between 1825 and 1860, and contributed much to raising the standards of Moscow opera. Concert life, too, was developing. The performance in 1811 of Degtyaryov's patriotic oratorio *Minin i Pozharsky ili Osvobozhdeniye Moskvï* ('Minin and Pozharsky, or The Liberation of Moscow') was a great event.

Public concerts were given daily, or even twice daily, principally during Lent, when the state theatres were closed; they were given by foreign virtuosos, Moscow musicians, soloists from the Russian and Italian opera companies, and also for charity by aristocratic amateurs. From the 1820s concerts were arranged by the theatre directorate (including works by Beethoven performed under the direction of Friedrich Scholz and N.E. Kubishta); and concerts were also given in the Blagorodnoye Sobraniye (Assembly of the Nobility; now the Dom Soyuzov, House of Unions) and the Nemetskoye Sobraniye (German Assembly). Important Russian performers began to appear at this time: the composer-pianists Daniil Kashin and Aleksey Zhilin, and other musicians who had settled in Moscow, such as Johann Hässler, John Field, Josef Genishta, Kubishta, Villuan (teacher of Anton Rubinshteyn) and Dubuque. At the same time there were performances by visiting celebrities such as Lipiński, Vieuxtemps and Berlioz. A key figure of the 1840s and 1850s was the conductor Ivan Johannes, musical director of the Bol'shoy Theatre from 1841, who conducted the first Moscow production of Glinka's *A Life for the Tsar* in 1842; he also directed Sunday concerts at the theatre and conducted the student orchestra of Moscow University from 1850. He gave the first Moscow performances of *Jota aragonesa* and *Kamarinskaya*, and he championed the symphonic works of Mozart and Beethoven. Other popular performers of the period included the singers Yelizaveta Sandunova and Aleksandr Bantïshev, the violinists Gavrila Rachinsky and Nikolay Afanas'yev, and the guitarists Semyon Aksyonov and Mikhail Vïsotsky, the last two being outstanding representatives of the Moscow guitar school founded by Andrey Sikhra. The



1. Bol'shoy Theatre, Moscow, designed by Osip Bove and Andrey Mikhailov, opened 1824: engraving, 1820s

guitar was widely used as a concert instrument; the Gypsy choruses and their singers (women soloists with guitar accompaniment) who appeared at the beginning of the 19th century gave added colour to Moscow's musical life and became exceptionally popular. The Gypsy choirs directed by Il'ya Sokolov and I.V. Vasil'yev enjoyed particular fame between 1820 and 1860, and the singing of Sokolov's Gypsy chorus was much admired by Liszt, who went on tour to Moscow in 1842; their repertory consisted of Russian folksongs and songs on subjects drawn from everyday life. Under the influence of the distinctive style of the Gypsies the popular genre known as the Gypsy song appeared in Russian vocal music, strongly influencing the songs of the Moscow composers Aleksandr Gurilyov and Aleksandr Varlamov.

Until the mid-19th century Moscow's musical life was to a great extent centred on a great number of domestic milieux. In the 1820s the artistic tone was set by the circles of Wielhorski and Volkonskaya, and later by those of Botkin, Bakunin and Stankevich. The social upsurge of the 1850s and 1860s, which had an effect on the democratic trend of Russian culture with its enlightening tendencies, laid the basis for a new fruitful stage in the growth of musical Moscow. A number of artistic societies arose, the most important being the Artisticheskiy Kruzhok (Artistic Circle); this existed from 1865 to 1883, and included among its members Ostrovsky, Nikolay Rubinshteyn and the actor P.M. Sadovsky. It also played a large part in arousing interest in Russian folksong; it arranged performances of new literary and musical works and organized lectures and stage productions, thus raising the standards of Moscow's social and artistic life. The founding in 1859, on the initiative of Nikolay Rubinshteyn, of the Moscow branch of the Russkoye Muzïkal'noye Obshchestvo (Russian Musical Society) brought a radical change in the style of concert life and in the organization of musical education.

It is above all with the name of Rubinshteyn that the most productive stage in the growth of social musical life in Moscow is linked: he was the first director (from 1860) of the symphony concerts of the Moscow branch of the Russian Musical Society and the first director of the Moscow Conservatory. The symphony concerts of the Russian Musical Society took place in the halls of the Assembly of the Nobility and in the Manezh (where public concerts were given). The repertory consisted basically of important symphonic and choral works. After Rubinstein's death Max Ermandsdörfer (1882–4) and Vasily

Safonov (1889–1905) conducted the Russian Musical Society's concerts. Concerts were also given by the Moscow Philharmonic Society (founded 1883; directed by Pyotr Shostakovsky until 1895), the Russian Choral Society (from 1878) and the Moscow Synodal Choir.

In 1860 the Russian Musical Society formed its music classes, on the basis of which the Moscow Conservatory was opened in 1866, with such eminent musicians as Tchaikovsky, Rubinstein, Laub, Kashkin and Larosh on its teaching staff. Tchaikovsky's career at the conservatory was of outstanding significance; his music instigated a compositional trend that can conditionally be called the 'Moscow School' (Taneyev, Arensky, Rachmaninoff and others). The educational society Kruzhok Russkoy Muzïki (Russian Music Circle, 1896–1912) played a large part in championing Russian music, as did Savva Mamontov's Moskovskaya Chastnaya Russkaya Opera (Moscow Private Russian Opera). Mamontov brought together in this theatre the leading figures in Russian art, including singers (Vladimir Lossky, Pyotr Olenin, Anton Sekar-Rozhansky, Chaliapin, Nadezhda Zabela-Vrubel', Vera Petrova-Zvantseva, Nadezhda Salina and Elena Tsvetkova), composers (Vasilenko, Ippolitov-Ivanov, Kalinnikov, Rachmaninoff and Rimsky-Korsakov) and artists. Besides Russian works the company performed Western classics, always adhering to its principles of realism in art. Under various names the theatre was in existence from 1885 to 1904; its artistic traditions were kept alive by Sergey Zimin, whose private opera company was founded in 1904 and continued to perform until 1924. From 1907 until 1913 the singer Mariya Deysha-Sionitzkaya organized concerts of new Russian and Western music; and from 1909 the critic Derzhanovsky and the conductor Saradzhev arranged a series of concerts called Evenings of Contemporary Music.

During the early 1900s there was also considerable expansion in the Bol'shoy Theatre's activities; its opera repertory was augmented by several artistically outstanding productions; and many operas by Rimsky-Korsakov, Arensky, Koreshchenko and Rachmaninoff had their premières there. At the same time Aleksandr Gorsky joined the ballet company as ballet master and developed the traditions of Russian ballet, drawing it closer to dramatic art; the dancer V.D. Tikhomirov also played an important role as ballet master, training a whole generation of dancers. Among the conductors at the Bol'shoy were Rachmaninoff (1904–6) and Václav Suk (from 1906), and its singers included Chaliapin, Sabinov and Nezhdanova. The greatest foreign conductors, pianists, violinists and cellists appeared regularly on the Moscow concert platform during these years (Nikisch, Mengelberg, Hofmann, Busoni, Godowsky, Kreisler, Ysaÿe, Jan Kubelík, Casals) as well as many famous singers.

Influenced by the ever-increasing demand for musical education, private schools with high teaching standards opened, notably the music schools of the Gnesins and of V.Y. Zograf-Plaksina, and the music courses of Ye.N. Vizler and others. Music-teaching establishments also existed under the auspices of a music educational institution, the Betkhovenskaya Studiya (Beethoven Studio, founded in 1911 by the pianist David Shor), which arranged historical concerts, lecture-recitals and musical evenings. Such a thriving musical life created ideal conditions for music publishing. Small firms gave way to the large music-publishing houses of Gutheil (1859), Jürgenson (1861) and the Russkoye Muzïkal'noye Izdatel'stvo (known in the West as Editions Russes de Musique, founded by Kusevitsky in 1909, which purchased the Gutheil firm in 1914).

With the revolutionary events of 1905 Moscow witnessed the publication of new journals dealing with social

2. Interior of the Bol'shoy Theatre, Moscow: engraving from 'L'illustration' (16 February 1861)

problems: *Muzïkal'nïy truzhennik* ('Musical labourer', 1906–10), *Muzïka i zhizn'* ('Music and life', 1908–12) and *Orkestr* (1910–12); the influential journal *Muzïka* (1910–16) championed contemporary music. At the same time important new concert organizations were established: the Moskovskaya Simfonicheskaya Kapella (Moscow Symphonic Chapel, 1901–17) of Vyacheslav Bulïchev, the Istoricheskiye Kontsertï (Historic Concerts, 1907–17) of Sergey Vasilenko and the Kontsertï Kusevitskogo (Kusevitsky Concerts, 1908). There was also an increase in music education: by arranging lecture-recitals leading figures in the art world made music more accessible to the general public. In 1906 the first Narodnaya Konservatoriya (People's Conservatory) in Russia was opened in Moscow; it was part of the established Obshchestvo Narodnïkh Universitetov (Society of People's Universities).

During these years the collecting of and research into folksongs flourished. Of particular importance were the activities of the Muzïkal'no-Ėtnograficheskaya Komissiya (Music-Ethnography Commission), formed in 1901 and attached to the ethnography department of the Obshchestvo Lyubiteley Yestestvoznaniya, Antropologii i Ėtnografii (Society of Lovers of Natural Science, Anthropology and Ethnography) under the auspices of Moscow University. The ethnography department had been engaged in research into folk music since the time of the staging of the ethnographical exhibition in Moscow in 1867, and it published the journal *Ėtnograficheskoye obozreniye* ('Ethnographical review') from 1889. Several important Moscow musicians, composers and folklorists (Taneyev, Yuly Mel'gunov, Dmitry Arakchiyev, Yevgeniya Linyova and others) took part in the work of the Music-Ethnography Commission, which conducted folklore expeditions, arranged scientific lectures, published writings and organized ethnographical concerts. The concerts known as Krest'yanskiye Kontsertï (Peasant Concerts) of the famous folklore collector and performer Mitrofan Pyatnitsky were of great significance and featured the well-known folksinger Irina Kolobayeva ('Arinushka'). The Russian folk choir organized by Pyatnitsky was the basis for the Russkiy Narodnïy Khor (Russian Folk Choir), which now bears his name. At that time, too, the Prechistenskiye Besplatnïye Kursï dlya Vzroslïkh Rabochikh i Rabotnits (Prechistenskiy free courses for adult men and women workers) were being given; such outstanding artists as Igumnov and Sobinov took part in the concerts relating to the courses. The widening of musical audiences was typical of Moscow's social life in the period immediately preceding the October Revolution.

4. Since 1918. With Moscow once more established as the capital and seat of government following the October Revolution, the city was also bound to become the most important centre of Soviet music, and its theatres, concert halls and educational institutions now gradually began to take precedence over those in Petrograd. Overseen by Anatoly Lunacharsky, the Narodnïy Komissariat Prosveshcheniya (Commissariat of Public Education), better known by its acronym Narkompros, was given the task of nationalizing all aspects of musical life. The Bol'shoy Theatre had already been taken over by the state in November 1917, and tenor Leonid Sobinov helped to smooth the transition as temporary director. Lenin initially took exception to the large subsidy of a theatre so closely associated with the old regime, but its popularity with the new worker audience and Lunacharsky's commitment to the preservation of the legacy of the past ensured its survival. Yelena Malinovskaya, appointed as commissar of Moscow theatres, attempted to infuse a new energy into productions and raise acting standards at the Bol'shoy by involving leading singers and stage directors such as Stanislavsky and Nemirovich-Danchenko. On the initiative of Stanislavsky, the Opernaya Studiya Bol'shogo Teatra (Bol'shoy Theatre Opera Studio) was opened in 1918. In 1926 it was reorganized as the Opernïy Teatr-Studiya Stanislavskogo (Stanislavsky Opera Theatre Studio), and it was on this basis that the Opernïy Teatr imeni Stanislavskogo (Stanislavsky Opera Theatre) was founded in 1928. In 1919 Vladimir Nemirovich-Danchenko founded his Muzïkal'naya Studiya Moskovskogo Khudozhestvennogo Teatra (Moscow Art Theatre Music Studio), which was reorganized in 1926 as the Muzïkal'nïy Teatr imeni Nemirovicha-Danchenko (Nemirovich-Danchenko Music Theatre). Both theatres explored the innovatory ideas of their musical directors and exerted an important influence on Moscow musical life. Several experimental stagings took place at the Bol'shoy Theatre in the 1920s, and there were also radical opera productions in the early 1920s at the former Zimin Theatre, renamed the Svobodnaya Opera S.I. Zimina (Free Opera of S.I. Zimin), which reflected the theatrical avant garde's preoccupations with construction and popular culture. In 1924 this theatre came under the jurisdiction of the Bol'shoy Theatre.

New bureaucratic organizations were set up to supervise the city's musical life after 1917, headed by the Muzïkal'nïy Otdel (Music Department) of the Commissariat for Public Education, which also became known by its acronym MUZO. The concert section of the Khudozhestvenno-Prosvetitel'nïy Otdel Voyennogo Komissariata (Art Education Department of the Military Commissariat) and the Khudozhestvenno-Prosvetitel'nïy Otdel Moskovskogo Soveta Rabochikh i Krest'yanskikh Deputatov (Art Education Department of the Moscow Council of Worker and Peasant Deputies) also played a significant role in mass educational work during this period. The latter established a theatre and music section in 1918, which arranged and managed concerts for workers in different areas of Moscow (including the booking of venues) and directed local arts institutions. The greatest challenge to MUZO's hegemony came from the Muzïkal'nïy Otdel Proletkul'ta (Music Department of the Proletarian Culture organization – Proletkul't), which advocated the development of an exclusively proletarian musical culture. Aleksandr Kastal'sky was one of the Moscow musicians who played an important role in setting up choral studios and workshops for folk instruments under the aegis of Proletkul't. Before the Revolution he had directed the Synodal Choir, and was responsible for transforming it into the Narodnaya Khorovaya Akademiya (People's Choral Academy) in 1918, which became attached to the Moscow Conservatory in 1923. The existence of Proletkul't and other quasi-autonomous artistic organizations came to an end with a Party Resolution in 1920.

Despite the harsh conditions of civil war immediately following the Revolution (unheated buildings, some of which were on the verge of collapse, acute food shortages, transportation problems) musical life in Moscow was

surprisingly rich. To accomplish their goal of bringing music to the masses, MUZO Narkompros organized concerts on an unprecedented scale and in every conceivable venue, with many Moscow musicians organizing musical activities in factories and workers' clubs, for example. So-called concert meetings, which took place in theatres and concert halls, also became widespread. Lenin, Lunacharsky or another political leader would deliver a speech on a topical political question, which was followed by a concert and a lecture. The most important symphony concerts were organized and performed by the orchestra of the Bol'shoy Theatre, conducted by N.S. Golovanov. Kusevitsky's former orchestra, which now came under under the auspices of the government, was also active at this time, and its founder continued as conductor until he emigrated in 1920. The main concert platforms were the large and small halls of the conservatory, the former Blagorodnoye Sobraniye (Assembly of the Nobility), which became known after the Revolution as the Dom Soyuzov (House of Unions), and the hall in the Dom Uchyonïkh (House of Scholars). The Betkhovenskiy Zal (Beethoven Hall), formerly the Tsar's foyer at the Bol'shoy Theatre, became a popular venue for chamber music concerts.

Chamber music, both instrumental and vocal, was used to play an important role in the promotion of classical music in the early years, largely because of the ability of ensembles to perform away from the concert platform. The earliest chamber ensembles established in Moscow after the Revolution were the Lenin Quartet, founded in 1918 by Lev Tseitlin, who had been Kusevitsky's leader and was now professor of violin at the conservatory, and the Moscow Quartet, founded in 1919 by David Kreyn. The latter renamed itself the Stradivarius Quartet in 1921 after the instruments given to them from the government, now in possession of former private collections. Other ensembles included the quartet founded at the Moscow Conservatory in 1923, which became known as the Beethoven Quartet in 1931, the Moscow Conservatory Students' Quartet, founded in 1925, which became the Komitas Quartet in 1932, the Glièr Quartet, founded in 1927, and the Bol'shoy Theatre Quartet, formed in 1931. These ensembles performed not only in established concert halls but also in factories, mills and industrial sites, acquainting the Moscow public with the repertory and stimulating an interest in chamber music. Chamber music was also introduced to the new audiences by means of educational programmes that were designed by MUZO Narkompros.

One of the leading figures in Moscow's concert life in the early 1920s was the conductor Aleksandr Khesin. As director and principal conductor of the concert department of MUZO Narkompros from 1920, he helped to set up the first concert organizations in Moscow. The Gosudarstvennaya Filarmoniya (State PO) was founded in 1920, the Rossiyskaya Filarmoniya (Russian PO), or Rosfil, between 1925 and 1928, the Sovetskaya Filarmoniya (Soviet PO), or Sovfil, between 1928 and 1931 and the Moskovskaya Filarmoniya (Moscow PO) in 1931 which were all part of the total state monopoly. Once the Civil War was over, these organizations were able to invite foreign artists, whose visits considerably enriched Moscow musical life in the 1920s. Among those who toured Moscow during this relatively liberal period were the conductor Oskar Fried, who appeared in 1921 and who was followed by Ernest Ansermet, Bruno Walter, Hermann Abendroth, Otto Klemperer, the violinists Szigeti and Huberman, the pianists Petri and Zecchi and many others. Composers who visited Moscow at this time included Bartók and Milhaud. Foreign visitors were often struck by the idealism they encountered in those early years. As Szigeti (who visited the USSR 12 times between 1924 and 1929) later wrote in his memoirs: 'I cannot forget the sight of those innumerable crowds, moving about, becoming excited, talking and applauding in the intervals between the numbers' (*SovM*, 1958, no.12, p.80). For Walter, playing music in Moscow was 'more than a joy. The orchestra and the public were enthusiastic and full of vital energy and the excellent musicians' devotion to their work at rehearsals and performances was exemplary' (B. Walter: *Theme and Variations*, New York, 1947, pp.256, 277). Chaliapin, Nezhdanova, Igumnov and Gol'denveyzer were some of the many distinguished Russian musicians who performed in Moscow at this time. Lev Oborin, a former piano student from the Moscow Conservatory, became the first Soviet prizewinner at an international competition (the Chopin Piano Competition in Warsaw) in 1927.

Mikhail Ippolitov-Ivanov resigned as director of the Moscow Conservatory in 1922 just as an ambitious programme of reform was initiated by MUZO Narkompros, but he stalwartly defended the new measures in 1928 (*Muzïka i revolyutsiya*, ii, 1928). Modernization of both the curriculum and teaching methods, as well as attempts to attract greater numbers of students from proletarian backgrounds, was inevitably resisted by senior faculty used to long-established pre-revolutionary ways and administrative autonomy, but in December 1925 a 'Statement Concerning the Moscow and Leningrad Conservatories' implemented far-reaching changes. In 1921 Lunacharsky had played a major role in the foundation of the Gosudarstvennïy Institut Muzïkal'noy Nauki (State Institute for Music Research, GIMN), which was the first institute in Moscow to be dedicated to music research. The acoustics specialist and theorist Nikolay Garbuzov became the first head of GIMN, with Mikhail Ivanov-Boretsky, Konstantin Kuznetsov, Boleslav Yavorsky and Leonid Sabaneyev among his staff. In 1923 GIMN was incorporated into the Gosudarstvennaya Akademiya Khudozhestvennïkh Nauk (State Academy of Artistic Sciences, GAKHN) when a separate music division was established there. Following the 1925 MUZO Narkompros statement on music education, conservatories now became responsible for the teaching of musicology, while institutes were to focus exclusively on research. The fruits of this research began to be published in important volumes from 1924 onwards, while articles were also printed in the journal *Iskusstvo* ('Art'), published by GAKHN.

Along with the reorganization of all musical institutions and the revision of repertories, there was also a great deal of experimentation in Moscow during the 1920s. The Ansambl' Krasnoarmeyskoy Pesni (Red Army Song Ensemble), founded by Aleksandr Aleksandrov in 1928, was one important new group based in Moscow, initially consisting of 12 members. It was later renamed the Krasnoznamennïy Ansambl' Pesni i Plyaski Sovetskoy Armii imeni A.V. Aleksandrova (Aleksandrov Order of the Red Banner Soviet Army Song and Dance Ensemble), and combined a male-voice choir, dance group and mixed

orchestra. The exploration of new ideas about orchestral playing and group performance led most importantly, however, to the organization of Persimfans (Perviy Simfonicheskiy Ansambl' bez Dirizhyora, or the First Conductorless Symphony Ensemble) in 1922. Inspired by the Bolshevik ideal of collective endeavour, and formed on the initiative of Lev Tseytlin, Persimfans was a first-class symphony orchestra, which aimed to revitalize the methods of symphonic performance by relying on the creative initiative of each of its members, employing the rehearsal methods of chamber ensembles, and by resolving questions of interpretation through consensus. Based on the principle of full artistic and material equality for all of its members, its players comprised the finest artists of the Bol'shoy Theatre orchestra, and professors and talented students from the Moscow Conservatory. Persimfans acquired a reputation for expressive, virtuoso playing and brightness of sound, and played an important role in the development of concert life in post-Revolutionary Moscow. It also strongly influenced the formation of other leading Moscow schools of instrumental performance, and helped generally to raise standards of orchestral playing in the USSR. Following the example of Persimfans, conductorless orchestras were organized in Leningrad, Kiev, Voronezh, and also in several cities in other countries (such as Leipzig and New York). The weekly Persimfans subscription concerts held at the Great Hall of the Moscow Conservatory over the ten years of its existence (1922–32) enjoyed a huge success, as did those organized in factories and other unorthodox venues. Programmes were thought through carefully, and were wide-ranging and adventurous. A music journal was also published by Persimfans from 1926 to 1929.

The new liberalism of the early 1920s made possible the publication of journals such as the modernist *K novïm beregam* ('Towards new shores', 1923) and the eclectic conservatory-based *Muzïkal'noye obrazovaniye* ('Musical education', 1925–30), but the pluralist climate did not last. During his visit to the USSR in 1926, Milhaud found that the musical atmosphere in Moscow was more 'formal and intellectual' than in Leningrad, and that its musicians more 'argumentative and hair-splitting' (D. Milhaud: *Notes Without Music*, New York, 1953, p.189). This can partly be attributed to the friction between the Assotsiatsiya Sovremennoy Muzïki (Association for Contemporary Music, ACM) and the militant Rossiyskaya Assotsiatsiya Proletarskikh Muzïkantov (Russian Association of Proletarian Musicians, RAPM), both of which were formed in Moscow in 1923. The Association of Contemporary Music was founded by senior figures such as Myaskovsky, Belyayev, Sabaneyev and Lamm who wished to remain abreast of developments in Western avant-garde music. Its concerts and journal *Sovremennaya muzïka* ('Contemporary music', 1924–9), edited by Sabaneyev, Belyayev and Derzhanovsky, reflected the moderate and cosmopolitan orientation of the group, which was considerably less radical than the Leningrad branch, formed in 1926. That caused its own tensions (as the Moscow association was accused of supporting its own composers more than others), but it was political radicalism which provoked the greatest problems in Moscow musical life at that time. The militant position taken by the organization which had become the Russian Association of Proletarian Musicians by the time of its manifesto in 1924 was inspired by the desire to dismiss all music, past and present, which did not conform to its narrow ideology. Its first journal *Muzïkal'naya nov'* ('New territory in music', 1923–4) was succeeded by *Muzïka i oktyabr'* ('Music and October', 1926), *Proletarskiy muzïkant* ('Proletarian musician', 1929–32) and *Za proletarskuyu muzïku* ('For proletarian music', 1930–32). Consequently, factionalism was rife even within RAPM and dissenting views were expressed in the journal *Muzïka i revolyutsiya* ('Music and revolution', 1926–9) by the Ob"yedinyoniye Revolyutsionnïkh Kompozitorov i Muzïkal'nïkh Deyateley (Association of Revolutionary Composers and Musicians, ORKIMD, 1925–9), which attempted to be more inclusive.

The educational reforms at the Moscow Conservatory had not only introduced postgraduate study for the first time, but also seen the creation of a musicology department, headed initially by Ivanov-Boretsky, who compiled the notes to the important facsimile edition of Beethoven's 'Moscow Sketchbook' (drafts of the string quartets opp.130 and 132), which was published in 1927 in the journal *Muzïkal'noye obrazovaniye*. More problematic was the new department for the training of music teachers at the amateur level, which did not always operate at the highest level, and the adoption of the policies of RAPM by an increasingly aggressive and rebellious student body. The Proizvodstvennïy Kollektiv Studentov-Kompozitorov Moskovskoy Konservatorii (Production Group of Student Composers of the Moscow Conservatory, PROKOLL) was set up in 1925 to steer a course between the 'modernists' and the 'proletarians', while Lunacharsky himself was forced to intervene at one stage. Without his moderating influence, however, following his resignation in 1929, the situation became even more chaotic and antagonistic, until a Party decree of 1932 reinstituted discipline and structure into the organization of conservatory life. It was in 1932 that the Tsentral'naya Muzïkal'naya Shkola affiliated to the Moscow Conservatory opened, on the initiative of senior conservatory faculty members such as Aleksandr Gol'denveyzer (Goldenweiser) and Genrikh Neigauz. Graduates who went on to study at the conservatory include the cellists Mstislav Rostropovich and Nataliya Gutman, the pianists Tat'yana Nikolayeva and Vladimir Ashkenazi, and all four original members of the Borodin Quartet.

The adoption by Stalin of the first Five-Year Plan in 1928 was accompanied by greater Party intervention in the cultural sphere that had initially benefited RAPM. The ideological clamp down was reflected in the closure of both *Sovremennaya muzïka* in 1929 and *Muzïkal'noye obrazovaniye* the following year. In 1931 the Association of Contemporary Music was also forced to cease operation. But the extremism of the 'leftist' policies of RAPM eventually alienated even the government; the 1932 Party Resolution 'O Perestroike Literaturno-khudozhestvennïkh organizatsiy' ('On the Reorganization of Literary and Artistic Organizations') brought its existence to a swift end. The founding in Moscow of the Soyuz Sovetskikh Kompozitorov (Soviet Composers Union) in 1932 was a direct result of the Party Resolution, as was the establishment of its Moscow-based journal *Sovetskaya muzïka* in 1933. Other events in Moscow musical life that year included the opening of an Opernaya Studiya (Opera Studio) at the conservatory and the inauguration of the Vsesoyuznïye Konkursï Muzïkantov-Ispolniteley (All-Union Performers' Competitions), but perhaps the

most important was Prokofiev's return from emigration. A St Petersburg resident before the Revolution, he settled permanently in the capital in the spring of 1936. 1934 saw the foundation in Moscow of the Ansambl' Sovetskoy Operï Vsesoyuznogo Teatral'nogo Obshchestva (Soviet Opera Ensemble of the All-Union Theatrical Society), which promoted opera through concert performance by acting as a sort of intermediary between composer and opera house. Many new works were staged in opera theatres in different towns of the USSR following their initial concert performances in Moscow. Operas first performed by the ensemble included Shaporin's *Dekabristï* ('The Decembrists', 1953), Prokofiev's *Semyon Kotko* (1939) and *Voyna i mir* ('War and Peace', 1944), and Shebalin's *Ukroshcheniye stroptivoy* ('The Taming of the Shrew', 1955). The most important centre of opera in Moscow remained, however, the Bol'shoy Theatre, the national status of which was consolidated by a new production in 1939 of Glinka's *Ivan Susanin*, formerly known as *A Life for the Tsar*, with an appropriate new libretto completed by Sergey Gorodetsky. Suk retired as principal conductor in 1933, having held the position since 1906, and was succeeded by Samosud in 1936 and then a succession of other prominent conductors, including Melik-Pashayev (1953–62) and Rozhdestvensky (1964–70). Yury Fayer's appointment as chief ballet conductor at the Bol'shoy extended from 1923 to 1962.

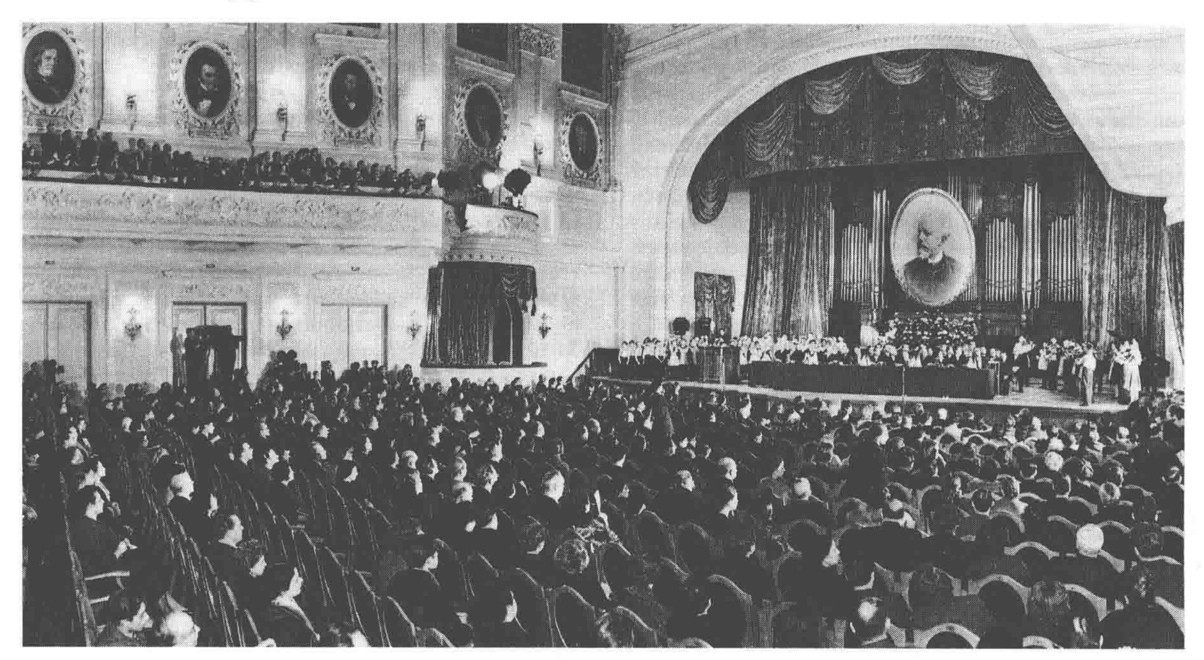
The atmosphere in Moscow's musical life changed after Stalin attended a performance of Shostakovich's *Lady Macbeth of the Mtsensk District* at the Bol'shoy Theatre in December 1935. Shortly afterwards the infamous unsigned editorial appeared in *Pravda* denouncing the work, which heralded widespread repressions in the arts. On the whole, musicians suffered less than writers during the Purges, but the Moscow-based composer Aleksandr Mosolov was arrested and sent to the camps in 1937, for example, while Nikolay Roslavets was declared an 'enemy of the people'. Numerous musical works, such as Prokofiev's *Cantata for the 20th Anniversary of the October Revolution*, were censored. Despite the wave of arrests and political denunciations of those unwilling to conform beginning in the late 1930s, there were also some positive new developments in Moscow musical life at this time. As the capital of the USSR, it was important that Moscow could boast a national orchestra, a role played by the Gosudarstvennïy Simfonicheskiy Orkestr Soyuza SSR (USSR State SO) after its foundation in 1936. Alongside it functioned the Bol'shoy Simfonicheskiy Orkestr Vsesoyuznogo Radio (Grand SO of All-Union Radio), formed earlier in 1931, and conducted until 1937 by Georges Sébastian. In 1936 the Gosudarstvennïy Orkestr Narodnïkh Instrumentov (State Folk Instrument Orchestra) was also formed. It became known as the Russkiy Narodnïy Orkestr (Russian Folk Orchestra) in 1943. The Russkiy Narodnïy Khor imeni M.Ye. Pyatnitskogo (Pyatnitsky Russian Folk Choir) became a professional group for the first time, attached to the Moscow Philharmonic during this period.

In the 1930s Moscow began to display the cultures of the country's different republics in arts festivals that often involved thousands of participants. The first Vsesoyuznaya Olimpiada Teatrov i Iskusstv (Moscow All-Union Olympiad of Theatres and the Arts), for example, took place in 1930 and included the première of the Armenian opera *Almast* by Aleksandr Spendiaryan. Between 1936 and 1960, 30 Dekadï Natsional'nogo Iskusstva (Festivals of National Art) were also organized in Moscow, featuring in each case artists, composers, folk musicians, opera singers, actors, dancers, choirs and instrumental groups from a specific republic, together with exhibitions of painting and sculpture. In 1940 the Moscow Conservatory was named after Tchaikovsky, in honour of the centenary of the composer's birth. The Kontsertnïy Zal imeni P.I. Chaykovskogo (Tchaikovsky Concert Hall), a new, 1650-seat concert hall which was opened in central Moscow in 1940, was also named after the composer.

During World War II many musical institutions in Moscow were evacuated – the Bol'shoy Theatre to Kuybïshev, for example, the State SO to Frunze and the conservatory to Saratov – but a small corps of musicians remained in the city, and they were to play an important role in preserving morale. Muscovites were able still to attend concerts of the Radio Orchestra, and in 1941 the Stanislavsky Opera Theatre and the Nemirovich-Danchenko Music Theatre joined forces to become the Muzïkal'nïy Teatr imeni K.S. Stanislavskogo i V.I. Nemirovicha-Danchenko (Stanislavsky–Nemirovich-Danchenko Music Theatre), the most important music theatre after the Bol'shoy. Performing musicians in Moscow contributed to the war effort by joining front line brigades and performing for troops, while composers wrote stirring patriotic songs, such as Aleksandr Aleksandrov's *Svyashchennaya voyna* ('A Holy War'), which became the musical emblem of World War II. A conference on music and war was held at the conservatory to mark the 25th anniversary of the Red Army in 1942.

Moscow musical life was now further enriched by the foundation of the Gosudarstvennïy Russkiy Khor Soyuza SSR (USSR State Russian Choir) in 1942, led by Aleksandr Sveshnikov, the Institut Istorii Iskusstv Akademii Nauk SSSR (Institute for the History of the Arts of the USSR Academy of Sciences) in 1943, the Gosudarstvennïy Tsentral'nïy Muzey Muzïkal'noy Kul'turï imeni M.I. Glinka (Glinka State Central Museum of Musical Culture), also in 1943, and the Muzïkal'nopedagogicheskiy Institut imeni Gnesinïkh (Gnesin State Institute for Musical Education) in 1944. The State SO and the conservatory returned to the capital following the victory at Stalingrad in 1943. Despite the difficult wartime conditions, several ensembles from other Soviet republics performed in Moscow in 1943, and a six-day festival commemorating the 50th anniversary of Tchaikovsky's death was held in the city in November of that year. Even the death in 1943 of the former conservatory student Rachmaninoff, an émigré since 1917, was commemorated with a series of concerts. The influential musicologist and critic Boris Asaf'yev was evacuated from Leningrad to Moscow in 1943, where he was to remain for the rest of his life, becoming head of the musicology department at the conservatory. He also became head of the musicology department at the newly-established Institute for the History of the Arts.

Hopes that the Soviet regime would become more liberal after the end of the War were soon dashed, and repercussions were first felt in the Moscow musical world with an attack on 'formalism' in 1948. Vano Muradeli's opera *Velikaya druzhba* ('The Great Friendship') had been earmarked as the musical showpiece to celebrate the 30th Anniversary of the October Revolution in 1947 (the Moscow première took place at the Bol'shoy Theatre on



3. Opening ceremony of the first International Tchaikovsky Competition in the Grand Hall of the Moscow Conservatory, 1958

7 November, the anniversary day itself). In February 1948, however, the Party Resolution 'Ob opere *Velikoy Druzhbe* Vano Muradeli' [About the opera *The Great Friendship* by Vano Muradeli] appeared, penned by the head of culture Andrey Zhdanov, who used the occasion to lambast leading Soviet composers such as Prokofiev and Shostakovich, who had recently moved to the capital. At the Perviy Vsesoyuzniy S″yezd Sovetskikh Kompozitorov (First All-Union Congress of Soviet Composers), held in Moscow a few months later, members of the Orgkomitet Soyuza Kompozitorov SSSR (Organizing Committee of the USSR Union of Composers), which had been set up in 1939, were replaced by Party functionaries, who endorsed hard-line Stalinist policies. Shostakovich, Shebalin and other 'formalists' were dismissed for a time from their posts at the Moscow Conservatory.

The death of Stalin in 1953 (on the day that Prokofiev died) brought an end to the so-called 'Zhdanov era' and heralded the inauguration of a more permissive climate, which made possible the resumption of contacts with the West. Leading Western pianists, conductors and composers now began to visit Moscow, including Glenn Gould, Michelangeli, Stokowski, Bernstein, Szell, Britten, Boulez, Nono, Copland and the former Russian citizen Igor Stravinsky. Among the foreign opera companies that toured Moscow were La Scala, Covent Garden, the Berlin Komische Oper, the Vienna Staatsoper and the Swedish Royal Opera. Orchestras from Prague, Bucharest, New York, Boston, Philadelphia, Cleveland, London and Paris also visited Moscow. Among the special musical events organized in Moscow at this time, a festival of British music in 1963 was a particular success. Benjamin Britten became popular with Russian audiences, and enjoyed well-publicized friendships with Moscow-based musicians such as Rostropovich, Vishnevskaya and Shostakovich. The pianist Mariya Yudina also played an important role in promoting new music in the 1960s in Moscow.

The proliferation of new ensembles which were founded in Moscow during this period also reflects the more optimistic and liberal atmosphere of the Krushchyov years. They include the Simfonicheskiy Orkestr Moskovskoy Filarmonii (Moscow Philharmonic SO, 1953); the Moskovskiy Kamerniy Orkestr (Moscow Chamber Orchestra, 1956), directed by Rudol′f Barshay; the Ansambl′ Skripachey Bol′shogo Teatra (Bol′shoy Theatre Violin Ensemble, 1956), directed by Yu.M. Reyentovich; the Kvartet Aspirantov Moskovskoy Konservatorii (Quartet of Postgraduates of the Moscow Conservatory, 1957), which renamed itself the Prokofiev Quartet in 1962; the Kvartet imeni Glinki (Glinka Quartet, 1968), which had been formerly known as the USSR Composers' Union Quartet; and the Kamerniy Orkestr Studentov Moskovskoy Konservatorii (Moscow Conservatory Students Chamber Orchestra, 1961), which was directed by Mikhail Terian and awarded the first prize at the Karajan International Competition for Young Orchestras in West Berlin in 1972. The Kvartet Moskovskoy Filarmonii (Moscow Philharmonic Quartet), which had formed in 1946, renamed itself the Borodin Quartet in 1955. In 1956 a second music publishing house, Sovetskiy Kompozitor (Soviet Composer), was established in Moscow, but was merged with MUZGIZ in 1964 to form Muzïka. In 1958 the Mezhdunarodniy Konkurs imeni P.I. Chaykovskogo (International Tchaikovsky Competition) was inaugurated at the Moscow Conservatory (fig.3), an event which has since been held every four years. The annual music festivals Moskovskiye Zvyozdï (Moscow Stars) and Russkaya Zima (Russian Winter) first took place in 1964. The avant-garde composer Andrey Volkonsky founded Madrigal, a pioneering early music group in 1964. The Detskiy Muzïkal′nïy Teatr (Children's Music Theatre) was founded in 1965. The 6000-seat Dvorets S″yezdov, built in the grounds of the Kremlin in 1961 for the 22nd Party Congress, later became a second venue for the Bol′shoy Theatre, but the most interesting opera productions in Moscow were those staged at the experimental Kamerniy Operniy Teatr (Chamber Opera Theatre), directed by Boris Pokrovsky, which opened in 1970. Its

production of Shostakovich's *Nos* ('The Nose') in 1972 was the first since 1930. The première of *Katerina Izmaylova*, a revision of Shostakovich's reviled opera *Lady Macbeth of the Mtsensk District*, took place at the Stanislavsky-Nemirovich-Danchenko Music Theatre in 1963.

After Brezhnev became Soviet leader in 1964, artistic policies once again became more repressive. Musical life in Moscow was more than ever dominated by Party bureaucrats at the Ministry of Culture and Goskontsert (State Concert Agency), which controlled and censored concert repertories and tour itineraries. Rather than submit to such interference, sometimes accompanied by persecution by KGB agents, many leading performers chose to emigrate. Moscow-based musicians who left the Soviet Union during the 1970s include Ashkenazi, Rostropovich and Vishnevskaya, Kondrashin, Volkonsky and Dubinsky, leader of the Borodin Quartet. The death of Shostakovich in 1975 also deprived the Moscow musical scene of an important presence. Among more positive events were the opening of spacious new premises for the Gnesin State Institute and the concerts given by the New York PO in 1976. From 1980 chamber concerts of the highest quality were performed by Moscow's leading virtuosos at the exclusive and semi-official Dekabr'skiye Vechera (December Evenings) festival, organized annually at the Pushkin Museum of Fine Arts by the pianist Svyatoslav Rikhter and Irina Antonova.

It was not until Gorbachyov instituted the policies of *perestroika* and *glasnost'* in the late 1980s that musical life in Moscow really opened up. Performers such as Horowitz, Ashkenazi and Rostropovich received a rapturous welcome by Moscow audiences when they returned to the city for the first time, and new festivals and conferences were organized at which previously banned music by modernist composers such as Roslavets, Mosolov and Lourié was performed and discussed. The Violin Concerto of Roslavets, for example, received its first performance in 1989 at the contemporary music festival Moskovskaya Osen' (Moscow Autumn), which had been founded in 1980. The avant garde had organized its own festival Al'ternativa (Alternative) in 1988. The collapse of the Soviet Union brought an end to lavish state subsidies, leaving most musical institutions in Moscow in a precarious financial situation. The formerly monolithic Goskontsert was forced to operate in market conditions in much reduced circumstances, while Melodiya, the state recording company, lost its monopoly. In 1989 the original libretto was restored to Glinka's *A Life for the Tsar* at the Bol'shoy, but new productions had not restored the fortunes of the theatre itself by the end of the 20th century. Over the course of the 20th century, the theatre had employed singers of the calibre of Nadezhda Obukhova, Aleksandr Pirogov, Mark Reyzen, Ivan Kozlovsky, Yevgeny Nesterenko, Irina Arkhipova, Yelena Obraztsova and Galina Vishnevskaya, but did not fare well during the years of 'stagnation' under Brezhnev. Dogged by corruption and management problems for many years, it has been forced to cede its former position of pre-eminence to the more dynamic Kirov Opera and Ballet companies of the Mariinskiy Theatre in St Petersburg.

Despite difficult conditions, and the emigration of many leading perfomers, many new ensembles were formed in Moscow in the 1990s. The Russkiy Natsional'nïy Orkestr (Russian National Orchestra), for example, gave its first concert in 1990. Formed with players from the first ranks of major Soviet orchestras by its first chief conductor Mikhail Pletnev, a former winner of the Tchaikovsky Piano Competition (whose prestige has also been undermined in recent years by corruption), the orchestra was launched independently of the government, with private funding, and with the aim of creating a new model for the performing arts in Russia. In 1991, émigré Misha Rachlevsky also drew on leading Moscow performers to form the Chamber Orchestra Kremlin, while Pia Siirala and Lygia O'Riordan founded the string orchestra Ensemble XII with an international group of young players. Several new chamber opera companies were also formed in the 1990s including the Gelikon (Helikon) and Novaya Opera (New Opera). Two Moscow groups were founded in the 1990s specifically to perform contemporary music: the Moskovskiy Ansambl' Sovremennoy Muzïki (Moscow Contemporary Music Ensemble, 1990) and the Studiya Novoy Muzïki (Studio of New Music, 1993). The Assotsiatsiya Novoy Muzïki (Association for Contemporary Music) was re-formed in Moscow in 1990, with Ėdison Denisov as president. At first an informal organization aimed at representing the interests of avant-garde composers, with a loose affiliation to the skeletal and almost defunct post-Soviet Union of Composers, the association started to lose momentum when many of its founder members moved abroad. The deaths of senior figures such as Denisov (1996) and Shnitke (1998), both of whom had spent most of their working lives in Moscow, were a further blow. The Tsentr Sovremennoy Muzïki (Centre for Contemporary Music), which was founded at the Moscow Conservatory under the direction of composer Vladimir Tarnopol'sky, has organized the annual international contemporary music festival since its inception in 1994 in collaboration with the Studio of New Music.

BIBLIOGRAPHY

Bol'shoy moskovskiy teatr i obozreniye sobïtiy predshestvovavshikh osnovaniyu pravil'nogo russkogo teatra [The Moscow Bol'shoy Theatre and a survey of the events leading to the founding of a true Russian theatre] (Moscow, 1857)

S. Kniglikov: *Obzor deyatel'nosti muzïkal'no-dramaticheskogo uchilishcha Moskovskogo filarmonicheskogo obshchestva za vremya s 1878 do 1888 god* [An account of the activity of the music drama school of the Moscow Philharmonic Society, 1878–88] (Moscow, 1888)

N.D. Kashkin: *Pervoye 25-letiyu Moskovskoy konservatorii: istoricheskiy ocherk* [The first 25 years of the Moscow Conservatory: a historical study] (Moscow, 1891)

N. Dmitriyev [N.D. Kashkin]: *Opernaya stsena Moskovskogo imperatorskogo teatra* [The opera stage of the Moscow Imperial Theatre] (Moscow, 1897)

N. Manïkin-Nevstruyev, ed.: *Imperatorskoye Russkoye muzïkal'noye obshchestvo, Moskovskoye otdeleniye: simfonicheskiye sobraniya 1–500* [The Imperial Russian Musical Society, Moscow Section: symphonic meetings 1–500] (Moscow, 1899) [statistical index]

N. Manïkin-Nevstruyev, ed.: *Kratkiy istoricheskiy ocherk imperatorskogo Russkogo muzïkal'nogo obshchestva 1860–1900* [A short historical study of the Imperial Russian Musical Society 1860–1900] (Moscow, 1900)

I. Lipayev: 'Moskovskoye filarmonicheskoye obshchestvo: istoricheskaya spravka' [The Moscow Philharmonic Society: historical information], *RMG*, x (1903), 1045–50

Kruzhok lyubiteley russkoy muzïki, x:*1896–1906: sbornik programm* [The Russian Music Lovers' Circle: 1896–1906: a collection of programmes] (Moscow, 1906)

Yu. Ėngel': 'Narodnaya konservatoriya' [The national conservatory], *Muzïkal'nïy truzhennik* (1908), no.20, p.10

Russkoye khorovoye obshchestvo v Moskve [The Russian Choral Society in Moscow], xxv (Moscow, 1910)

N. Kashkin: *Moskovskoye otdeleniye imperatorskogo Russkogo muzïkal'nogo obshchestva: ocherk deyatel'nosti za pyatidesyatiletiye 1860–1910* [The Moscow section of the Imperial Russian Musical Society: a study of its 50 years' activity, 1860–1910] (Moscow, 1910)
V. Metallov: *Sinodal'noye uchilishche tserkovnogo peniya v yego proshlom i nastoyashchem* [The Synodal school of church singing, past and present] (Moscow, 1911)
P.A. Rossiyev: 'Artisticheskiy kruzhok v Moskve' [The artistic circle in Moscow], *Istoricheskiy vestnik* (1912), no.128, pp.878–920; no.129, pp.111–36
Otchyot obshchestva 'Muzïkal'no-teoreticheskaya biblioteka v Moskve' za pervïye chetïre goda yego deyatel'nosti 1909–1912 [An account of the music theory library in Moscow society in its first four years, 1909–1912] (Moscow, 1913)
V. Yakovlev: 'Moskovskaya opernaya stsena v sorokovïkh godakh' [The Moscow opera stage in the 1940s], *Vremennik russkogo teatral'nogo obshchestva* (Moscow, 1924), 91–141
M.V. Ivanov-Boretsky: *Pyat' let nauchnoy rabotï Gosudarstvennogo instituta muzïkal'noy nauki (GIMNa) 1921–1926* [Five years of research work at the State Institute for Music Research] (Moscow, 1926)
O. Chayanova: *Teatr Maddoksa v Moskve 1776–1825* [Maddox's theatre in Moscow, 1776–1825] (Moscow, 1927)
A. Khokhlovkina, V. Yakovlev and S.M. Popov: 'Muzïkal'naya Moskva i Bėtkhoven' [Musical Moscow and Beethoven], *Kniga o Bėtkhovena: k 100-letiyu so dnya smerti kompozitora, 1827–1927*, ed. K.A. Kuznetsov (Moscow, 1927), 111–57
A. Tsukker: *Pyat' let Persimfansa* [Five years of Persimfans] (Moscow, 1927)
Gosudarstvennaya opernaya studiya-teatr imeni narodnogo artista respubliki K.S. Stanislavskogo [The Stanislavsky State Opera Studio-Theatre] (Moscow, 1928)
Pyat'desyat let teatral'noy shkolï 1878–1928 [50 years of the theatre school, 1878–1928] (Moscow, 1929) [On the Moscow Philharmonic Society Music and Drama School, the State Institute of Music Drama etc.]
N. Findeyzen: *Ocherki po istorii muzïki v Rossii* [Studies in the history of music in Russia], ii (Moscow and Leningrad, 1929)
Sorok let Moskovskogo gosudarstvennogo tekhnikuma imeni Gnesinïkh 1895–1935: sbornik [40 years of the Moscow State Gnesin Technical School 1895–1935: a collection] (Moscow, 1935)
P.A. Markov: *V.I. Nemirovich-Danchenko i muzïkal'nïy teatr yego imeni* [Nemirovich-Danchenko and the music theatre named after him] (Leningrad and Moscow, 1936)
I. Martïnov: *Narodnïy khor* [The Russian Folk Choir] (Moscow, 1944, 2/1947, enlarged 3/1950 as *Gosudarstvennïy russkiy narodnïy khor imeni Pyatniskogo* [The State Pyatnitsky Russian Folk Choir], 4/1953)
Pyat'desyat let Gosudarstvennogo muzïkal'nogo uchilishcha imeni Gnesinïkh 1895–1945: sbornik [50 years of the Gnesin State Music School 1895–1945: a collection] (Moscow, 1945)
N. Bryusova: 'Massovaya muzïkal'no-prosvetitel'naya rabota v pervïye godï posle Oktyabrya' [Mass music education in the early years after October], *SovM* (1947), no.6, p.49
K. Kuznetsov: 'Iz muzïkal'nogo proshlogo Moskvï' [From the musical past of Moscow], *SovM* (1947), no.5, p.35
Teatr (1951), no.5 [special issue for 175th anniversary of the Bol'shoy Theatre]
L. Polyakova: *Molodyozh' opernoy stsenï Bol'shogo teatra* [The young members of the Bol'shoy Theatre] (Moscow, 1952)
A. Shahverdyan: *Bol'shoy teatr Soyuza SSR* [The USSR Bol'shoy Theatre] (Moscow, 1952)
Istoriya Moskvï [The history of Moscow] (Moscow, 1952–9)
V.A. Natanson: *Iz proshlogo Moskovskogo universiteta* [From the past of Moscow University] (Moscow, 1955)
S. Migay: 'Kontsertï dlya naroda: vospominaniya o muzïke v godï stanovleniya sovetskoy vlasti' [Concerts for the people: reminiscences about music in the years of Soviet power], *SovM* (1957), no.11, pp.29–32
I. Yampol'sky: *Gosudarstvennïy kvartet imeni Bol'shogo teatra Soyuza SSR 1931–1956* [The State Bol'shoy Theatre Quartet 1931–56] (Moscow, 1957)
Bol'shoy teatr SSSR: opera, balet, ed. I.F. Belza (Moscow, 1958)
A. Shteynberg: 'Kerzinskiy kruzhok lyubiteley russkoy muzïki' [The Kerzin Russian Music Lovers' Circle], *Voprosï muzïkoznaniya*, iii (1960), 598
Ye. Grosheva: *Bol'shoy teatr v yego proshlom i nastoyashchem* [The Bol'shoy Theatre, past and present] (Moscow, 1962)
L. Royzman: 'Iz istorii organnogo iskusstva v Rossii vo vtoroy polovine XVIII stoletiya' [From the history of the art of the organ in Russia in the second half of the 18th century], *Voprosï muzïkal'no-ispolnitel'skogo iskusstva*, iii, ed. A.A. Nikolayev (Moscow, 1962), 306, 311, 327, 330
I. Yampol'sky: *Zasluzhennïy kollektiv respubliki Gosudarstvennïy kvartet imeni Bėtkhovena* [Honoured collective of the Republic State Beethoven Quartet] (Moscow, 1963)
A. Shilov: *Krasnoznamennïy ansambl' Sovetskoy Armii* [The Order of the Red Banner Soviet Army Ensemble] (Moscow, 1964)
L. Ginzburg, ed.: *Moskovskaya konservatoriya 1866–1966* [The Moscow Conservatory 1866–1966] (Moscow, 1966)
A. Medvedev: *Ansambl' skripachey GABTa* [The GABTa violin ensemble] (Moscow, 1966)
N. Moleva: 'Teatr na Krasnoy ploshchadi: publikatsiya arkhivnïkh materialov' [The theatre on Red Square: publication of archive material], *SovM* (1966), no.6, pp.64–71
N.V. Tumaninoy, ed.: *Vospominaniya o Moskovskoy konservatorii* [Reminiscences of the Moscow Conservatory] (Moscow, 1966)
N. Moleva: 'Muzïka i zrelishcha v Rossii v XVII stoletii' [Music and entertainments in Russia in the 17th century], *Voprosï istorii* (1971), no.11, p.143
S. Stepanova: *Muzïkal'naya zhizn' Moskvï v pervïye godï posle Oktyabrya* [Musical life in Moscow in the early years after October] (Moscow, 1972)
L. Ginzburg and Ya. Platek, eds.: *Moskovskaya filarmoniya* [The Moscow Philharmonic] (Moscow, 1973)
G. Wisniewski: *Panorama i zblizenia: skice o muzyce i muzykach Moskwy* [Panorama and close-ups: essays on music and musicians in Moscow] (Poznań, 1987)
T. Porvoll: 'Die alternative Komponistengeneration in Moskau', *Sowjetische Musik im Licht der Perestroika: Interpretationen, Quellentexte, Komponistenmonographien*, ed. H. Danuser, H. Gerlach and J. Köchel (Laaber, 1990)
T. Kurïseva: 'Baletï kompozitorov Moskvï: v poiskakh muzïkal'nogo prochteniya russkoy literaturnoy klassiki' [The ballets of Moscow composers: in search of musical rereadings of Russian literary classics], *Iz proshlogo i nastoyashchego otechestvennoy muzïki*, ed. Ye. Dolinskaya (Moscow, 1991)
G.R. Seaman: 'Moscow and St. Petersburg', *Man & Music/Music and Society: the Early Romantic Era*, ed. A.L. Ringer (Englewood Cliffs, NJ, 1991), 236–58
V. Zarubin: *Bol'shoy teatr: pervïye postanovki oper na russkoy stsene, 1825–1993* [The Bol'shoy Theatre: the first opera productions on the Russian stage] (Moscow, 1994)
N. Mironova: *Moskovskaya konservatoriya: istoki, vospominaniya i dokumentï, faktï i komentarii* [The Moscow Conservatory: memoirs and documents, facts and commentaries] (Moscow, 1995)
A. Kozarzevsky: 'O muzïkal'noy zhizni Moskvï v 1930–40-e godï' [The musical life of Moscow in the 1930s and 40s], *Moskovskiy zhurnal*, no.5 (1996), 27–36
L. Gakkel': 'Mirazhi ispolnitel'stva' [Mirages of performance], *Muzïkal'naya akademiya*, nos.3–4 (1998), 222–6
T. Grum-Grzhimaylo: *Konkurs Chaikovskogo: istoriya, litsa, sobïtiya* [The Tchaikovsky Competition: history, personalities, events] (Moscow, 1998)
V. Kholopova: 'Prepodoval li Vebern v Moskovskoy konservatorii, ili razmï shleniya na puti iz Shankhaya v Parizh' [Whether Webern taught at the Moscow Conservatory, or Reflections on the way to Paris from Shanghai], *Muzï'kal'naya akademiya*, nos.3–4 (1998), 8–13
L. Izmaylova: 'Iskusstvo, ob"edinyayushcheye pokoleniya' [Art, the uniting generation], ibid., 254–6

I.M. YAMPOL'SKY/ROSAMUND BARTLETT (1–3), ROSAMUND BARTLETT (4)

Mosel, Giovanni Felice (*b* Florence, 1754; *d* after 1811). Italian violinist and composer. He studied the violin with his father (who had been a pupil of Tartini) and during his childhood appeared at concerts in Florence, where he completed his studies under Pietro Nardini. He was a player in the grand ducal orchestra and, on his teacher's death in 1793, succeeded him as conductor, a post he held

for several years. In 1812 he was leader of the Pergola theatre orchestra.

WORKS

12 duets, 2 vn: op.1 (Florence and Paris, 1783), op.3 (Venice, 1791); 6 str qts (Paris, 1785); Serenata, fl, 2 va, vc (Venice, n.d.); 13 syms., *CH-N*; Vn Conc. *I-Vnm*
Trios, 2 vn, vc; sonatas, vn, b: all unpubd, mentioned in *FétisB*

BIBLIOGRAPHY

C. Gervasoni: *Nuova teoria di musica* (Parma, 1812/*R*), 195
O. Racster: *Chats on Violins* (London, 1905)
R. Gandolfi: 'La cappella musicale della corte di Toscana (1539–1859)', *RMI*, xvi (1909), 506–30

SERGIO MARTINOTTI

Mosel, Ignaz Franz von (*b* Vienna, 1 April 1772; *d* Vienna, 8 April 1844). Austrian writer on music, conductor and composer. He conducted the first music festivals of the Gesellschaft der Musikfreunde in the Spanish Riding School in Vienna (1812–16). He was ennobled and made a *Hofrat*. From 1820 to 1829 he was vice-director of the two court theatres, and from 1829 till his death principal *custos* of the Imperial Library. Mosel was one of the three chief mourners at Beethoven's funeral. Although his own compositions were forgotten even in his lifetime, and his arrangements and editions are useless by today's standards, his work at the theatres and in the Imperial Library enabled him to write authoritatively about contemporary musical figures and ideas.

WORKS

3 stage works, all MSS in *A-Wn*: Die Feuerprobe (Spl, J. Sonnleithner), 1811; Salem (lyric tragedy, I.F. Castelli), 1813; Cyrus und Astyages (heroic op, M. von Collin, after P. Metastasio: *Circo riconosciuto*), 1818; incid music for numerous plays, mostly *Wn*
Masses, psalms, cants., songs, inst works, some pubd, others mostly *A-Wgm*, *Wn*
Arrs. for str qt (all pubd Vienna): L. Cherubini: Les deux journées, Medea; J. Haydn: Die Schöpfung (*c*1801); W.A. Mozart: Così fan tutte, Don Giovanni (1806)
Addl instrumentation (all pubd Vienna): G.F. Handel: Israel in Egypt (*c*1815), Samson (*c*1815), Jephtha (*c*1832)

WRITINGS

Versuch einer Ästhetik des musikalischen Tonsatzes (Vienna, 1813, 2/1910)
Über das Leben und die Werke des Anton Salieri (Vienna, 1827)
Geschichte der kaiserlich-königlichen Hofbibliothek in Wien (Vienna, 1835)
Über die Original-Partitur des Requiems von W.A. Mozart (Vienna, 1839)
Articles in various periodicals, incl. 'Die Tonkunst in Wien während der letzten 5 Dezennien', *Stuttgart's Jb der deutschen Tonkunst 1842*

BIBLIOGRAPHY

FétisB
A. Schmidt: 'Ignaz Franz Edler von Mosel', *Denksteine* (Vienna, 1848), 55–74
R. Batka: 'Moseliana', *Musikbuch aus Österreich*, viii (1911), 20–26; ix (1912), 39–47
A. Weinmann: 'Ignaz-Freiherr von Mosel als Komponist und Arrangeur', *Wiener Figaro*, no.51 (1985), 30–36
H. Gärtner: *Mozarts Requiem und die Geschäfte der Constanze M.* (Munich, 1986); Eng. trans. as *Constanze Mozart: after the Requiem* (Portland, OR, 1991), 185–98
T. Antonicek: 'Empfindungen und geregelte Töne: Ignaz von Mosel im äesthetischen Spannungsfeld der bürgerlichen Musikkultur', *ÖMz*, xlix (1994), 539–44

C.F. POHL/BRUCE CARR

Möseler, Karl Heinrich. German music publisher, owner of the firm of KALLMEYER from 1947 to 1951.

Mosenthal, Salomon Hermann, Ritter von (*b* Kassel, 14 Jan 1821; *d* Vienna, 17 Feb 1877). German librettist and dramatist. In 1842 he broke off his studies in Karlsruhe and moved to Vienna, where he embarked on a career as a writer and dramatist. In 1849 he entered the Austrian civil service, later becoming an official in the Ministry of Culture and Education. In 1868 he became a Knight of the Order of Franz Joseph. He was also appointed to the Gesellschaft der Musikfreunde, where he was instrumental in establishing the drama department.

Mosenthal was the most able and prolific German librettist of his generation, and has with some justice been called 'the German Scribe'. If his plots are usually less complicated than Scribe's, he shared the latter's ability, as Hanslick pointed out, to design effective ensemble scenes and rousing finales and to write verse in which musicality met the composer halfway. After his first great success, the libretto for Nicolai's *Die lustigen Weiber von Windsor* (1849), Mosenthal went on to write for Flotow, Anton Rubinstein, Goldmark and Ignaz Brüll. Other librettists have also drawn on his writings (e.g. John Oxenford on *Der Sonnenwendhof* for Macfarren's *Helvellyn*, 1864; Jaroslav Kvapil on *Debora* for J.B. Foerster's opera, 1893). Indeed, Hanslick aptly remarked that Mosenthal was 'the poetic foster-father of all hard-pressed composers'.

LIBRETTOS

Die lustigen Weiber von Windsor (komische Oper), Nicolai, 1849; *Ein Abenteuer Carls des Zweiten* (komische Oper), J. Hoven [Johann Vesque von Püttlingen], 1850; *Der lustige Rath* (komische Oper), Hoven, 1852; *Lips Tulipan* (komische Oper), Hoven, inc.; *Albin*, Flotow, 1856; *Die Kinder der Heide*, Rubinstein, 1861; *Die erste Falte* (komische Oper), Leschetizky, 1867; *Das Landhaus in Meudon* (komische Oper), M. Kässmayer, 1869
Judith, Doppler, 1870; *Die Folkunger* (grand op), E. Kretschmer, 1875; *Die Königin von Saba*, Goldmark, 1875; *Die Maccabäer*, Rubinstein, 1875; *Das goldene Kreuz* (komische Oper), Brüll, 1875; *Der Landfriede*, Brüll, 1877; *Der Ritterschlag* (komische Oper), H. Riedel, 1881; *Wiener Schule* (Spl), R. Weinwurm, 1881; *Antonius und Cleopatra* (grand op), Friedrich Ernst, Count of Sayn-Wittgenstein-Berleburg, 1883; *Fata Morgana* (lyrisch-choreographisches Drama), J. Hellmesberger, 1886; *Moses* (sacred op), Rubinstein, 1892

BIBLIOGRAPHY

MGG1 (W. Pfannkuch)
E. Hanslick: *Musikalische Stationen* (Berlin, 1880), 316–18
V. Karbusicky: 'Salomon Mosenthals und Josef B. Foersters Deborah und Gustav Mahlers Auferstehungssymphonie', *Kritische Musikästhetik und Wertungsforschung: Otto Kolleritsch zum 60. Geburtstag*, ed. D. Leitinger (Vienna, 1996), 73–95

ALFRED CLAYTON

Moser. German family of musicians.

(1) **Andreas Moser** (*b* Semlin an der Donau, 29 Nov 1859; *d* Berlin, 7 Oct 1925). Violinist, teacher, writer on music and editor. He first studied engineering and architecture, then turned to music in 1878, becoming a violin pupil of Joachim in Berlin. He was briefly employed as orchestral leader in Mannheim in 1883, but because of an arm ailment he gave up a performing career and became a teacher. From 1884 to 1888 he was a private teacher in Berlin, and from 1888 to 1925 he taught at the Hochschule für Musik there. He was made a professor in 1900, and in 1925 he received an honorary degree from the University of Berlin.

Moser is known chiefly for his writings on the violin, its music and its performers. His biography of Joachim (written in 1898 and expanded to two volumes after his

death) and his edition of Joachim's correspondence are standard reference works. He also edited the Brahms-Joachim correspondence for the Deutsche Brahms Gesellschaft and wrote teaching methods for the violin, and articles on violin playing and violin music; he prepared editions of many standard repertory works for string instruments, including the parts to the complete quartets of Beethoven and Mozart and the 30 'famous' Haydn quartets. His three-volume violin tutor (1905), written in collaboration with Joachim, was widely used in its time.

WRITINGS

Joseph Joachim: ein Lebensbild (Berlin, 1898, rev., enlarged 5/1910; Eng. trans., 1900)
with J. Joachim: *Violinschule*, i–iii (Berlin, 1905, rev. 2/1959 by M. Jacobsen)
ed.: *J. Brahms: Briefwechsel*, v–vi (Berlin, 1908, 3/1921/*R*) [correspondence with Joachim]
ed., with J. Joachim: *Briefe von und an Joseph Joachim*, i–iii (Berlin, 1911–13; Eng. trans., abridged, 1914/*R*)
Methodik des Violinspiels, i–ii (Leipzig, 1920)
Geschichte des Violinspiels (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)

BIBLIOGRAPHY

H.J. Moser: 'Andreas Moser', *Berliner MusikJb 1926*, 106–10

(2) Hans Joachim Moser (*b* Berlin, 25 May 1889; *d* Berlin, 14 Aug 1967). Musicologist, son of (1) Andreas Moser. From 1907 he studied musicology, German philology and history at the universities of Berlin (with Kretzschmar and Wolf), Marburg (Schiedermair), Leipzig (Riemann and Schering), and Rostock (Thierfelder and Golther), and he took the doctorate at Rostock in 1910 with a dissertation on musical societies in Germany during the Middle Ages. He also studied singing and composition. He completed his *Habilitation* at Halle in 1919 with a study of the history of string playing in the Middle Ages, and was an external lecturer (1919) and reader (1922) at the University of Halle, reader at the University of Heidelberg (1925–7), director of the Staatliche Academie für Kirchen- und Schulmusik in Berlin (1927–33) and honorary professor at the University of Berlin (1927–34). He was named to the senate of the Akademie der Künste in 1927 and received the honorary doctorate at the University of Königsberg in 1931. With the advent of the Nazi regime in 1933, he had to give up his positions in Berlin following plans (never realized) to close the academy and merge it with the Hochschule für Musik. Left with a reduced pension, Moser made his living mainly from freelance writing until 1940, when he was appointed to the Reichsstelle für Musikbearbeitungen in the Propaganda Ministry. Duties included replenishing opera and concert repertory to compensate for the prohibition of certain Jewish and foreign works and revising texts of operettas and sacred repertory to render them more politically acceptable. Following World War II, Moser had difficulty re-establishing his career, owing to his many nationalistic publications and his work for the Nazi government. He taught briefly at the city conservatory in Berlin-Reinickendorf in 1945 and at the University of Jena and the Weimar Musikhochschule in 1946. He returned to Berlin in 1950 and directed the city conservatory until 1960. His papers are housed in the music division of the Staatsbibliothek in Berlin.

Moser was enormously versatile and productive. His numerous writings (over 1500 publications) cover a wide variety of subjects including music sociology, the geography of civilization, music teaching, music aesthetics, acoustics and the history of individual genres and forms. His *Musiklexikon* (1935) was an outstanding achievement and had an extensive readership. He also arranged Handel and Weber operas, worked as a translator, wrote novels, short stories and a comedy, and composed songs and the children's opera *Der Reisekamerad* (1931). As a teacher and administrator, he contributed greatly to reforming music education and regularly contributed his views on music policy, education, amateur activity and the state of music professions to the German press.

Moser's wide-ranging research generally concerns itself with gaining a deeper understanding of the history and nature of German music. His three-volume *Geschichte der deutschen Musik* (written when he was 30) was the first comprehensive scholarly study of German music history and is notable for its arrangement of material, its detailed coverage and its originality. This was followed by significant monographs on Hofhaimer (1929) and Schütz (1936), his important work on Lutheran church music and the polyphonic Gospel settings (1931), and discoveries such as the tablatures of Lübbenau and Vienna, the madrigals of Knüpffer and G.M. Cesari and the accompanied partsong with basso continuo. Moser's intense engagement with German music proved fortunate when he had to work mainly as a freelance writer. He produced vast numbers of articles on German music for scholarly as well as lay audiences, becoming a regular contributor in the late 1930s to such publications as *Germanien* of the SS- 'Ahnenerbe' (an arrangement he was forced to terminate because of pro-Jewish remarks in his *Musiklexikon*). In his position in the Reichsstelle, he prepared an edition of musicological essays that rationalized German territorial gains in World War II with music-historical evidence. Moser's commitment to German music did not cease with the end of the war, and his 1957 book *Die Musik der deutschen Stämme* caused him notoriety for his rather naive persistence in viewing German Jews as a distinct 'tribe'. Despite his loss of prestige and largely insecure existence for most of the Nazi period, Moser thereafter came to symbolize the epitome of a Nazi collaborator, an image promoted both by his contemporaries and by later generations.

WRITINGS

Die Musikergenossenschaften im deutschen Mittelalter (diss., U. of Rostock, 1910/*R*)
with O. Noë: *Technik der deutschen Gesangskunst* (Leipzig, 1912, 2/1921/*R*)
'Die Entstehung des Dur-Gedankens: ein kulturgeschichtliches Problem', *SIMG*, xv (1913–14), 270–95
'Zur Frage der Ausführung der Ornamente bei Sebastian Bach', *BJb 1916*, 8–19
'Zur Rhythmik der altdeutschen Volksweisen', *ZMw*, i (1918–19), 225–52
Das Streichinstrumentenspiel im Mittelalter (Habilitationsschrift, U. of Halle, 1919); pubd in A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, enlarged 2/1966–7), 1–34
Geschichte der deutschen Musik, i (Stuttgart, 1920, 5/1930/*R*); ii/1 (1923, 5/1929/*R*); ii/2 (1924, 2/1928/*R*)
Musikalischer Zeitenspiegel (Stuttgart, 1922)
Musikalisches Wörterbuch (Leipzig, 1923)
'Über die Eigentümlichkeit der deutschen Musikbegabung', *JbMP 1924*, 35–45
'Kleine Beiträge zu Beethovens Liedern und Bühnenwerken', *NBeJb 1925*, 43–65
'Die Stellung der Musik im deutschen Geistesleben der Gegenwart', *Deutsches MusikJb*, ii–iii (1925), 114–26
'Das deutsche monodische Kunstlied um 1500', *Festschrift Peter Wagners*, ed. K. Weinmann (Leipzig, 1926/*R*), 146–69
Die evangelische Kirchenmusik in volkstümlichem Überblick (Stuttgart, 1926)

'"Amateur" und "Professional"', *Die Musik*, xx (1927–8), 785–93
'Leben und Lieder des Adam von Fulda', *Jb der Staatlichen Akademie für Kirchen und Schulmusik*, i (1927–8), 7–16, appx 17–48; pubd separately (Kassel, 1974)
'Die musikalische Jugendbewegung', *Schulmusikalische Zeitdokumente: Vorträge der VII. Reichsschulmusikwoche in München* (Leipzig, 1929), 52–63
Paul Hofhaimer, ein Lied- und Orgelmeister des deutschen Humanismus (Stuttgart, 1929, enlarged 2/1966)
Das Volkslied in der Schule (Leipzig, 1929)
Die Epochen der Musikgeschichte im Überblick (Stuttgart, 1930)
'Die geistige Lage der heutigen deutschen Musik', *Deutsches Almanach für das Jahr 1931* (Leipzig, 1930), 131–51
Die mehrstimmige Vertonung des Evangeliums (Leipzig, 1931; vol.i R1968)
Corydon: das ist Geschichte des mehrstimmigen Generalbassliedes und des Quodlibets im deutschen Barock (Brunswick, 1933/R)
'Richard Wagners Bedeutung für unsere Zeit', *Die Zeitwende*, ix/7 (1933), 17–27
'Das innere Reich der deutschen Musik', *Das innere Reich: Zeitschrift für Dichtung, Kunst und deutsches Leben*, i (1934–5), 779–88
'Musik für Gesang', *Das Atlantisbuch der Musik*, ed. F. Hamel and M. Hürlimann (Berlin and Zürich, 1934, 9/1959), 651–87
'Zu Ventadorns Melodien', *ZMw*, xvi (1934), 142–51
'Bach und Wagner', *ZfM*, cii (1935), 856–63
'Georg Friedrich Händel', *Das innere Reich: Zeitschrift für Dichtung, Kunst und deutsches Leben*, ii (1935), 1–17
Joh. Seb. Bach (Berlin, 1935)
Die Melodien der Lutherlieder (Leipzig, 1935)
Musiklexikon (Berlin, 1935, 4/1955; suppl. 1963)
Tönende Volksaltertümer (Berlin, 1935)
Heinrich Schütz: sein Leben und Werk (Kassel, 1936, 2/1954; Eng. trans., 1959)
Lehrbuch der Musikgeschichte (Berlin, 1936, 2/1937)
'Daniel Speer', *AcM*, ix (1937), 99–122
Das deutsche Lied seit Mozart (Berlin, 1937, enlarged 2/1968)
Die Musikfibel (Leipzig, 1937)
Kleine deutsche Musikgeschichte (Stuttgart, 1938, 3/1949)
'Sudetendeutsche Musik', *Germanien*, x (1938), 361–8; repr. in *Deutsches Land kehrt heim: Ostmark und Sudetenland als germanischer Volksboden*, ed. J.O. Plassmann (Berlin, 1939), 129–35
'Österreichs Musik und Musiker', *Germanien*, xi (1939), 161–8, repr. in *Deutsches Land kehrt heim: Ostmark und Sudetenland als germanischer Volksboden*, ed. J.O. Plassmann (Berlin, 1939), 85–91
Allgemeine Musiklehre (Berlin, 1940, 3/1968)
Christoph Willibald Gluck (Stuttgart, 1940)
'Die Entdeckung der Germanenmusik', *Germanien*, xii (1940), 401–7
Kleines Heinrich-Schütz-Buch (Kassel, 1940, 3/1952; Eng. trans., 1967)
Carl Maria von Weber (Leipzig, 1941, 2/1955)
Georg Friedrich Händel (Kassel, 1941, 2/1952)
'Von der Steuerung des deutschen Musiklebens', 'Von der Tätigkeit der Reichsstelle für Musikbearbeitungen', *Jb der deutschen Musik*, i (1943), 22–6, 78–82
Goethe und die Musik (Leipzig, 1949)
'Lutheran Composers in the Hapsburg Empire 1525–1732', *MD*, iii (1949), 3–24
Bernhard Ziehn (Bayreuth, 1950)
Lebensvolle Musikerziehung (Vienna, 1952)
Musikgeschichte in hundert Lebensbildern (Stuttgart, 1952, 3/1964)
'Diabolus in musica', *Musikerziehung*, vi (1952–3), 131–47; repr. in *Musik in Zeit und Raum* (Berlin, 1960), 262–80
Das musikalische Denkmälerwesen in Deutschland (Kassel, 1952)
'Max Regers Orchesterwerke', *Max Reger: Festschrift aus Anlass des 80. Geburtstages des Meisters* (Leipzig, 1953), 21–34
Musikästhetik (Berlin, 1953)
Die evangelische Kirchenmusik in Deutschland (Berlin, 1954)
Die Musik im frühevangelischen Österreich (Kassel, 1954)
'Über den Sinn der Musikforschung', *Festgabe für Hans Joachim Moser* (Kassel, 1954), 158–70
Harmonielehre, i (Berlin, 1954)
Blinde Musiker aus sieben Jarhunderten (Hamburg, 1956)
Dietrich Buxtehude (Berlin, 1957)
Die Musik der deutschen Stämme (Vienna, 1957)
Die Ballade (Berlin, 1959)
Musik in Zeit und Raum (Berlin, 1960) [collected essays]
Die Tonsprachen des Abendlandes (Berlin, 1960)
Bachs Werke: ein Führer für Musikfreunde (Kassel, 1964)
'Luther als Musiker', *Speculum musicae artis: Festgabe für Heinrich Husmann*, ed. H. Becker and R. Gerlach (Munich, 1970), 229–44

EDITIONS

with O. Albrecht and H. Lucke: *Luthers Lieder*, Werke, xxxv (Weimar, 1923)
Minnesang und Volkslied (Leipzig, 1925, 2/1933)
Carl Maria von Weber: Musikalische Werke (Augsburg and Leipzig, 1926–32)
'Die weltlichen Liedsätze des Adam von Fulda', *Jb der Staatlichen Akademie für Kirchen und Schulmusik*, i (1927–8), appx; repr. in *Leben und Lieder des Adam von Fulda* (Kassel, 1974), 17–48
with F. Piersig: *Carmina: ausgewählte Instrumental sätze des XVI. Jahrhunderts*, NM, liii (1929/R)
with E. Bernoulli: *Das Liederbuch des Arnt von Aich* (Kassel, 1930)
Frühmeister der deutschen Orgelkunst (Leipzig, 1930)
Johann Philipp Krieger: Vierundzwanzig Lieder und Arien, NM, clxxiv–clxxv (1930)
Valentin Rathgeber: Ohrenvergnügendes und gemüthergötzendes Tafelconfect, EDM, 1st ser., xix (1942)
J. Herold: *Historia des Leidens und Sterbens unsers Herrn und Heilands: Matthäus Passion*, MAM, iv (1955)
Das deutsche Sololied und die Ballade, Mw, xiv (1957; Eng. trans., 1958)
G. Rhau: *Vesperarum precum officia (Wittenberg, 1540)*, Musikdrucke aus den Jahren 1538 bis 1545 in praktischer Neuausgabe, iv (Kassel, 1960)
A. Hammerschmidt: *Weltliche Oden, oder Liebesgesänge*, EDM, 1st ser., xliii (1962)
Heinrich Schütz: Italienische Madrigale, Neue Ausgabe sämtlicher Werke, xxii (Kassel, 1962)
Geistliche Konzerte um 1700, EDM, 1st ser., xlv–xlvi (1970)

BIBLIOGRAPHY

A. Moser: 'Hans Joachim Moser', *Berliner MusikJb* (1926), 106–10
L.M. Walzel: 'Hans Joachim Moser', *Musikerziehung*, v (1951–2), 217–20
Festgabe für Hans Joachim Moser (Kassel, 1954) [incl. H.J. Moser: 'Selbstbericht des Forschers und Schriftstellers', 111–57; complete list of pubns], 20–21
W. Vetter: 'Gedanken zur musikalischen Biographie', *Mf*, xii (1959), 141–2
Obituaries: G. Hausswald, *Musica*, xxi (1967), 250–51; A.A. Abert, *AcM*, xl (1968), 91–2; O. Söhngen, *Mf*, xxi (1968), 154–7
K. Rehberg: 'Bildung und Ausbildung der Schulmusiker an der Staatlichen Akademie für Kirchen- und Schulmusiik', *Hans Chemin-Petit: Festschrift*, ed. M. Buder and D. Gonscherek (Berlin, 1977), 77–88
F. Brunsiak: 'Zum Gedenken an Hans-Joachim Moser (1889–1967)', *Musik und Kirche*, lix (1989), 160–61
A. Dümling: 'Wie schuldig sind die Musikwissenschaftler: zur Rolle von Wolfgang Boetticher und Hans-Joachim Moser im NS-Musikleben', *Neue Musikzeitung*, xxxix/5 (1990), 9 only
A. Dümling: '"Gerfährlichste Zerstörer unseres rassenmässigen Instinkts": NS-Polemik gegen die Atonalität', *NZM*, Jg.156, no.1 (1995), 21–9
P.M. Potter: 'Musicology under Hitler: New Sources in Context', *JAMS*, xlix (1996), 70–113
P.M. Potter: *Most German of the Arts: Musicology and Society from the Weimar Rupublic to the End of Hitler's Reich* (New Haven, CT, 1998)

(3) Edda (Elisabeth) Moser (*b* Berlin, 27 Oct 1938). Austrian soprano of German birth, daughter of (2) Hans Joachim Moser. She studied at the Berlin Conservatory with Hermann Weissenborn and Gerty König. Her début was at the Deutsche Oper in 1962, in the small role of Kate Pinkerton, after which she sang for a year in the Würzburg Opera chorus; engagements followed at Hagen and Bielefeld. She appeared regularly at Vienna, Salzburg (from 1970) and Hamburg; she made her Metropolitan Opera début in 1968 as Wellgunde (*Das Rheingold*) and subsequently sang Donna Anna, the Queen of Night (both of which she recorded) and Liù. In 1979 she sang the title role of Matthus's *Omphale* at Cologne. She sang Strauss's

Ariadne in 1988 and Marie (*Wozzeck*) in 1989. Her recorded performances also include the title roles in Beethoven's *Leonore* and Lehár's *Giuditta* and *The Merry Widow*. Equally at home in contemporary music, she sang and recorded Henze's *Cantata della fiaba estrema*, *Being Beauteous* and *Das Floss der Medusa* under the composer, the last at its première in Vienna (1970); her repertory also included works by Fortner, Zimmermann, Nono and Stravinsky. Moser's voice was a powerful dramatic coloratura soprano, used with remarkable accuracy and musicianship.

R.J. PASCALL (1), PAMELA M. POTTER (2), HAROLD ROSENTHAL/R (3)

Möser, Karl (*b* Berlin, 24 Jan 1774; *d* Berlin, 27 Jan 1851). German violinist, conductor and composer. He made his début as a violinist in 1784, while studying with Böttcher, then continued his studies under Karl Haack until his appointment to Friedrich Wilhelm II's private quartet (1792–6). He then toured, visiting London and meeting Rode and Viotti, under whose influence he rebuilt his technique before returning in 1797 to Berlin. Haydn and Beethoven praised his performances of their quartets during his appearances in Vienna in 1804. He went to St Petersburg (1807–11), returning to Berlin as Konzertmeister of the reorganized Hofkapelle. His quartet's acclaimed chamber music evenings began in 1813, and were supplemented from 1816 with symphony concerts. He was Musikdirektor from 1825 until his retirement in 1842, and from 1825 to 1851 led the violin class. He championed Beethoven's music, and conducted the Berlin premières of several symphonies, including the Ninth Symphony in 1826. Though he composed violin pieces and vocal works, his real legacy was his lasting influence on musical life and violin playing in Berlin.

JOHN MORAN

Moser, Roland (Olivier) (*b* Berne, 16 April 1943). Swiss composer. He studied composition with Veress at the Berne Conservatory (1962–6), with Fortner at the Freiburg Musikhochschule (1966–9) and at the Studio for Electronic Music at the Cologne Musikhochschule. His teaching appointments have included positions at the Winterthur Conservatory (1969–84) and the Musikhochschule of the Basle Musik-Akademie (from 1984). His other activities have included performing with the Ensemble Neue Horizonte Bern (from 1969), directing the Zürich branch of ISCM (1982–6), sitting on the committee of the Schweizerischer Tonkünstlerverein (1990–95) and serving as a juror for International Composers' Seminars in Boswil. His awards include the Zürich Conrad Meyer Prize (1982) and the Berne music prize (1987).

Moser is an advocate of individual curiosity, and composes, explicitly, what he himself would like to hear. His attitude towards tradition is one of critical respect; he does not exclude a priori any particular materials or pitch organizations (e.g. tonal relationships, perfect consonances, diatonicism), nor does he believe in the concept of 'pure music'. Instead, he consciously works with sounds that are rich with associations from past use and generates music with many strands of meaning, sometimes contradicting or resisting the material on which it draws. This somewhat paradoxical process is evident in his early (and only) electronic work, *Stilleben mit Glas* (1969–70), in which he imitates everyday acoustic phenomena, while simultaneously making audible (by not eliminating the evidence of cuts and sounds such as a tape rewinding) the mechanisms and manipulations inherent in the medium. He is also interested in the systematic investigation of harmonic and temporal phenomena and in the relationship between speech and music.

After an early period of compositional experimentation, *Neigung* (1969–72) marked Moser's breakthrough to an individual style. The 'round' works of his second period create a greater distance than the more directly expressive compositions of his third phase, from *Wortabend* (1979) onwards. *DING* (1973), *WAL* (1980–83), *RAND* (1983) and *Bilderflucht* (1990–91) increasingly fragment the orchestra, breaking it up into smaller 'characteristic' ensembles. *Heinelieder* (1970–), *Lebenslauf* (1980–85), *Nach deutschen Volksliedern* (1984–90) and *Brentanophantasien* (1988–95) make up a cycle of complex vocal works, the titles of which suggest an affinity with early 19th-century Romanticism.

WORKS
(*selective list*)

Vocal: Heinelieder, 1v, acc., 1970– [arr. S, pf, actor, 1985]; Pour ne plus être seuls (P. Eluard, Amer., Ger., Fr. texts), T, 9 insts, 1974–6; Wortabend (B. Schnyder), S, Bar, 13 insts, 1979; Lebenslauf (F. Hölderlin), Bar, 4 va, 4 db, 4 perc, 1980–85; Vor dem Gesetz (F. Kafka), 2 choruses, small orch, 1981; Nach deutschen Volksliedern, S/Mez, fl, cl, str trio, 1984–90; Brentanophantasien (P.O. Runge), Mez/S, Bar, pf, 1988–95; ... über das Gras und Erinnern und Wind ... (G. Meier), female vv, cl, hp, db, 1990–96; Others the Same (W. Whitman, C. Parese), chorus, orch, 1995–7

Inst: Pezzo, fl, pf, 1967; Harmonies ... en conséquence d'une page de Liszt, 2 pf, 1969; Neigung, str qt, 1969–72; 5 Etüden, pf, 1971–5; DING, orch, 1973; Alrune, a rec, 1979; WAL, orch, 1980–83; RAND, orch, 1983; 4 cadres harmoniques, fl, cl, va, vc, pf, 1986–92; Kabinett mit Vierteltönen, 2 pf [tuned in quarter-tones], 1986–7; Musik zu Pontormo, 8 rec, 1986; ... wie ein Walzer auf Glas ..., vc, 1986; Str Sextet, 1987; ... dass also alles mehr Gesang und reine Stimme ist ..., rec, 1988; Solétude, 16 insts, 1988–9; Passagen des Tages und der Nacht, fl, cl, org, 1989; Bilderflucht, 7 inst ens, 1990–91; Duo-Fassung, vc, 1991; Wendungen, 2 vc, 1994; Inbilder, orch, 1996

Other works: Stilleben mit Glas, tape, 1969–70; film scores

Principal publisher: Hug

BIBLIOGRAPHY

KdG (T. Gartmann)

R. Brotbeck: 'Zyklus und Verweis. Zum Komponieren Roland Mosers', *Dissonanz*, no.15 (1988), 4–7

A. Haefeli: 'Roland Moser', *Metzler Komponisten Lexikon* (Stuttgart, 1992), 511–12

R. Brotbeck: 'Roland Mosers "Brentanophantasien"', *Dissonanz*, no.47 (1996), 24–7

ANTON HAEFELI

Moser, Thomas (*b* Richmond, VA, 27 May 1945). American tenor. He studied in Richmond, Philadelphia and in California, making his début in 1975 at Graz. In 1979 he sang Mozart's Titus at New York City Opera, and over the following decade performed in many of Europe's leading opera houses in a repertory that included Don Ottavio, Tamino, Idomeneus, Gluck's Pylades and Achilles, the title role of Schubert's *Fierrabras*, Paul (*Die tote Stadt*) and Franz I (Krenek's *Karl V*). At the 1984 Salzburg Festival he created the role of the Tenor in Berio's *Un re in ascotto*. In the 1990s he began to take on heavier roles: Florestan (which he sang at La Scala in 1990), Fritz (*Der ferne Klang*), the Emperor (*Die Frau ohne Schatten*), Max (*Der Freischütz*), Don José and Berlioz's Faust. In 1993 Moser made his Metropolitan début as Bacchus and sang Adolar (*Euryanthe*) at Aix-en-Provence; he sang his first Lohengrin in Geneva in 1994 and his first Peter Grimes at the Théâtre du Châtelet,

Paris, in 1995, and made an impressive Covent Garden début in 1997 as Palestrina. His strong, even-toned voice has retained its flexibility as it has grown weightier, while he sings Classical, Romantic and modern works with equal conviction. His many recordings include operatic roles ranging from Gluck and Mozart to Don José, the Young Sailor (*Tristan und Isolde*) and Fritz, and works such as *The Creation*, *Das Lied von der Erde* and *Gurrelieder*.

ELIZABETH FORBES

Moses(-Tobani), Theodore. *See* TOBANI, THEODORE MOSES.

Mosewius, Johann Theodor (*b* Königsberg [now Kaliningrad], 25 Sept 1788; *d* Schaffhausen, 15 Sept 1858). German conductor. After studying law, he turned to music and became musical director of the Königsberg theatre (1814). In 1816 he moved to Breslau. Following the model of Zelter's Singakademie, Mosewius founded the Breslauer Singakademie in 1825, with 26 members, and six months later it gave a public performance of Handel's *Samson*. A year after Mendelssohn's performance of Bach's *St Matthew Passion* in Berlin in 1829, Mosewius conducted the work in Breslau. One of the earliest 19th-century champions of Bach, both as performer and as scholar, it was largely due to his efforts that Breslau was a centre for the performance of Bach's music in Germany until 1945. After founding the Singakademie he became successively teacher at the university (1827), head of the Akademisches Institut für Kirchenmusik (1831), director of music at the university (1832) and founder of the Musikalischer Cirkel for the practice of secular music (1834). At the institute he introduced Italian works as well as music by Mendelssohn, Loewe, Spohr, Marx and others. He became known in England through two pamphlets first published in the *Allgemeine musikalische Zeitung*: *J.S. Bach in seinen Kirchenkantaten und Choralgesängen* (1845) and *J.S. Bachs Matthäus-Passion* (1852), whose copious music examples helped draw attention to Bach's music in England.

BIBLIOGRAPHY

C.J.A. Hoffmann, ed.: *Die Tonkünstler Schlesiens* (Breslau, 1830)
A. Kempe: *Erinnerungen an Ernst Theodor Mosewius* (Breslau, 1859)
Verzeichnis von Musikalien aus dem Nachlass des verstorbenen Herrn Dr. J.Th. Mosewius (Breslau, n.d.)
L. Hoffmann-Erbrecht: 'Die Anfänge der Breslauer Singakademie unter Johann Theodor Mosewius', *Akademie und Musik . . .: Festschrift für Werner Braun*, ed. W. Frobenius and others (Saarbrücken, 1993), 157–63

GEORGE GROVE/LOTHAR HOFFMANN-ERBRECHT

Mosko, Stephen (*b* Denver, 7 Dec 1947). American composer and conductor. He studied at Yale University (BA 1969) with Donald Martino and Gustav Meier, and at the California Institute of the Arts [CalArts] (MFA 1972) with Mel Powell, Leonard Stein and Morton Subotnick. He has taught at CalArts (1972–), Harvard University (1988–91) and the University of Chicago (1993–). He was the founding conductor of the CalArts Twentieth Century Players (1973–85), a founding member of Repercussion Unit (1974–), a Los Angeles-based percussion ensemble, and director of the Chicago Chamber Players (1993–). He has also served as music director of the 1984 Olympic Arts Festival, the San Francisco Contemporary Music Players (1988–97) and the Ojai Music Festival (1990), and has guest conducted the San Francisco SO and the Los Angeles PO. Among his awards are two Senior Fulbright/Hayes Fellowships (1972, 1978) to study Icelandic folk music, and commissions from the Fromm Foundation (1974, 1985), the Los Angeles PO (1986) and the Arnold Schoenberg Institute (1988).

Mosko's compositional style encompasses a range of Eastern and Western influences from Sufi ceremonial music to post-Webern European art music. His meticulously constructed works eschew development in favour of a succession of musical gestures. In his most characteristic works, such as *Superluminal Connection I: 'The Atu of Tahuti'* (1985), one surprise follows another as he tests the limits of the performers and their instruments. His intriguing timbral combinations and the seemingly timeless nature of his works challenge Western preconceptions regarding perception and consciousness.

WORKS

Orch: Superluminal Connection I: 'The Atu of Tahuti', 1985; A Garden of Time, 1989; Transliminal Music, 1992
Vocal: Night of the Long Knives (Mosko), S, cl + b cl, hn, perc, pf, gui, hp, vn, vc, 1974; Indigenous Music I (Mosko), solo vv, SATB, 1980; Schweres Loos (A. Giraud), A, pic, vn, b cl, 1988
Chbr and solo inst: Lovely Mansions, nar, fl + 1v, cl, a sax, perc, pf, gui, hp, 2 va, vc, 1971; Karinhall, pf, 1972; Darling, db, 1976; Three Clerks in Niches, 2 vn, va, 4 vc, pf, 1976; The Cosmology of Easy Listening, 3 perc, 1978; Rais murad, vc, pf, 1978; Indigenous Music II, pic + fl + a fl, ob + eng hn, cl + b cl, pf 4 hands + elec org, 3 perc, str, 1984 [arr. fl/pf]; The Road to Tiphareth, pic + fl + a fl, cl + b cl, 2 perc, 2 pf, vn + va, vc, 1986; For Morton Feldman, pic + fl + a fl, vc, pf, 1987; Movable Doe, fl + a fl, ob + eng hn, trbn, perc, pf, vn, vc, 1990; Psychotropes, pic + fl, cl + b cl, perc, pf, vn, vc, 1993; Psychotropics, pic + fl + b fl, ob + eng hn, hn, va, pf, 1994; Rendering, pf, 1995; Bow-Vine, vn, 1996; Str Qt, 1997

Principal publisher: Leisure Planet

JAMES CHUTE

Moskova, Joseph Napoléon Ney, Prince de la (*b* Paris, 8 May 1803; *d* Saint Germain-en-Laye, 25 July 1857). French statesman, scholar and composer. As a boy he showed great aptitude for music and composed a mass, performed at Lucca, where he lived after his father's death. In 1831 he became a member of the Chambre des Pairs, and in Paris he contributed articles to several publications, especially the *Revue des deux mondes* and *Le constitutionnel*, which excited considerable interest. He founded the Société des Concerts de Musique Religieuse et Classique in 1843, and published much of its repertory in the 11-volume *Recueil des morceaux de musique ancienne*. The society was founded upon the double-pronged idea of bringing the 16th-century repertory of the Cappella Sistina to 1840s Paris and reviving the Franco-Flemish traditions of vocal polyphony. However, the repertory of the *Recueil* ranges more widely, including Italian and English madrigals and excerpts from Bach's *St Matthew Passion*, Handel's operas and oratorios, and Haydn's *Creation*. Two items at least are 19th-century pastiches of Arcadelt and Stradella, by Dietsch and (probably) Niedermeyer respectively. Moskova took a musicological interest in the performance issues raised by the society's repertory; an important article for the *Revue et gazette musicale* in January 1851 focussed upon the implications of *chiavette* in 16th-century vocal music. In 1831 Choron's pupils performed one of his masses, which was highly praised by Fétis. Although naturally inclined to the madrigal style and sacred music, the prince also wrote two one-act operas, *Le cent-suisse* (1840) and *Yvonne* (1855).

BIBLIOGRAPHY

D.M. di Grazia: *Concert Societies in Paris and their Choral Repertories c1828–1880* (diss., U. of Washington, 1993)

GUSTAVE CHOUQUET/KATHARINE ELLIS

Moskva (Russ.). *See* Moscow.

Mos longus, mediocris, lascivus. Three levels of tempo, reflecting stylistic categories of music, formulated by Petrus le Viser during the 1290s.

Mosolov, Aleksandr Vasil'yevich (*b* Kiev, 29 July/11 Aug 1900; *d* Moscow, 12 July 1973). Russian composer. He received some music lessons from his mother, a singer, and studied at a Moscow high school until 1917. From 1918 to 1920 he fought in the civil war. Returning to Moscow, he attended the conservatory (1921–5) as a pupil of Glière, Myaskovsky (composition) and Grigory Prokof'yev and Igumnov (piano); in 1925 he joined the Association for Contemporary Music (ASM). For most of his life Mosolov lived in Moscow. During his early career he occasionally worked as a concert pianist and played his own pieces, but his main activity was composition. At this stage he composed intensively (from 1924 to 1928 he produced about 30 works), his music being marked by drama, a nocturnal urban quality (for example, in the piano sonatas and the symphonic poem *Sumerki*), parody (in the *Chetïre gazetnïkh ob"yavleniya*) and Musorgskyan intensity (in the *Tri detskikh stsenki*). Mosolov also contributed to the modern 'constructivist' movement, somewhat influenced by Honegger – a strain notably expressed in *Zavod* ('The Foundry'), which attracted attention through its use of a metal sheet to create the sound of clashing iron and steel. Many of the early works (among them a symphony and two sonatas, opp.21a and 22) were lost when a case of manuscripts was stolen.

In the period 1927–31 Mosolov's work was severely criticized by the Russian Association of Proletarian Musicians for its modernist leanings. This caused a long interruption of his creative output and resulted in a change of style: his music became melodically and harmonically simpler and he abandoned urban subject matter. In the early 1930s he made many expeditions to the Turkmen and Kyrgyz republics investigating folk music; this interest gave rise to the three orchestral songs of op.33 and the Piano Concerto no.2 on Kirghiz themes. He was arrested in 1938, accused of counter-revolutionary activities, and released a year later. In the 1950s he collected peasant songs in the Kuban and Stavropol' regions, and in the 1960s in northern Russia. During this period he wrote extensively in large-scale genres, employing elements of folk melody, harmony and polyphony. In his last years his compositional activity was linked with the Northern Folk Choir.

WORKS
(*selective list*)

STAGE

Stal' (ballet), ?1927, unstaged, lost

Geroy [The Hero] (chbr op, 1, Mosolov), op.28, 1928; Moscow, Teatr-studiya Kompozitor, 21 Nov 1989

Plotina [The Dam] (op, 5, Y.L. Zadïkhin), op.35, 1929–30, unperf.

Kreshcheniye Rusi [Baptism of Russia] (operetta, 3, H. Aduyev), 1930; unperf., Acts 2 and 3 lost

Signal (op, 1, O. Litovsky), 1941, unperf.

Maskarad [Masquerade] (op, 1, after M.Y. Lermontov), 1944, unperf.

ORCHESTRAL

Sumerki [Twilight], op.9, sym. poem, 1925, lost; Zavod [The Foundry], op.19, orch episode from ballet Stal', 1926–8; Stal', op.19a, ballet suite, perf. 1927, lost; Pf Conc. no.1, op.14, 1927; Sym., op.20, ?1928, lost; Pf Conc. no.2, 1932; Vc Conc. no.1, ?1935, lost; Hp Conc., 1939; Vc Conc. no.2, 1945; Sym. no.2, C, 1946; Torzhestvennaya oda [Ceremonial Ode] (1947); Sym. no.3 (Simfonia-pesnya [Sym.-Song]), B, 1950; Kubanskaya syuita, folk insts (1954); Ėlegicheskaya poėma, vc, orch, 1960; Sym. no.5, e, 1965; Sym. no.6, inc.

VOCAL

Choral: ?, op.8 (V.V. Mayakovsky), 1920s, lost; Sfinks (cant., O. Wilde), T, chorus, orch, ?1925, lost; Goroda-geroy [Town Hero] (orat, A. Zharov), solo vv, chorus, orch (1945); Rodina [Native Land] (cant., A. Prokofiev), solo vv, chorus (1948); Slava Moskve [Hail Moscow] (orat), chorus, orch, 1967; Narodnaya oratoriya [People's Orat], 1970; many other choruses and folksong arrs.

Solo vocal (with pf unless otherwise stated): 3 vokaliza, op.13, perf. 1920s, lost; 4 stikhotvoreniya [4 Poems] (A.S. Pushkin, J.W. von Goethe, V.F. Khodasevich), 1924; 4 pesni, op.7, lost; 10 stikhotvorenii [10 poems], op.10 (A.A. Blok), 1v, pf/ens, 1925; Chetverostishiya [Quatrains], op.16, Mez, pf, perf. 1929, ?lost; 3 detskikh stsenki [3 Children's Scenes], op.18, S/T, pf, perf. 1926; 4 gazetnïkh ob"yavleniya [4 Newspaper Announcements], op.21a, 1926; Sonata, op.22 (textless), lost; Skorpion, op.25 (S.V. Shervinsky), lost; 3 p'yesï, op.33 (N. Samolevska), 1v, orch (1933); Schastlivïy put' [Happy Path] (Zharov) (1941); Chekh i sokol [The Czech and the Falcon] (A. Maykov) (1941); 3 ėlegii (D. Davïdov) (1946); Slava velikomu oktyabryu [Hail Great October] (Zharov), Bar, orch (1947); 5 romansov (Pushkin) (1945); 2 kubanskiye narodniye pesni [2 Cuban Folksongs], 1955

CHAMBER AND SOLO INSTRUMENTAL

Elegiya, op.2, vc, pf, lost; Legenda, op.5, vc, pf, 1924; Ballada, op.17, cl, vc, pf, perf. 1925, ?lost; 3 liricheskyie p'yesï, va, pf, perf. 1925–6, lost; Sonata, op.21a, va, lost; Str Qt no.1, a, op.24, 1926; 4 kadentsii i koda, op.26, str qt, lost; Tantseval'naya syuita, op.27, pf trio, perf. 1929, ?lost; 4 p'yesï, bn, pf (1946); Tantseval'naya syuita, hp (1947); Str Qt no.2 'na patrioticheskie temï 1812', 1963

Pf: 5 sonatas: c, op.3, 1924; 'Iz starïkh tetradey' [From Old Notebooks], b, op.4, 1923–4; op.6, ?lost; op.11, 1925; d, op.12, 1925; 2 noktyurna, op.15, 1926; 3 p'yesï i dva tantsa, op.23a (1927); Turkmenskiye nochi (1929)

Principal publishers: Muzgiz, Universal, Triton

BIBLIOGRAPHY

GroveO (I. Barsova)

V. Belyayev: 'A.V. Mosolov', *Sovremennaya muzïka* (1926), nos.13–14, p.81

'Levïy flang sovremennoy muzïki' [The left flank of contemporary music], *Muzïka i revolyutsiya* (1927), no.1, p.3

V. Belyayev: 'Fortepiannïy kontsert Mosolova', *Sovremennaya muzïka* (1928), no.30, p.142

I. Barsova: 'Aleksandr Mosolov: dvadtsatïye godï' [Aleksandr Mosolov: the twenties], *SovM* (1976), no.12, pp.77–87

I. Barsova: 'Das Frühwerk von Aleksandr Mosolov', *Jb Peters*, ii (1979), 117–69

D. Gojowy: *Neue sowjetische Musik der 20er Jahre* (Laaber, 1980), 126, 288–90

N.K. Meshko, ed: *A.V. Mosolov: stat'i i vosporninaniya* [A.V. Mosolov: articles and reminiscences] (Moscow, 1986) [incl. L. Rimsky: 'A.V. Mosolov: biograficheskiy ocherk' [Mosolov: biographical essay], 8–43; I. Barsova: 'Ranneye tvorchestvo Aleksandra Mosolova (dvadtsatïye godi)' [Mosolov's early works (of the 1920s)], 44–122; N. Aleksenko: 'O tvorchestve A. Mosolova tridsatïkh-semidesyatïkh godov' [Mosolov's works of the 1930s to 70s], 123–72]

I. Barsova: 'Das Frühschaffen Aleksandre Mossolows: die zwanziger Jahre', *Kunst und Literatur*, xxxv (1987), 658–81

L. Rimsky: 'Aleksandr Mosolov: biographischer Abriss', *Kunst und Literatur*, xxxv (1987), 642–57 [Russ. orig. in Meshko, 1986]

I. Barsova: 'Iz neopublikovannogo arkhiva A.B. Mosolova', *SovM* (1989), no.7, pp.80–92; no.8, pp.69–75

Yu. Kholopov: 'Aleksandr Mosolov i yego fortepiannaya muzïka [Aleksandr Mosolov and his piano music], *Izbrannïye sochineniya dleya fortepiano* (Moscow, 1991), 3–12

L. Sitsky: *Music of the Repressed Russian Avant-garde 1900–1929* (Westport, CT, 1994)

INNA BARSOVA

Mosonyi, Mihály [Brand, Michael] (*b* Boldogasszonyfalva, Hungary [now Frauenkirchen, Austria], 4 Sept 1815; *d* Pest, 31 Oct 1870). Hungarian composer, teacher and writer on music. Like Liszt, he was born in the border region between Hungary and Austria at the meeting-point of several cultures. His name was originally Michael Brand, the same as his father and grandfather, and his first language was German. The fourth of 11 children in a family of furriers, he learnt the usual wind instruments of peasant life. Boldogasszonyfalva was a famous place of pilgrimage, and in its church, built by Prince Pál Esterházy, Mosonyi had the opportunity to practise the organ and, between the ages of 10 and 12, to deputize for the cantor. In 1829 he left home to work as a church officer in Magyaróvár, where he taught himself music by copying Hummel's manual of exercises for the piano. About 1832 he moved to Pozsony (now Bratislava), at that time the capital of the Hungarian kingdom. Its cultural life was dominated by the nearby imperial city of Vienna, and Mosonyi became acquainted with the great works of Viennese masters and resolved to devote himself to music. He earned a living by teaching calligraphy, copying music, and working as a newsboy, later and typesetter for a printing firm, while he studied the piano and music theory with Károly Turányi, who later became Kapellmeister in Aachen. Turányi and another patron, Count Károly Keglevich, obtained for Mosonyi a position as a piano teacher at the residence of Count Péter Pejachevich in the Slavonian village of Rétfalu. There he spent seven years (1835–42), becoming an accomplished pianist and, with the help of Reicha's theoretical works, a composer. The compositions he finished in Rétfalu – the Grand Duo for piano, the first four of his seven string quartets and an overture – reveal a diligent pupil of the Classical style.

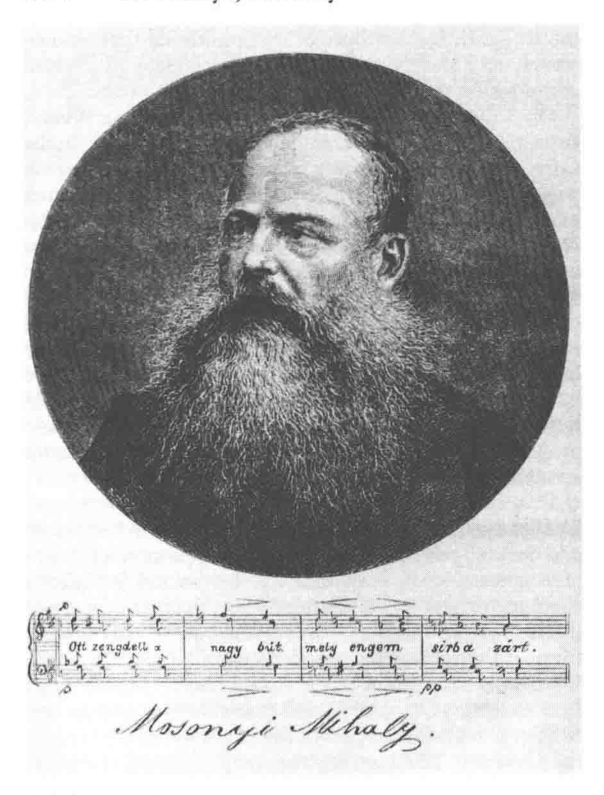
In 1842 Mosonyi moved to Pest, where he worked until his death. He never held a public, municipal or ecclesiastical position, nor was he in the service of a theatre, teaching institute or aristocratic household. One of the first independent musicians in Hungary to earn a living by teaching the piano and composition, his most famous pupils were Kornél Ábrányi (the elder), who later edited the weekly music journal *Zenészeti lapok*, Gyula and Sándor Erkel (sons of Ferenc), Sándor Bertha, and the future director of the Budapest Academy of Music, Ödön Mihalovich. He was encouraged to compose by the stimulating intellectual atmosphere in Pest in the decade before the Hungarian War of Independence (1848–9): the Hungarian Theatre (later the National Theatre) had been opened in 1837, followed three years later by the Singing School of the Pestbuda Society of Musicians (later the National Conservatory); in 1844 Ferenc Erkel had written Hungary's national anthem, and in 1840 and 1844 Erkel's first two operas, *Bátori Mária* and *Hunyadi László*, were performed. In April 1843 Mosonyi's Overture was given its first performance under the direction of Louis Schindelmeisser; the following March his First Symphony received its première, and a month later his first mass was heard in Pest. The success of these works led to Mosonyi's being appointed assistant archivist of the Pest-Buda Music Society on 27 September 1844. Both this symphony and the Sextet of 1844 reflect the influence of Beethoven, while the Piano Concerto, also completed in 1844, represents a step towards Romanticism. In this work Mosonyi succeeded in constructing a large one-movement form with the recognizable contours of the traditional three movements, and thus anticipated a development in cyclical composition that has been widely credited to Liszt.

On 3 October 1846 Mosonyi married Paulina Weber, sister of the famous portrait painter Henrik Weber. In the same year he began writing his Second Symphony, which was not performed until ten years later. Mosonyi took part in the War of Independence as a member of the National Guard, his musical contribution to the cause being an arrangement of the *Marseillaise* for baritone solo, mixed choir and orchestra. In 1849 he wrote a mass (his third) in memory of his benefactor and godfather Peter Piller. The early death of his wife (13 July 1851) brought on an emotional crisis, making it impossible for him to compose for two years. The elegiac autumnal lyricism of the German songs (1853–4), which were published by Breitkopf & Härtel, reflect his grief and show him a fully fledged Romantic.

The critics at the première of Mosonyi's First Symphony had been justified in singling out the influence of Beethoven and the composer's distance from any aspirations to write in a national style. In the finale of his Second Symphony (first performed on 30 March 1856), however, he made use of Hungarian idioms; his personal acquaintance with Liszt in the same year was decisive in his development. Liszt, who contributed to the consecration of the Basilica in Esztergom (Gran) with his *Missa solemnis*, then asked Mosonyi to set the Propers of the Mass, the Offertory and the Gradual. (Mosonyi's pieces, unperformed in Esztergom because the *regens chori* Sayler had also made settings of the Offertory and Gradual, were first performed in Pest on 24 August 1856 under the direction of Liszt.) Mosonyi, who took part in the performance of Liszt's Mass as a double bass player, did not recognize the true importance of Liszt as a composer or of his musical reforms until he had attended the rehearsals. From 1856 the two men were on close terms, as friends and colleagues. In honour of Mosonyi, Liszt had the main motif in the Agnus Dei of his Mass appear in a solo for the double bass. In 1860 Mosonyi transcribed Liszt's *Missa solemnis* for piano duet, to the composer's great satisfaction. Liszt invited Mosonyi to Weimar for the first performance of his *Faust-Symphonie* in September 1857, and looked through Mosonyi's German Romantic opera *Kaiser Max auf der Martinswand*, finished in 1857, in the hope of presenting it there.

But these hopes were not fulfilled. Liszt pointed out dramatic errors, which he asked Mosonyi to correct. He worked again on the opera until 1858, then abandoned it in favour of other works. Liszt's criticism and the notices of the Hungarian press encouraged him to turn his attention to raising the status of Hungarian art music. In 1857, on the occasion of the first visit to Hungary by the Empress (later Queen) Elisabeth, Mosonyi composed a piano piece in Hungarian style, *Pusztai élet* ('Puszta Life'). A whole year of compositional activity followed its favourable reception, and from about 1859 he wrote a series of new works in the national style. To give an outward gesture of his stylistic transformation, he took the Hungarian name of Mosonyi in 1859, after his place of birth (the county of Moson).

In creating a national style of art music Mosonyi could proceed from the already existing melody and rhythm of the *verbunkos* and *csárdás* and of Hungarian popular art song. His greatest task was to shape larger forms and a



Mihály Mosonyi

consistent musical language from the elements of the compact, small forms of dance and song. At first he followed Romantic models, composing mood and character-pieces after the example of Schumann's *Kinderszenen* (*Magyar gyermekvilág*, 1859), and studies after Chopin and Liszt (*Tanulmányok zongorára*, 1860). Mosonyi later used parts of these works for piano in his cantatas and operas. His *Hódolat Kazinczy Ferenc szellemének*('Homage to Kazinczy'), originally for piano but later orchestrated, is a stylized Hungarian rhapsody, while *Gyász hangok Széchenyi István halálára* ('Funeral Music for Széchenyi', also originally written for piano) is a symphonic poem built on a 'Hungarian ostinato'. *Hódolat* is the first work in the symphonic literature to use the cimbalom, which had previously been used only in gypsy bands. Mosonyi's Hungarian ostinato on the notes G–B♭–C♯–F♯ was later used by Liszt in his Hungarian historical portraits. The new wave of the idea of national independence in 1859–60 contributed to the popularity of Mosonyi's first Hungarian works. The nationwide festivities celebrating the centenary of the birth of the poet and language reformer Ferenc Kazinczy – which developed into a celebration of the free national spirit – inspired Mosonyi's Kazinczy cantata *A tisztulás ünnepe az Ungnál* ('Festival of Purification at the River Ung', 1859). The text of his cantata, based on the conquests of the Hungarians in the 9th century, gave the composer occasion to put himself forward as a reformer of the Hungarian musical language and a representative of what he called a 'spiritual conquest'. The appearance of the first weekly music journal in Hungary, *Zenészeti lapok* (1860), gave Mosonyi the opportunity to voice his aesthetic principles. His basic programme was 'to create, alongside the German, Italian, and French musical currents, a fourth world-famous style, the Hungarian'. In his articles Mosonyi fought for the cultivation and unity of Hungarian provincial composers, and also for Hungarian performances of the music of Liszt and Wagner, as well as for general musical education of the public. The last-named objective made him a forerunner of Kodály. Wagner, who became acquainted with some of Mosonyi's compositions on the occasion of his first trip to Hungary in 1863, praised the synthesis of the national and popular elements with the international in a piece from the *Tanulmányok zongorára*.

In 1861 and 1862 Mosonyi composed the Hungarian operas *Szép Ilonka* ('Pretty Helen') and *Álmos*. In the first he sought to build a grandiose form exclusively out of elements from Hungarian popular art song. In the second, whose theme was once more the early conquests of the Hungarians, he sought to synthesize certain expressive possibilities in Hungarian *verbunkos* music with those in Wagner's music dramas. *Szép Ilonka* met with no great success (Liszt composed a Fantasia on motifs from it in 1867); *Álmos* was never performed in the composer's lifetime.

In 1865 Mosonyi went to Munich to attend the first performance of *Tristan und Isolde*. In the same year he played the double bass in the first performance in Pest of Liszt's *Legende der heiligen Elisabeth*. In his last years Mosonyi composed noteworthy Hungarian art songs and ballads, and a series of choral works and cantatas of less importance. In 1870, a few months before his death, he was appointed to the programme selection committee of the Pest National Theatre and was also a member of the committee to prepare the Hungarian Beethoven centenary festival. Masonyi died with many ambitious hopes for a Hungarian national music. In 1995 (which was the 180th anniversary of his birth and the 125th of his death) the Ferenc Erkel Society arranged for the reinterment of Mosonyi's remains.

WORKS

OPERAS

Kaiser Max auf der Martinswand (3, E. Pasqué), 1856–7, unperf.
Szép Ilonka [Pretty Helen] (4, M. Fekete, after M. Vörösmarty), Pest, National, 19 Dec 1861, vs (Pest, 1862)
Álmos (3, E. Szigligeti), 1862, Budapest, Royal Hungarian Opera, 6 Dec 1934

VOCAL

Sacred choral: 5 masses, 1840–66; Jubilate Deo, 1843; Grad, 1843; Off, 1844; Grad, 1849; Lauda Sion, 1855; Off and Grad, for Liszt's Missa solemnis, 1856; Das Gebet des Herrn; Halotti ének [Funeral Song], 1865; Ave verum, Tui sunt, Ave Maria, all late 1850s; Libera me, 1870 (Budapest, 1871)
Cants.: A tisztulás ünnepe az Ungnál 886-ik esztendőben [Festival of Purification at the River Ung in 886] (F. Kazinczy), 1859; Dalra magyar! [Sing, Hungarian!] (E. Ábrányi), 1869; Cantate a zenekedvelők dalcsarnokának megnyitási ünnepére [Cantata for the Inauguration of the Concert Hall of the Pest Amateur Music Society] (J. Komócsy), 1870
Other secular choral: Chor zur Feyer des Tondichters Herrn Fr. Erkel, 1844; A dalárda [The Choral Society] (I. Szepessy), 1857; Üdvözlet [Greeting], 1857; Völkerfrühling, 1857; Fel fel e vérző kebelről [Up from the Bleeding Bosom], 1863; Tavaszi dal [Spring Song] (L.F. Takáts), 1863; Keserű pohár [Cup of Bitterness] (M. Vörösmarty), 1863; Bordal [Drinking-Song] (J. Arany), 1864; A nagyszombati dalárda jelvénye [Motto of the Nagyszombat Choral Society], 1864; Kemény-induló [Kemény March] (K. Tóth), 1865; A pacsirta [The Lark], 1865; Ébresztő [Reveille] (Z. Balogh), 1865; Szellemvilág [World of the Spirits], 1865; Dalárok karéneke [A Song of Singers], 1866; Szentelt hantok [Consecrated Graves] (Komócsy), 1868–9; Gróf Batthyány Lajos emlékének [In Memory of Count Batthyány], 1870

Songs: An Jrma, *c*1850; Aus einsamer Zelle (Menner), *c*1850; Wunsch im Frühlinge, *c*1850; Wiegenlied (Stütze), 1850; Du schönes Fischermädchen (H. Heine), 1853; Ob ich dich liebe? (Renniger), *c*1853; 6 Lieder (N. Lenau, R. Burns, E. Geibel), op.5 (Leipzig, 1853); Schilflieder (Lenau), op.6 (Leipzig, 1854); A szerelem, a szerelem [Love, Love] (S. Petőfi) (Pest, 1860); Letészem a lantot [I lay aside my Lyre] (Arany) (Pest, 1863); Hat népdal [6 folksongs] (Tóth) (Pest, 1863); Gara Mária (Tóth) (Pest, 1864); Mátyás anyja [Mátyás's Mother] (Arany) (Pest, 1864); Szentelt hantok [Consecrated Graves] (Komócsy) (Pest, 1869); Boldogság emléke [Souvenir of Happiness] (Komócsy) (Pest, 1870)

INSTRUMENTAL

Orch: Ov., b, 1841–2; 2 syms., D, 1843–4, a, 1846; Pf Conc., e, 1844, ed. (Budapest, 1966); A honvédek (Honvéds), fantasia, 1860; Gyász hangok Széchenyi István halálára [Funeral Music for Széchenyi], 1860; Hódolat Kazinczy Ferenc szellemének [Homage to Kazinczy], 1860; Ünnepi zene [Festival Music], 1860

Chbr: 7 str qts, D, g, a, f, c, b, b, before 1846; Ballade, vn, pf, 1841; Sextet, 2 vn, 2 va, 2 vc, 1844; Grand Nocturne, pf trio, 1845; Pf Trio, op.1 (Vienna, 1851); Romance, vn, pf/str, 1861

Pf (2 hands unless otherwise stated): Grand Duo, 4 hands, 1837–8; 3 Klavierstücke, op.2 (Pest, 1855); 2 Perlen, op.3 (Pest, 1856); Pusztai élet [Puszta Life] (Pest, 1857); Magyar gyermekvilág [Hungarian Children's World], i–iii (Pest, 1859); Hódolat Kazinczy Ferenc szellemének (Pest, 1859), arr. orch; Tanulmányok zongorára, a magyar zene elődásának képzésére [Studies for Development in the Performance of Hungarian Music], i–iv (Pest, 1860); Magyar zeneköltemény [Hungarian Musical Poem] (Pest, 1860); Gyász hangok Széchenyi István halálára (Pest, 1860), arr. orch; A régi Rákóczi nóta [The Old Rákóczi Melody] (1863); Ünnepi zene, 4 hands (Pest, 1864), arr. orch; Variations on a theme of S. Elemy (Pest, 1863); Az égő szerelem hármas szine [Three Colours of Burning Love], 4 hands (Pest, 1864); Bandérium induló [Band March] (Pest, 1867)

Numerous arrs., incl. Beethoven: Syms. 1–9, pf 4 hands (Pest 1866); Liszt: Missa solemnis (Graner Messe), pf 4 hands (Pest, 1865); Rákóczi March, pf (Pest, 1863); Rouget de Lisle: Marseillaise, Bar, vv, orch, 1848; Schubert: Erlkönig, orch, 1853; Beethoven: Terzetto op.116, orch, 1856

BIBLIOGRAPHY

GroveO (F. Bónis)

K. Ábrányi: *Mosonyi Mihály élet és jellemrajza* [Mosonyi, his biography and character] (Pest, 1872)

B. Fabó: 'Mosonyi Mihályról', *Zeneközlöny*, xiii (1915), 1

B. Bartók: 'Two Unpublished Liszt Letters to Mosonyi', *MQ*, vii (1921), 520–26

K. Isoz: 'Liszt Ferenc három kiadatlan levele Mosonyi Mihályhoz' [3 unpublished letters of Liszt to Mosonyi], *Magyar könyvszemle*, xxxiii (1926), 309

J. Káldor: *Michael Mosonyi* (Dresden, 1936)

B. Szabolcsi: *A magyar zenetörténet kézikönyve* (Budapest, 1947, rev. 3/1979 by F. Bónis; Eng. trans., 1964, 2/1974, as *A Concise History of Hungarian Music*)

I. Sonkoly: 'Mosonyi Mihály ismeretlen kéziratai' [Unknown Mosonyi manuscripts], *Zenei szemle*, no.5 (1948), 264–6

B. Szabolcsi: *A XIX. század magyar romantikus zenéje* [Hungarian Romantic music of the 19th century] (Budapest, 1951)

F. Bónis: *Mosonyi Mihály* (Budapest, 1960)

F. Bónis: 'Die ungarischen Opern Mihály Mosonyis', *SM*, ii (1962), 139–87

F. Bónis, ed.: *Mosonyi Mihály és Bartók Béla emlékére*[In memory of Mosonyi and Bartók] (Budapest, 1973) [incl. biographical articles by F. Bónis, C. Landon, M. Gollowitzer, I. Lakatos and A. Valkó]

F. Bónis: 'Liszt- und Wagner-Briefe an Mosonyi, in Zoltán Kodálys wissenschaftlicher Bearbeitung', *Mf*, xxxix (1986), 317–34

F. Bónis: 'Mosonyiana: a Mosonyi-kutatás új eredményei' [New findings in Mosonyi research], *Magyar zene*, xxx (1989), 155–87; xxxvi (1995), 80–96

F. Bónis: 'Erkel és Mosonyi' [Erkel and Mosonyi], *Erkel Ferencről és koráról* [In memory of Erkel and his age] (Budapest, 1995)

F. Bónis: *Mosonyi Mihály* (Budapest, 2000)

FERENC BÓNIS

Moss [Mosse], **John** (*fl* London, 1662–84). English composer, bass viol player and teacher. Moss may have been the man of this name who petitioned unsuccessfully for a place among the vicars-choral of St Paul's Cathedral when the choir was reconstituted in 1660–61. There he states that he was trained in vocal and instrumental music in the choir at Wells Cathedral 'and hath gotten his livelyhood some part of the late troubles by teaching' in the City of London. In 1662 he repeatedly failed to answer a summons to appear before the Westminster Corporation of Music (*GB-Lbl* Harl.1911) and was fined £3 for contempt. In 1669 he was apprehended for teaching music without a licence but must have mended his ways, for in July 1679 he was made an assistant to the corporation. Between 1675 and 1676 he taught at Christ's Hospital but was not eligible to continue because he was married. On the recommendation of Lord Chief Justice North he became a member of the King's Private Musick in 1678, filling the vacancy caused by the death of John Jenkins. He was not reappointed when the court music was reorganized in 1685 by James II. A John Moss held various positions in London in the late 17th and early 18th centuries, in two churches (as organist of St Mary Woolnoth, ?1678–1706, and St Dunstan-in-the-East, 1683–96) and in the Parish Clerk's Company (before 1684–1707). It is not known whether this was the court musician.

According to John Playford, performance on the bass viol 'lyra way' had been 'much improved by the excellent Inventions and Skill' of Moss and others. Moss contributed suites (though this term is not used) in each of the four standard tunings to *Musick's Recreation. Lessons for the Base-Viol*, printed in tablature to be played 'lyra way' with the support of a thoroughbass instrument, comprises 26 suites intended as teaching pieces and arranged, as in many didactic works of the period, so as to take the pupil through 'all [the] Keys usually play'd on in the Scale'. The preface to the *Lessons*, addressed 'to his Present and Quondam Scholars', stresses that the music is not too difficult and observes that 'the commonest Instruments in use, as the *Violin*, and *Gittar* have far more difficult Stops than any that I have here made use of'. Nearly all of Moss's suites, including that for harpsichord in *Melothesia*, consist of four movements: Almain, Corant, Saraband and Jig-almain (a type of jig in slow quadruple time).

WORKS

Bass viol: Prelude, 4 suites, 1669[6]; 26 suites, in Lessons for the Basse-Viol on the Common-Tuning (London, 1671); other pieces in *GB-Lcm* II.F.10, *Ob* Mus. Sch.F.572

Hpd: Jigg, 1663[7]; Suite in F, 1673[6]

Vocal: Songs and catch in Select Ayres and Dialogues (London, 1669), 1673[4], 1678[4], 1679[7]; song, Love, Loves a blind passion (London, *c*1700)

BIBLIOGRAPHY

AshbeeR, i, ii, v, viii; *DoddI*

H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)

J. Pulver: *A Biographical Dictionary of Old English Music* (London, 1927/*R*)

S. Jeans: 'The Easter Psalms of Christ's Hospital', *PRMA*, lxxxviii (1961–2), 45–60, esp. 53

D. Dawe: *Organists of the City of London, 1666–1850* (Padstow, 1983)

J. Harley: *British Harpsichord Music* (London, 1992–4)

MICHAEL TILMOUTH/ANDREW ASHBEE

Moss, Lawrence K(enneth) (*b* Los Angeles, 18 Nov 1927). American composer. He graduated from UCLA (BA 1949), the Eastman School (MA 1950) and the University of Southern California (PhD 1957). His composition teachers included Ingolf Dahl and Leon Kirchner. He has

taught at Mills College (1956–9), Yale University (1960–68) as well as the University of Maryland (1969–). Among his awards are Fulbright and Guggenheim fellowships and commissions from the Fromm Foundation, the New Haven and Chicago symphony orchestras, and the Chamber Music Society of Baltimore.

Moss's compositions encompass an evocative spectrum of vocal, instrumental and electronically synthesized sounds. He sees his music as firmly rooted in the Germanic tradition of Beethoven, Brahms and Schoenberg, also citing Debussy, Ives and Stravinsky as influential. During the 1980s his compositional focus shifted away from electronic media towards solo vocal and instrumental works. In his numerous multimedia compositions, he expands the structural dimensions of a work to include visual stimuli (slide projections, lights, colour and dance) as well as sound. His reflective collages often juxtapose the illusory or abstract with the concrete. Some of his later works incorporate electronically manipulated melodies and sonorities recorded on visits to China.

WORKS
(*selective list*)

STAGE

The Brute (comic op, A. Chekhov), 1960; The Queen and the Rebels (op, U. Betti), 1965, rev. 1989; Incid Music, perc, mime/dancer, 1986

INSTRUMENTAL

Orch: Scenes, chbr orch, 1961; Paths, 1971; Clouds, chbr orch, 1990

Chbr: Str Qt no.1, 1958; Remembrances, fl, cl, hn, tpt, vn, vc, 2 perc, 1964; Exchanges, 2 fl, ob, 2 tpt, trbn, perc, 1968; Str Qt no.2, 1975; Str Qt no.3, 1980; Flight, brass qnt, 1981; Various Birds, ww qnt, 1987; Conversations, ob, vn, va, vc, 1997

Solo inst: Fantasia, pf, 1952; Nature Studies, cl, 1987; Hommage, pf 4 hands, 1991; Fantasy, hp, 1996; 3 Chinese Poems, vc, 1997

VOCAL

Tubaria (Requiem), B-Bar, tuba, 1979; Voyages, T, fl, cl, vn, va, vc, perc, 1985; Grand is the Seen, 6 vv soloists, SATB, pf, 1989

ELECTRO-ACOUSTIC

Multimedia: Unseen Leaves, S, ob, tape, slide projections, 1975; Summer Night on the Yogahenney River, S, dancer, tape, 1989

Tape: Auditions, ww qnt, tape, 1971; China, 1994; Into the Woods, fl, tape, 1996

Principal publishers: McGinnis & Marx, Presser, Roncorp, Seesaw

BIBLIOGRAPHY

EwenD; Baker 6

E. Barkin: 'Lawrence Moss's *Three Rilke Songs*', *PNM*, vi/1 (1967), 144–52

L. Moss: 'Toward a New Theater', *PNM*, viii/1 (1969), 102–5

CECELIA H. PORTER

Mossi, Giovanni (*b* ?Rome, *c*1680; *d* Rome, 1742). Italian composer and violinist. In the frontispieces of his first five collections he is referred to as Roman. This is probably true, since three other members of the family are known to have been in Rome between the 1670s and the 1730s: his father, Bartolomeo, and brother Giuseppe (both viola players), and Gaetano Mossi, a tenor at the papal chapel. This suggests that it was Bartolomeo who introduced Giovanni into the musical circles of Rome, where he was active as a violinist from 1694. His career there can be divided into three periods. Until 1715 he appeared regularly as an instrumentalist at the private courts of cardinals and princes, or in ecclesiastical *cappelle*. The second period, 1716–33, is marked by an outburst of compositional activity in instrumental genres; his work as a violinist continued as before, but in a span of 15 years he published in Amsterdam his entire catalogue of works: three sets of sonatas and three of concertos. During the third period, from 1733 until his death, he gave up composition and gradually reduced his professional commitments. His only stable position seems to have been as *virtuoso* at the court of Baldassarre Odescalchi (from 1709 Duke of Bracciano). It has not yet been possible to establish with certainty the duration of the engagement, but it was probably brief: evidence shows that in 1711 he was already in service, but five years later the frontispiece of op.1 made no mention of it. It is not clear what his relations were with Cardinal Wolfgang Hannibal Schrattenbach, Princess Vittoria Altieri Pallavicini and Cardinal Pietro Ottoboni, to whom opp.1, 4 and 6 respectively were dedicated.

Mossi's career as a violinist is reflected in his compositions, which consist of solo sonatas and orchestral concertos. Of the 36 violin sonatas with basso continuo, half are *da chiesa* (op.1 nos.1–6 and op.5) and the others *da camera*. The 26 concertos opp.2, 3 and 4 are nearly all in four or three movements, alternating slow and fast tempos. Mossi remained faithful to the Roman practice of having four violin parts, two of them solo and two 'di concerto grosso'. He tended, all the same, to give a principal role to the first violin. Noteworthy in op.4 no.12 is the enlargement of the orchestra, with four obbligato violins counterbalanced by an accompanying group of the same size.

The tradition of linking Mossi's name with Corelli's began during Mossi's own lifetime. The oft-repeated assertion that he was Corelli's pupil is not supported by documentary evidence, but there is not the slightest doubt that the two knew each other. In fact, despite the manifest originality of Mossi's compositions, the influence of Corelli is clear. Nevertheless, particularly in his concertos, Mossi made independent and contrasting choices, revealing numerous correspondences with the style of his colleague Giuseppe Valentini.

WORKS
all printed sets published in Amsterdam

op.	
1	[12] Sonate, vn, vle/hpd (1716)
2	VIII concerti, a 3 e a 5 (*c*1720)
3	VI concerti a 6 (*c*1720)
4	[12] Concerti (1727)
5	XII sonate o sinfonie, vn, vc (1727)
6	[12] Sonate da camera, vn, vc/hpd (1733)

1 or more unidentified concs. in VI concerts à 5 et 6 instrumens composez par messieurs Mossi, Valentini et Vivaldi (Amsterdam, 1716), and a minuet in A Third Collection for the Violin of the Newest English Airs and Minuets (Dublin, *c*1726)

BIBLIOGRAPHY

K. Brückner: *Giovanni Mossi, seine Umwelt und seine Sonaten* (diss., U. of Munich, 1921)

G. Sgaria: *Giovanni Mossi (c.1680–1742), vita e concerti: uno sguardo alla vita musicale romana nel periodo postcorelliano* (diss., U. of Pavia, 1992) [vol. ii contains critical edn of opp. 2–4]

G. Sgaria: 'Giovanni Mossi, musicista romano del primo Settecento', *Intorno a Locatelli: studi in occasione del tricentenario dell nascita di Pietro Locatelli (1695–1764)*, ed. A. Dunning (Lucca, 1995), 113–67

GIOVANNI SGARIA

Mosso (It.: 'agitated'; past participle of *muovere*, to move). A word that appears by itself as a tempo designation but is more often found in such contexts as *più mosso* (faster) and *meno mosso* (slower). *Allegro assai mosso* was normally the fastest tempo mark for Verdi. Tchaikovsky's Sixth Symphony (first movement) includes eloquent examples of *moderato mosso* and *adagio mosso*.

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Mosto, Giovanni Battista (*b* ?Udine, probably before 1550; *d* Karlsburg [now Alba Iulia], June 1596). Italian instrumentalist and composer. He was a son of the head of the *piffari* at Udine. He studied with Claudio Merulo, to whom he dedicated the madrigal anthology *Il primo fiore della ghirlanda musicale* (RISM 1577[1]), which he edited. Mosto was employed by the Bavarian court at Munich in 1568 as a cornettist and trombonist; he left the following year with his brothers Nicolò and Bernardo. In 1570, following his father's death, he was made one of the *piffari* of Udine, sharing his father's stipend with Nicolò. On 18 May 1573 he was asked to form part of the newly reconstituted company of instrumentalists in Udine. Besides playing during liturgical functions in the cathedral, the members of the group were required to teach an instrument to the cathedral boys. By the end of 1573 Mosto had left Udine; he may have spent a short period in Venice before proceeding on to Munich. On 6 November 1580 he became *maestro di cappella* at Padua Cathedral. Though he was an energetic director he was for some reason not re-elected to his post. On 17 May 1589, he moved to the Venetian church of S Maria Gloriosa dei Frari, and later that year he entered the service of prince Zsigmond Báthory of Transylvania who had set up 'a company of good musicians', most of them Italian, at the court in Gyulafehérvar (now Alba Iulia). In 1594, after the Turkish invasion, he moved with Báthory and the group of instrumentalists to Krakow and, subsequently, to Cologne, where they arrived on 29 May. Here he joined the court of the elector Ernst von Wittelsbach, with whom he visited Bonn, Liège and Brussels. In 1595 he returned to Padua, once again as *maestro di cappella* at the cathedral. After 10 March 1596 he left for Gyulafehérvar to collect his family and possessions, but he died during the return voyage, in June 1596.

Mosto was an excellent composer of madrigals, contributing to many of the major anthologies of the later 16th century as well as publishing four volumes of his own music; his contribution to *De floridi virtuosi d'Italia, il primo libro de madrigali* (2/1586) was reprinted by Thomas Morley in his *Madrigals to 5 Voyces: celected out of the Best Approved Italian Authors* (London, 1598). In style he belonged to the Venetian school and approached Andrea Gabrieli in his manipulation of short, pleasant, singable phrases and in his bright diatonic harmony. In particular, his first book of six-voice madrigals, dedicated to Báthory, has its own individual character: a tendency towards complex voice leading and pseudo-polychoral structure, with frequent three-voice, villanella-like sections. While in Padua, Mosto set the six double-choir psalms contained in two manuscripts (*I-Pc*). In general, these psalms are homorhythmic and declamatory, with maximum attention to text intelligibility.

WORKS

Il primo libro de madrigali, 5vv (Venice, 1578)
Il secondo libro de madrigali, 5vv (Venice, 1584)
Il terzo libro de madrigali, 5vv (Venice, 1588)
Il primo libro de madrigali, 6vv (Venice, 1595)
Motecta liber primus, 5vv (Venice, 1590)
Madrigals in 1577[7], 1579[2], 1582[5], 1583[14], 1584[4], 1585[16], 1586[1], 1586[8], 1586[11], 1587[7], 1590[15], 1591[10], 1593[3], 1594[6], 1598[2], 1598[15], 1605[9]
Psalm settings, *I-Pc*, D.25 and D.26
3 masses, lost [2 presented to Rudolf II, 1594; 1 presented to Wilhelm Duke of Bavaria, 1594]

BIBLIOGRAPHY

G. Vale: 'La cappella musicale del duomo di Udine', *NA*, vii (1930), 87–201, esp. 118
E. Haraszti: 'Sigismond Báthory, Prince de Transylvanie et la musique italienne', *RdM*, xii (1931), 190–213
R. Casimiri: 'Musica e musicisti nella cattedrale di Padova nei sec. XIV, XV, XVI', *NA*, xviii (1941), 101–214, esp. 113
A. Garbelotto: 'Codici musicali della Biblioteca capitolare di Padova', *RMI*, liv (1952), 289–315, esp. 306
E. Zottoviceanu: 'Nouvelles données sur Giovanni Battista Mosto et ses relations avec la Transylvanie', *Musica antiqua IV: Bydgoszcz 1975*, 369–78
Ö.S. Barlay: 'Reneszans muzsi, ka a Báthoryak udvarában II: A Gyulafehérvár madrigálok stilus és zenetörèneti elemzése' [Renaissance Music at the Báthory Court II: A Stylistic and Historical Analysis of the Gyulafehérvár madrigals], *Magyar zene*, xvii/2 (1976), 134–60
V. Cosma: 'Alba Iulia: Un centru de infloritoare cultura', [Alba Iulia: A Flourishing Centre of Renaissance Musical Culture], *Muzica*, xxxvi/1 (1976), 11–24
H. Leuchtmann: *Orlando di Lasso*, i: *Sein Leben* (Wiesbaden, 1976), 155, 158
E. Zottoviceanu: 'Giovanni Battista Mosto: un compositeur italien à Alba Iulia au XVI siècle', *Revue roumaine d'histoire de l'art: série théâtre, musique, cinéma*, xiii (1976), 95–115
Z. Hojda: 'Hudebníci Rudolfova dvora v ubytovací knize Malé Strany a Hradcan z roku 1608', *Hudební veda*, xxiv/2 (1987), 162–7
T. Ravasio: 'Giovanni Battista Mosto e la tradizione polichorale nella cattedrale di Padova', *Rassegna veneta di studi musicali*, iv (1988), 27–38 [incl. edn of Psalm xix]

DENIS ARNOLD/TIZIANA MORSANUTO

Mostras, Konstantin (Georgiyevich) (*b* Ardzhenka, 4/16 April 1886; *d* Moscow, 6 Sept 1965). Russian violinist, teacher and composer. He studied at the Moscow Philharmonic School of Music and Drama until 1914, and taught there himself (1914–22). During this period he performed in quartets and other ensembles. From 1922 he taught the violin at the Moscow Conservatory, where he became head of the violin department and in 1931 introduced his own course on violin technique. From 1922 to 1932 he was one of the directors of Persimfans, the conductorless symphony orchestra. But his chief importance was as a teacher who played a significant role in the development of a Soviet violin school; among his pupils were Ivan Galamian and Mikhail Terian. He wrote and edited numerous instructional works and transcriptions for the violin, including an edition of Tchaikovsky's Violin Concerto (in collaboration with David Oistrakh) with a commentary on technique (Moscow, 1947) and studies for solo violin, as well as valuble writings on violin technique.

WRITINGS

Intonatsiya na skripke [Intonation on the violin] (Moscow and Leningrad, 1947, 2/1963; Ger. trans., 1961)
Ritmicheskaya distsiplina skripacha [The rhythmical discipline of the violinist] (Moscow, 1951; Ger. trans., 1959)
Dinamika v skripichnom iskusstve [The dynamics of the art of violin playing] (Moscow, 1956)
Sistema domashnikh zanyatiy skripacha [A system of home studies for the violinist] (Moscow, 1956)
Metodicheskiy komentariy k 24 kaprisam dlya skripki solo N. Paganini [A technical commentary on Paganini's 24 Caprices for violin solo] (Moscow, 1959)

I.M. YAMPOL'SKY/R

Mosusova, Nadežda (*b* Subotica, 4 Aug 1928). Serbian musicologist. She studied composition with Predrag Milošević at the Belgrade Academy of Music, graduating in 1953, and took the doctorate in 1970 at Ljubljana

University, studying with Dragotin Cvetko. She taught at the Stanković School of Music, Belgrade (1955–9) and became assistant, fellow researcher, senior researcher and scientific adviser at the Musicological Institute of the Serbian Academy of Arts and Sciences (1959). She was associate professor at the Faculty of Music (1977–93), lecturing on Romanticism and 19th-century Slavonic music. Her main areas of study are Serbian and Slavonic music history and theory, and music theatre in the 19th and 20th centuries, especially the theatrical activities of Russian emigration. She is concerned with the theoretical and aesthetic problems of Romanticism, symbolism and modernism.

WRITINGS

'L'oeuvre de Kornelije Stanković et le romantisme', *Srpska muzika kroz vekove/La musique serbe à travers les siècles*, ed. S. Đurić-Klajn (Belgrade, 1973), 194–201

'The Influence of French Expressionism and Symbolism in Russian Opera and Ballet Staging in the Early 20th Century', *Actes du XIIe congrès internationale des bibliothèques-musées des arts du spectacle: Vienna 1976* (Vienna, 1978), 85–92

'The Position of Music Theatre and Concert Activities in Yugoslav Contemporary Culture', *Institutionen des Musiklebens in Europa: Vienna 1978*, 61–5

'Operski opus Stanojla Rajičića' [The operatic works of Stanojlo Rajičić], *MZ*, vii/2 (1981), 85–100

'Drame Ivana Cankara na operskoj sceni' [The dramas of Ivan Cankar on the operatic stage], *Slovenska opera v evropskem okviru/The Slovene Opera within the European Framework: Ljubljana 1982*, 143–52

'Stilska orijentacija Petra Konjovića' [Stylistic concepts of Petar Konjović], *Život i delo Petra Konjovića: Belgrade 1983*, 39–44 [with Eng. summary]

'Mesto Miloja Milojevića u srpskoj i jugoslovenskoj muzici' [The place of Miloje Milojević in Serbian and Yugoslav music], *Miloje Milojević: Belgrade 1984*, 39–59 [with Eng. summary]

'Die Renaissanceidee in der Musik der Südslawen im 19. und 20. Jahrhundert', *Jacobus Gallus and his Time: Ljubljana 1985*, 162–8

'Romantik als Stilbegriff und/oder Weltanschauung in der Musik', *Romanticism and Music: Brno XXII 1987*, 23–7

'Stravinsky's Petruschka: from Street Entertainment to Diaghilev's "Seasons"', *Maske und Kothurn*, xxxiii/1–2 (1987), 151–7

'La musique savante des Slaves du Sud et la musique populaire des Balkans', *Frank Martin: La Chaux de Fonds 1990*, 63–71

'Russian Emigration: Tradition and Avantgarde', *Russische Avantgarde; Musikavantgarde im Osten Europas: Heidelberg 1991–2*, 175–82

'Nationalism as an Aesthetic Category in Slavonic and Balkan Musical Cultures', *European Nationalism: Toward 1992: Leuven 1990* [*History of European Ideas*, xvi (1993)], 709–12

ed.: *Srpska muzička scena: Belgrade 1993* [incl. 'Srpska muzička scena', 5–36]

ROKSANDA PEJOVIĆ

Moszkowski, Moritz (*b* Breslau [now Wrocław], 23 Aug 1854; *d* Paris, 4 March 1925). German pianist, composer and conductor of Polish descent. Born into a wealthy Jewish family, he received his first musical tuition at home, showing exceptional talent from an early age. In 1865 the family moved to Dresden, where Moszkowski was accepted at the conservatory. Moving to Berlin in 1869, he studied at the Stern Conservatory with Eduard Frank (piano) and Friedrich Kiel (composition), and subsequently at Theodore Kullak's Neue Akademie der Tonkunst with Kullak himself (piano) and Richard Wuerst (composition). While still only 17 he accepted Kullak's invitation to join the staff at his academy, where he taught for over 25 years. In 1873 he made his successful début in Berlin as a pianist, and quickly acquired a reputation not only as a brilliant virtuoso but also as a fine interpreter of the Classical and Romantic repertory. He was also a competent violinist, sometimes playing first violin in the academy orchestra. Among his early compositions were several substantial orchestral works, most of which have been lost. These included a piano concerto, first performed in Berlin in 1875 and admired by Liszt, who subsequently arranged a special concert in which he and Moszkowski performed the work on two pianos.

During the 1880s Moszkowski began to suffer from a nervous disorder which resulted in a premature end to his activities as a travelling virtuoso. Thereafter he appeared only occasionally as a pianist and concentrated more on composition. He also gained some recognition as a conductor, and it was in this capacity that he made his first visit to England in 1885, at the invitation of the Philharmonic Society, which later granted him an honorary life membership. He was elected a member of the Berlin Akademie der Künste in 1893. In 1897, while at the height of his fame, he settled permanently in Paris, having married the sister of Cécile Chaminade. By this time he had become considerably wealthy, mainly due to the immense popularity of his piano music. He was also much in demand as a teacher, and his many piano pupils included Josef Hofmann, Wanda Landowska and Joaquin Turina. At the suggestion of Messager, Thomas Beecham went to Moszkowski for coaching in orchestration in 1904.

From about 1910, however, Moszkowski's fortunes went into decline. He began to suffer from ill health, lost both his wife and daughter and saw his popularity fade as musical tastes changed. He became a recluse, and his creative output virtually ceased with his loss of ambition and enthusiasm. He invested his wealth in German, Polish and Russian securities, which became worthless after the outbreak of World War I in 1914. His remaining years were spent in poverty, although in 1921 some of his old friends in the USA arranged a testimonial concert for his benefit at the Carnegie Hall. This spectacular event, during which 14 pianos were played simultaneously by some of the leading pianists of the day, raised some $10,000, although the proceeds did not reach Moszkowski until the year of his death.

Moszkowski had some early success with his orchestral works, but he made his reputation with his piano music, ranging from brilliant virtuoso pieces, well suited to both concert hall and recital room (Concert Studies op.24, *Caprice Espagnol* op.37, *Tarantelle* op.27 no.2, etc.), to lighter salon music (*Serenata* op.15 no.1, *Valse Mignonne*, *Guitarre* op.45 no.2 etc.) and music for piano duet (particularly the three sets of Spanish Dances op.12, op.21 and op.65), then very much in demand for domestic music-making. Early influences include Chopin, Mendelssohn and, especially, Schumann, but he soon developed his own distinct style, which, if not highly original, confirms his intimate knowledge of the piano and how to write effectively for it, prompting Paderewski to declare that 'after Chopin, Moszkowski best understands how to write for the piano'. His music, although limited in emotional range, is characterized by its glittering brilliance, innocent charm and immediate melodic appeal. For many years Moszkowski's music was largely forgotten. Renewed interest in his work, however, has seen the revival of the Piano Concerto op.59 and recorded surveys of his output for piano solo and duet.

WORKS
(*selective list*)

Stage: Boabdil, der letzte Maurenkönig (op, 3, C. Wittkowsky), op.49, Berlin, 21 April 1892; Laurin (ballet, 3, E. Taubert and E. Graeb), op.53, Berlin, 1896; Don Juan und Faust (incid music, C.D. Grabbe), incl. 6 Airs de ballet, op.56 (1896)
Vocal: 2 Lieder (W. Sachs), op.9; 3 Lieder (N. Lenau, H. Heine and J. Wolff), op.13; Thränen, 5 Lieder (A. von Chamisso), op.22; 3 Lieder (C. Wittowsky), op.26; Der Schäfer putzte sich zum Tanz, scene from Goethe's *Faust*, solo vv, chorus, orch, op.44
Orch: Ballade, Concertstücke, vn, orch; Jeanne d'Arc, sym. poem, op.19 (1876); Vn Conc., op.30, composed 1885; 3 suites, opp.39, 47 and 79; Fackeltanz, op.51 (1893); Pf Conc., E, op.59 (1898); Prelude and Fugue, str orch, op.85 (1911)
Chbr: 2 Concertstücke, vn, pf, op.16; 3 Stücke, vc, pf, op.29; Suite, 2 vn, pf, op.71; 4 Morceaux, vn, pf, op.82 (1909)
Pf, 4 hands: 5 Waltzer, op.8; 3 Stücke, op.11; 5 Spanische Tänze, op.12; Album Espagnol, op.21; Aus aller Herren Ländern, op.23; [5] Deusche Reigen, op.25; 4 Klavierstücke, op.33; 4 Polnische Volkstänze, op.55; 3 Neue Spanische Tänze, op.65 (1900); Kaleidoskop, op.74 (1905); Le maître et l'élève, op.96 (1920)
Pf, 2 hands: Hommage à Schumann, fantasie, op.5; 3 Moments musicaux, op.7; 6 Stücke, op.15, incl. Serenata, op.15 no.1; 3 Clavierstücke in Tanzform, op.17; 3 Koncert-Etüden, op.24, Barcarole, g, and Tarantelle, G♭, op.27; 6 Morceaux, op.31; 3 Morceaux, op.34, incl. no.1, Valse, E; 8 Morceaux caractéristiques, op.36 (1886); Caprice espagnol, a, op.37; Scherzo-Valse, op.40; 3 Morceaux poétiques, op.42; Polonaise, D♭, and Guitarre, G, op.45; 2 Etudes de Concert, op.48
Suite, G, op.50 (1892); Frühling, 5 Stücke, op.57 (1896); [8] Tristesses et Sourires, op.58 (1896); 3 Mazurkas, op.60 (1898); 4 Morceaux, op.68 (1902); Valse de concert, F, op.69 (1902); 15 Etudes de virtuosité, 'Per aspera', op.72 (1903); Chanson bohème de l'opéra 'Carmen' de G. Bizet, transcription de concert (1906); 10 Pièces mignonnes, op.77 (1907); Grande valse de concert, G♭, op.88 (1912); [5] Tanzmomente, op.89 (1912); Isolden's Tod, Schluss-Szene aus Tristan und Isolde von Richard Wagner, paraphrase (1914); 6 Morceaux, op.93 (1916)

BIBLIOGRAPHY

PSB (I. Poniatowska)
A. Fay: *Music-Study in Germany* (Chicago, 1880/*R*)
F. Berger: 'In Memory of Moritz Moszkowski', *MMR*, lv (1925), 97–8
G. Zaleski: *Famous Musicians of Jewish Origin* (New York, 1949), 123–4

MARTIN EASTICK

Moszumańska-Nazar, Krystyna (*b* Lwów [now L'viv, Ukraine], 5 Sept 1924). Polish composer. She studied the piano with Jan Hoffman and composition with Wiechowicz at the Kraków State Higher School of Music (1950–55), where she subsequently taught and from 1987 to 1993 served as rector. Among her awards is a gold medal for *Muzyka na smyczki* from the International Competition for Women Composers (Buenos Aires, 1962).

Her musical idiom moved from the neo-classicism of the mid-1950s to post-serial pitch organization at the turn of the decade, acknowledging the prevailing Polish interest in texture, aleatorism and new instrumental techniques only in *Muzyka na smyczki*. She developed a personal amalgam of conservative and radical elements, gradually shedding aspects of her earlier style. There is a lyrical intensity in the slow music, and her exploration of instrumental colour, on both large and small scale, is vividly dramatic in *Pour orchestre* (1969). Moszumańska-Nazar's acute ear for chamber sonorities is particularly apparent in the string quartets, in her extensive writing for percussion and in works such as *Interpretacje* and *Bel canto* for mixed ensemble. Her music after 1980 is more traditionally expressive in its harmony, sentiment and gesture, as in the three orchestral frescoes, *Rapsod II* and *Dwa dialogi* ('Two Dialogues').

WORKS
(*selective list*)

Orch: Concertino, pf, orch, 1954; Allegro symfoniczne, 1957; 4 szkice [4 Essays], 1958; Hexaedre, 1960; Muzyka na smyczki [Music for Str], 1962; Exodus, orch, tape, 1964; Variazioni concertanti, fl, orch, 1966; Pour orchestre, 1969; Rapsod II, 1980; Sinfonietta, str, 1983; Conc. for Orch, 1986; 3 frescoes: 1988, 1991, 1993; Leggiero e mobile, wind orch, 1996
Vocal: Intonacje, 2 choruses, orch, 1968; Bel canto, S, cel, perc, 1972, arr. S, vc, cel, perc; Madonny polskie [Polish Madonnas] (J. Harasimowicz-Broniuszyc), chorus, orch, 1974; Wyzwanie [Challenge] (D. Thomas), Bar, ens, 1977; Canticum canticorum Salomonis, S, spkr, speaking chorus, ens, 1982
Chbr and solo inst: Suita tańców polskich [Suite of Polish Dances], pf, 1954; 3 miniatury, cl, pf, 1957; Sonatina, pf, 1957; 5 duetów, fl, cl, 1959; Interpretacje, fl, perc, tape, 1967; 3 etiudy koncertowe, perc, 1969; Bagatele, pf, 1971; Konstelacje [Constellations], pf, 1972; Str Qt no.1, 1974; From End to End Percussion, 1976; Str Qt no.2, 1979; Warianty [Variants], pf, perc, 1979; Canzona, vn, 1985; Fantazja, perc, 1987; 3 moments musicaux, db, 1990; Music for 5, perc, 1990; Recitativo, vc, 1991; Un petit cadeau, fl, vc, perc, 1993; 2 dialogi, ens, 1994, orchd; 4 moments musicaux, vc, 1995; Oratio brevis, org, 1995; Str Qt no.3, 1995

Principal publishers: Agencja Autorska, Brevis, PWM

BIBLIOGRAPHY

H. Schiller: 'Muzyka na smyczki Krystyny Moszumańskiej-Nazarowej', *RM*, vii/22 (1963), 13
E. Mizerska-Golonek: 'Madonny polskie Krystyny Moszymańskiej-Nazar: wybrane zagadnienia z zakresu faktury wokalnej' [Moszumańska-Nazar's Polish Madonnas: selected problems in composing for voice], *Zeszyt naukowy*, no.7 (1984), 60–91
E. Mizerska-Golonek: 'Pieśń nad pieśnami Krystyny Moszumańskiej-Nazar' [Moszumańska-Nazar's Song of Songs], *Krakowska szkoła kompozytorska 1888–1988* [The Kraków Composition School 1888–1988], ed. T. Malecka (Kraków, 1993), 109–47
E. Mizerska-Golonek: 'Krystyna Moszumańska-Nazar i jej muzyka na perkusję solo', *Muzyka polska 1945–1995*, ed. K. Droba, T. Malecka and K. Szwajgier (Kraków, 1996), 183–98

ADRIAN THOMAS

Mota, José Viana da. *See* VIANNA DA MOTTA, JOSÉ.

Motellus (Lat.). *See* MOTET. *See also* MOTETUS.

Moten, Bennie [Benjamin] (*b* Kansas City, MO, 13 Nov 1894; *d* Kansas City, 2 April 1935). American jazz pianist and bandleader. He studied the piano with two of Scott Joplin's pupils and by 1918 was working professionally as the leader of the ragtime trio B.B. & D. By 1922 his group had expanded to six members, and in the next year they issued their first recordings, playing mostly blues with a heavy, stomping beat. Within ten years Moten's ensemble included among its members such outstanding performers as Walter Page, Hot Lips Page, Eddie Durham, Ben Webster, Buster Smith, Count Basie and Jimmy Rushing, and had largely established the Kansas City or Southwest style of orchestral jazz. This style was based on a four-beat rhythmic pattern that emphasized horizontal 'flow', on a flexible and texturally well-integrated rhythm section and on frequent use of instrumental riffs and blues chord sequences. The arrangements (by Durham and Eddie Barefield) were the most advanced of their time, except for Ellington's, offering highly virtuosic performances, often at breakneck tempos, which effectively blended solo and ensemble passages into organic compositions. These characteristics are well represented in a series of ten performances from the group's final recording session in 1932 for Victor, among them *Toby* and *Moten Swing*. On Moten's death his group was led briefly by Buster Moten (a brother or perhaps a nephew of Moten's). But in 1936 Basie formed a band which included several former members of Moten's orchestra,

that new Basie group turning eventually into an important force in big-band swing, and a formative influence on bop and other styles of modern jazz.

BIBLIOGRAPHY

F. Driggs: 'Kansas City and the South West', *Jazz: New Perspectives on the History of Jazz*, ed. N. Hentoff and A.J. McCarthy (New York, 1959/*R*), 189–230

G. Schuller: *Early Jazz: its Roots and Musical Development* (New York, 1968)

R. Russell: *Jazz Style in Kansas City and the Southwest* (Berkeley, 1971/*R*, 2/1973)

A. McCarthy: *Big Band Jazz* (New York, 1974)

C. Sheridan: *Count Basie: a Bio-discography* (Westport, CT, 1986)

GUNTHER SCHULLER
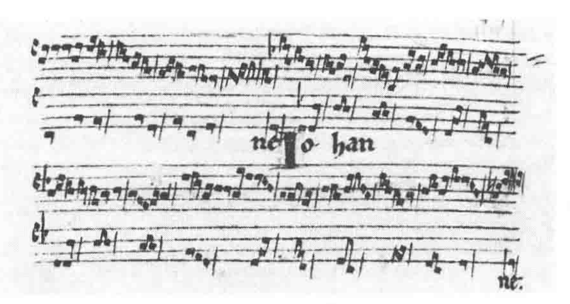
Motet. One of the most important forms of polyphonic music from about 1220 to 1750. No single set of characteristics serves to define it generally, except in particular historical or regional contexts. It originated as a liturgical trope but soon developed into the pre-eminent form of secular art music during the late Middle Ages. The medieval motet was a polyphonic composition in which the fundamental voice (tenor) was usually arranged in a pattern of reiterated rhythmic configurations, while the upper voice or voices (up to three), nearly always with different Latin or French texts, generally moved at a faster rate. In the first half of the 15th century the motet's liturgical ties were restored, and it continued to evolve by adapting a number of forms and styles borrowed in part from the chanson, tenor mass and, later, the madrigal. In the 16th century the motet achieved its classical synthesis in the context of the Franco-Flemish style of Josquin and his successors. Important vernacular subspecies developed later, particularly in England (*see* ANTHEM, §I) and Germany, but the motet has since been defined as a sacred polyphonic composition with Latin text, which may or may not have *colla voce* or independent instrumental accompaniment.

I. Middle Ages. II. Renaissance. III. Baroque. IV. After 1750.

I. Middle Ages

1. France, Ars Antiqua. 2. England, 13th and early 14th centuries. 3. France, Ars Nova. 4. The later English motet. 5. Italy.

1. FRANCE, ARS ANTIQUA. The history of the medieval motet is rooted in the organa of Leoninus's *Magnus liber*, specifically, in their discant sections, in their modernizations by Perotinus, and in the clausulas, which originated as detached discant sections and thereafter developed into a distinct genre of self-contained and independently shaped pieces of music based on Gregorian melismas (*see* DISCANT, §I, 2 and CLAUSULA). Consistent with the traditions of *prosa* and prosula, as well as the general medieval concept of the consanguinity of music and poetry, Parisian composers of the early 13th century experimented with the addition of newly written texts to the most progressive melismatic polyphony, including the caudas of conductus and the melismas of organum. The motet, ultimately the most successful of such experiments, came into being with the application of a poetic text to the duplum of a clausula. Perotinus and his textual collaborator, Philip the Chancellor, emerge as central figures in this development. (Figs.1–2 show the clausula *Johanne* and the motet derived from it by addition of the text 'Clamans in deserto' to the upper voice.) The resulting pieces, essentially 'troped discant passages' or 'troped clausulas', were called motelli (from Fr. *mot*: 'word'), a
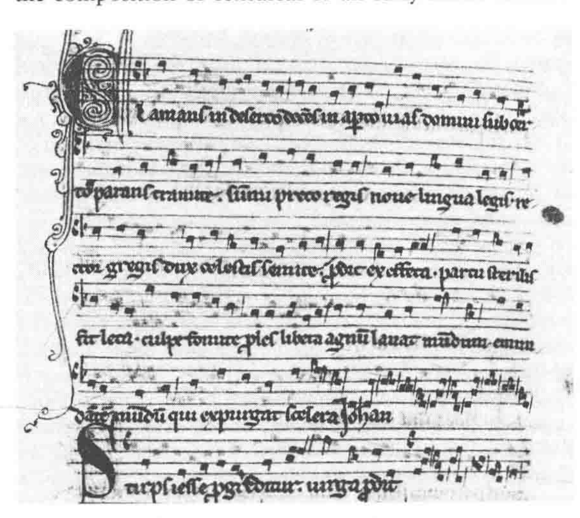


1. I-Fl Plut.29.1, f.164v: clausula 'Johanne' (from 'Alleluia, Inter natos'; Flotzinger no.Cl.2148)
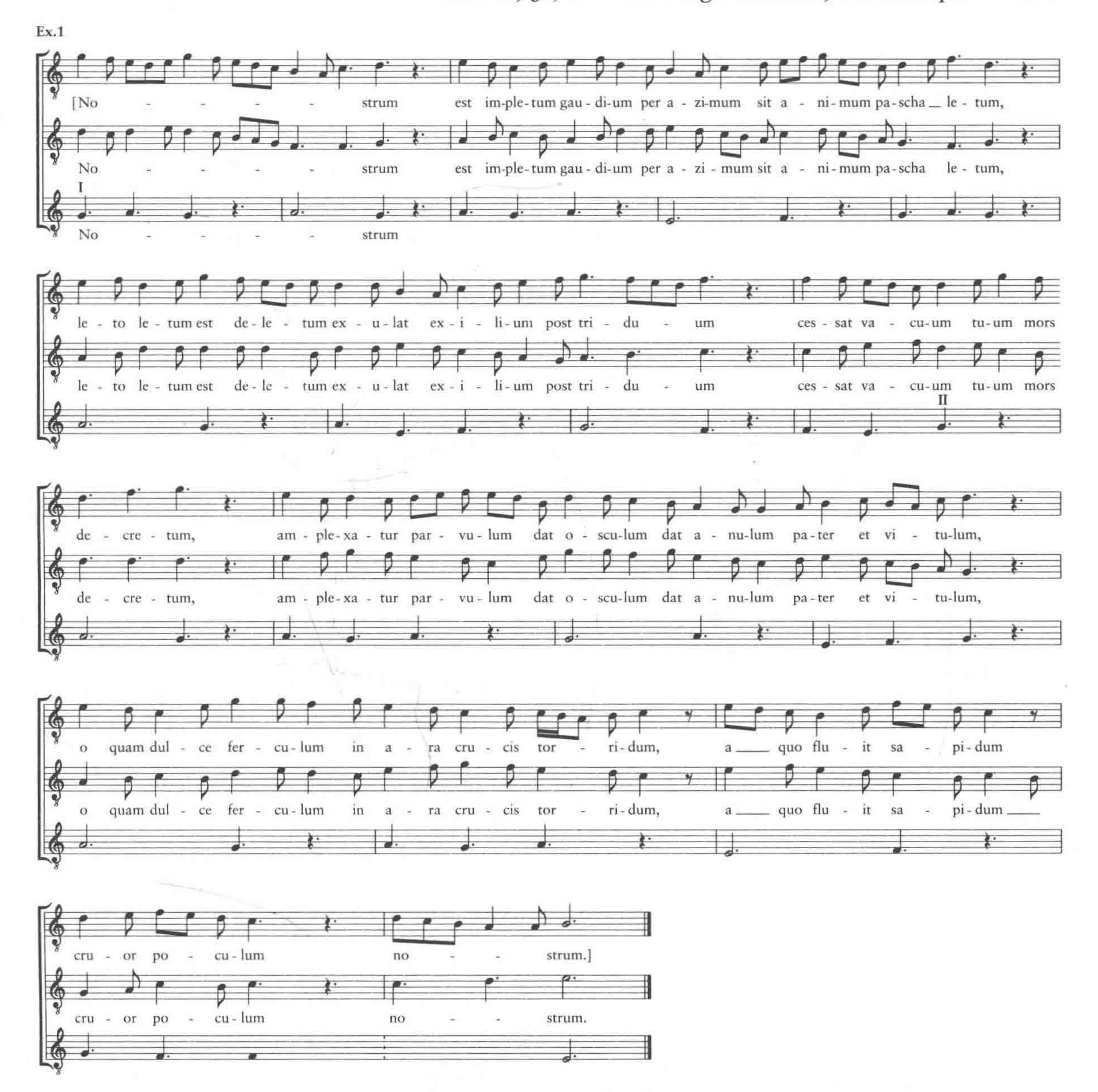
term that soon gave way to 'moteti'; the newly texted line could be called motetus as an alternative to duplum. Evidently the clausulas were a pivotal phenomenon; their use as substitutes for old-fashioned passages in pre-existing organa points to the past, but their adaptation as motets explains in large part their continued cultivation. A good many are not known as motets and were probably not equipped with a text; for several decades the genre had its own intrinsic interest for composers. Yet, on the whole, clausulas with patterned tenors doubtless came to be viewed as potential sources for motets.

Apart from the conductus motets (see below), almost all the motets in the earliest sources (*I-Fl* Plut.29.1, *D-W* Helmst.1099 (Heinemann catalogue 1206) [W$_2$], *Mbs* Mus.ms.4775, *E-Mn* 20486; *see* SOURCES, MS, §V, 1) are for tenor and duplum only, as are most clausulas. Motet composers initially had to abandon three- or four-voice writing as they came to grips with the problems posed by the genre. To make a motet out of a three-part clausula with overlapping phrases in duplum and triplum was at first simply inconceivable, and in such cases the triplum was therefore dropped.

For several decades the 13th century possessed no system of individual notational symbols with which to express rhythms in music *cum littera*, such as in the upper voice of a motet. The graphic fixation of durational values had originated in melismatic discant, and the conception of rhythm in polyphony was configurational (ligatures). Under these circumstances it seems difficult to imagine the composition or rehearsal of an early motet without



2. I-Fl Plut.29.1, f.409v: two-voice motet 'Clamans in deserto/ Johanne'



the aid of a melismatic model. The marginal indications of the beginnings of motetus texts for the clausulas in the St Victor manuscript (*F-Pn* lat.15139) may be cited in this connection. Moreover, the only time Johannes de Garlandia cited both words and music of a certain motetus part, he wrote the example in ligature notation *sine littera*. Thus the early motet repertory was paralleled by that of the clausula for practical (rhythmic and notational) reasons; it is likely that some of the later 'source' clausulas never had an independent prior existence, but represent new compositions in the motet genre that are being stored in a rhythmically intelligible manner. Given the processes of writing and rewriting that are the hallmark of the early motet, many clausulas in the vast Florence collection (*I-Fl* Plut.29.1) may stand there already as modified on account of their careers as pre-existent sources for motets.

Irregularity of verse structure is a standard feature of the 13th-century motet in France. Since text is being added to music, the primary measuring tool was the preconceived music with its varied rhythms and phrase layout, and the musical phraseology of most clausulas and motets in the Notre Dame tradition, while carefully planned, exhibits no regularity. The structure of ex.1, made up of phrases of four, eight and 12 beats (longs), could be summarized as follows: upper voices (8 + 12L) + 2(12 + 8L) + 3(4L), tenor 9(4 + 4L), if L stands for a long or its equivalent. Since the versification of the poetry added here has to accord with the musical phrases and rhythmic figures of the preconceived clausula (or discant section), it cannot be regular. Instances of patterned phrase lengths and declamatory rhythms that could support versification – even strophic poetry – are very few.

Poetry also affected the music. A decisive result of the adaptation of text to clausulas concerns the weight and articulation of the notes. Comparison of any motet with

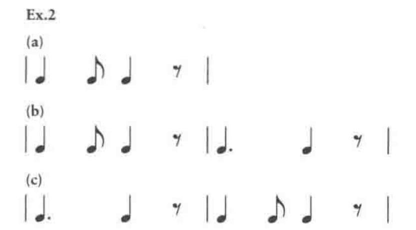
the ligature notation of the melismatic original shows how the propulsive flow of the melismatic phrases is profoundly affected by the declamatory individualization of each note. The words often convert the iambic (upbeat–downbeat) implications of the binary ligatures into truly trochaic rhythms (strong beat–weak beat).

Ex.1 demonstrates another, perhaps Perotinian, innovation. Rather than being sung only once, the Gregorian melisma is repeated (see I and II in ex.1), causing a rhythmic redistribution of its pitch content in the second statement. The purpose of this device is obviously a more expansively shaped superstructure. Tenor repetition, often involving more than two statements as well as rhythmic redistributions, soon developed into a favourite compositional procedure. Another device that began to appear is the application of two different tenor patterns to two successive statements of one plainchant melisma. Melodic facture, and the sound and syntax of text, may be responsive to these changes in tenor structure.

The major exception to the rule that the Ars Antiqua motet was a two-voice genre in the first half of the century is shown in ex.1. With the added trope-like text for the upper voices, this three-voice passage, separated from the Perotinian organum triplum *Alleluia, Pascha nostrum*, is a motet; without it, it would be a clausula. Here the duplum and triplum have parallel phrasing and can therefore deliver the single added text simultaneously, like two voices of a polyphonic conductus. Such monotextual motets (for three voices) are therefore commonly referred to as conductus motets in modern commentaries. In a good number of two-voice clausulas, composers had begun to free the duplum phrases from their dependence on the tenor; some of them overlap the tenor patterns. Extending this potential complexity of phrase structure into clausulas for more than two voices was an adventurous challenge. But the device of staggered phrases also wreaks havoc with the procedure of turning three-voice clausulas into conductus motets. Since any attempt at such a conversion would necessarily entail more or less extensive adjustments in the music, it is understandable that only very few such pieces were made into conductus motets. More usually, a triplum was added to a clausula; indeed, in the case of many a conductus motet appearing in more than one source, the various versions of the tenor and duplum agree, since they are generally based on a two-part clausula, while those of the subsequently added triplum usually vary.
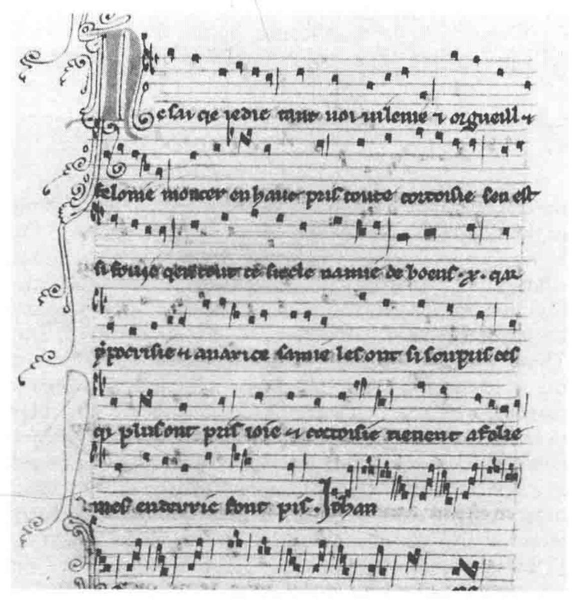
Conductus motets show up the fundamental cleavage between conductus and motet. In the former, the regularly versified, strophic text governs the tenor and all superimposed voices, binding the parts together. A polyphonic conductus is a setting of poetry, in which the chief function of music is rather comparable to manuscript illumination; the upper voices decorate the tune, which jointly with them decorates the text. The Ars Antiqua motet lacks the unifying bond of one text for all voices; it is not pre-existing poetry set to music. Both textually and musically tenor and duplum are two distinct entities. From the beginning of its existence the motet aimed for individualization of its voices, and the conductus motet therefore remained a transitional phenomenon.

The three most important developments affecting the motet in the first two decades of the 13th century were the loosening of tenor rhythms, the formulation of the system of rhythmic modes and the introduction of the vernacular. The earliest tenor patterns containing breves seem like diminutions of their predecessors (ex.2). But

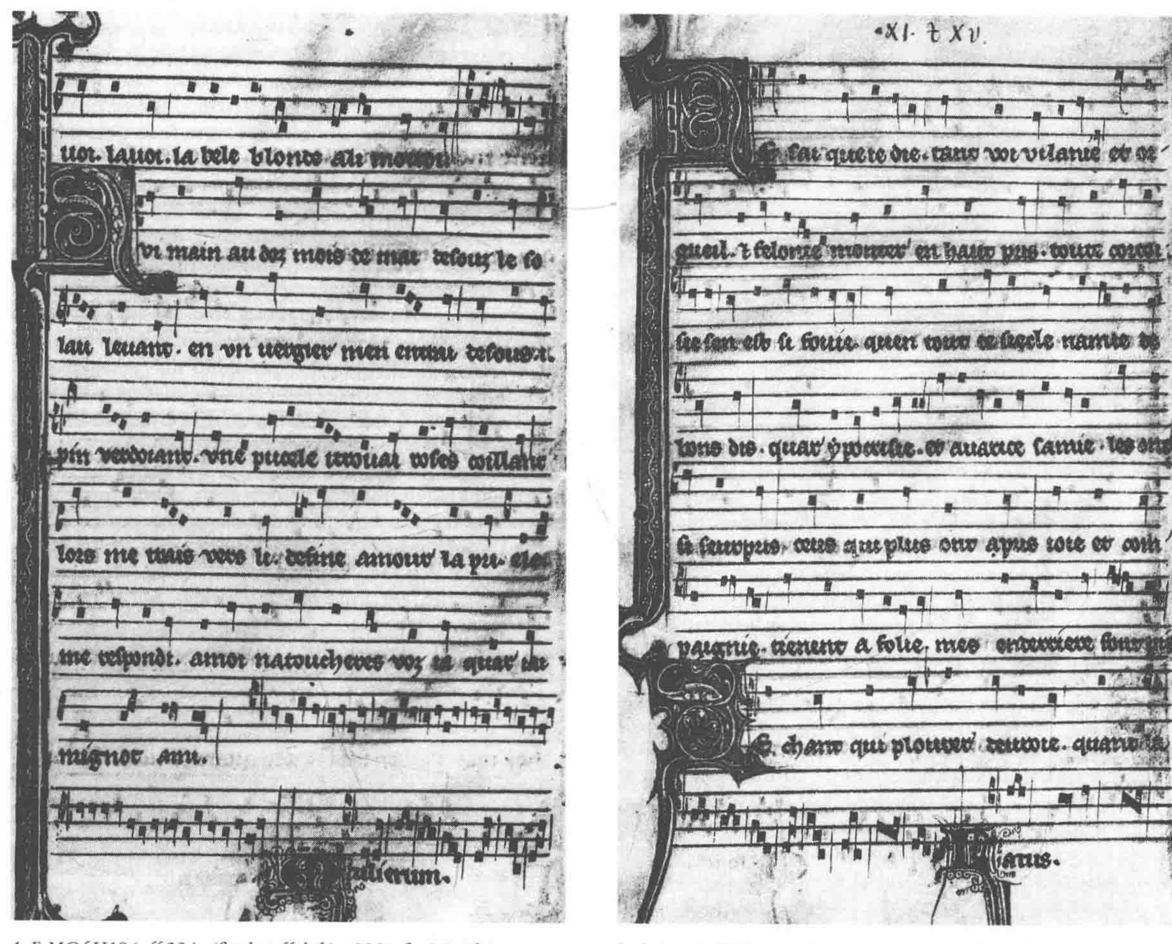


soon composers took to writing clausulas and motets with lively and increasingly varied tenor patterns, including the new rhythms codified in the system of rhythmic modes. While these rhythmic innovations might still be ascribed to Perotinus, the introduction of the vernacular into motet polyphony was a step he evidently did not cultivate. Just as polyphonic *musica mensurata* had for the first time furnished a reliable musical yardstick with which to measure Latin poetry, the musical setting of French poems was now also drawn into its orbit. The intrusion of French poetry into cantus firmus polyphony must have occurred very soon after the development of the modal system. The appearance of the French language and of the rhythms of the 2nd mode seem to have been corollary phenomena, for the 'iambic' mode is more commonly associated with French than with Latin texts. (Figs.3–4 show the motet of fig.2 with substitution of the vernacular text 'Ne sai que ie die' in the upper voice.)

French motets rapidly became more prominent than those with Latin poetry, and few of the French texts maintained an obvious trope-like relationship with the cantus firmus. But even a good many poems in the Latin motets either retain only a topical connection with the text of the cantus firmus, while giving up the assonances characteristic of troped organa and troped clausulas, or else depart altogether from the tenor's words and their connotations. Other motets, Latin as well as French, continued to cultivate assonance with the tenor label, but



3. D-W Helmst.1099 (Heinemann catalogue 1206) [W$_2$], f.219v: French contrafactum, 'Ne sai que ie die/Johanne', of fig.2
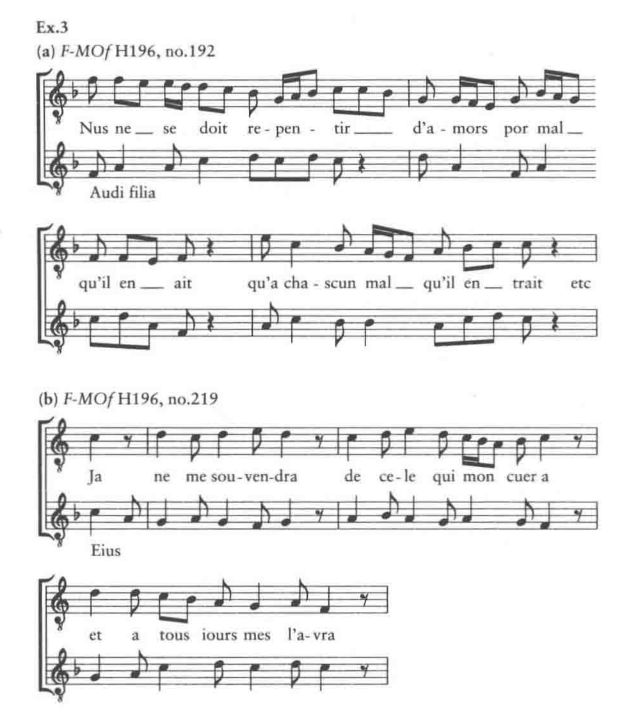


4. *F-MOf H196, ff.234v (final staff, left) – 235r: fig.3 (with tenor erroneously designated 'Mulierum') in a more advanced notation*

rather than reflecting liturgical necessity the device now betokened poetic ingenuity and delight in punning (e.g. *Maniere esgarder/Manere*). Latin motets predominantly concern the Virgin Mary. Less common topics that crop up more and more rarely deal with liturgical occasions in the Temporale or Sanctorale or with moral exhortation. Most French motet poems deal with love – courtly, urban or pastoral. A few other texts reflect the convivial life in the city (i.e. Paris); the rest are either Marian or hortatory.

The earliest motets, such as *Nostrum* (ex.1), were still closely related to the genre of troped organa and may have been used within their appropriate organa, but there is no question that, on gaining musical independence, clausula and motet (Latin as well as French) soon shed their umbilical connection with church and liturgy. Liturgical ordering of motets, still observed in the first of the two motet fascicles in *I-Fl* Plut.29.1 and in *D-Mbs* Mus.ms.4775, is given up in the second motet fascicle of *I-Fl* Plut.29.1 and is replaced by alphabetical arrangement in *D-W* Helmst.1099 (Heinemann catalogue 1206) [W_2]. Evidently, motets became mostly pieces of clerical and aristocratic chamber music, whose patterned Gregorian tenors are likely to have been performed instrumentally.

The enormous vogue for French motets for two voices – often, like many later French double motets, incorporating refrains from song literature (see below) – seems to have been in full swing by about 1230 and continued for most of the century. They bespeak the far-reaching secularization of the genre. Their tenors do not favour the traditional slow, steady patterns, but tend to approximate to the rhythmic quality of the motetus. No other type of motet shows a comparable decline in the old-fashioned tenors without breves; in fact, it seems as though for much of the century the French motet was frequently on the point of transforming itself into another genre, the polyphonic song (ex.3*a–b*).

Since a motet could be viewed as a song accompanied by a tenor (often exhibiting patterns of a liveliness commensurate with the motetus), it was only one step further to treat the motetus as an unaccompanied song. There are numerous cases of motets appearing in certain sources without tenors or with tenors notated in so corrupt and useless a manner as to indicate complete lack of comprehension and sympathy on the part of the scribe. Presumably the motetus parts in these sources were then performed freely, like trouvère songs. These developments often caused a corrosion of the integrity of the cantus firmus in the process of composition; changes in structure and pitch content in deference to the upper voice are by no means uncommon. Particularly striking are motetus parts that quote chanson refrains, including the *motets entés*, in which new text and music are added or 'grafted' between parts of one refrain (a principal source is *F-Pn* fr.845) and motets with upper voices shaped like rondeaux (principal sources are the Artesian chansonniers *F-Pn* fr.12615 and fr.844); the tenors are necessarily often
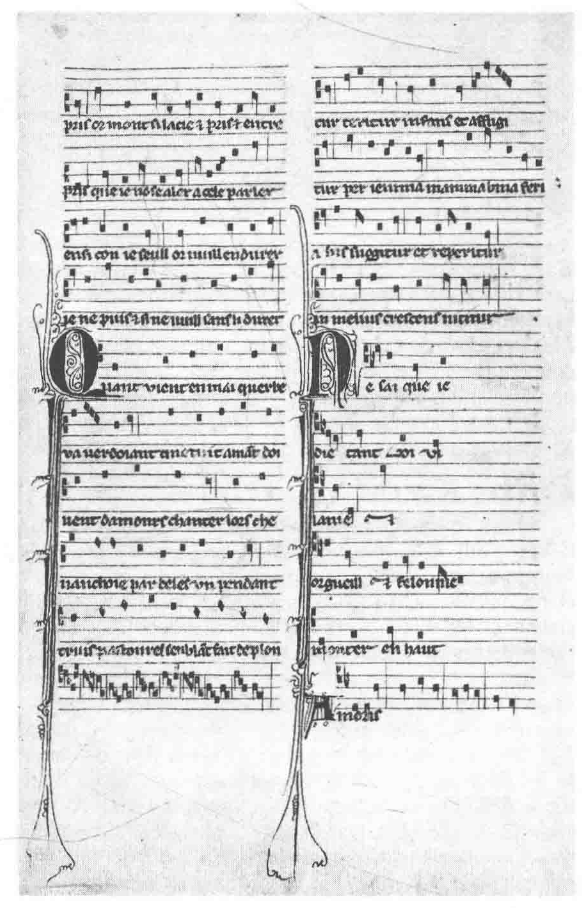


unpatterned or irregularly shaped, and in the cases of rondeau motets they are bent to fit the form of the motetus with its reiterations and recurrences of phrases.

In the second half of the 13th century the pre-eminent innovations in the Ars Antiqua motet were the attention paid to three-voice writing and to what might be described as the joining of diverse entities – whether texts or musical-textual refrains – in the upper parts. The triplum receives definition as soon as it is animated by a text of its own with independent rhyme scheme and versification. The 'double motet' that results, that is, a motet with two different texts for duplum and triplum, is a rigorously logical concept of marvellous daring. (Not until the operatic ensemble of Mozart's time did polytextuality again appear as a compositional principle.) In this textual polyphony, composers seized the opportunity for phonetic and semantic interplay between voices, an intertextual dialogue that might even draw in the tenor, and that could also involve, in the French double motet, a wide range of complex processes of refrain invention and citation including the reconciliation of pre-existing refrain melodies to a cantus firmus structure.

Although the Latin double motet was cultivated on the Continent in the second half of the century (and will be addressed below), by far the predominant type of motet numerically, and the type that occasioned a break with the tradition and repertory of the Notre Dame tradition, was the French double motet. Its main sources, all from Paris or its environs, are *F-Pn* n.a.fr.13521 ('La Clayette'), *F-MOf* H196, and *D-BAs* Lit.115. (Fig.5 shows a French double motet which derives from that of figs.3–4 by addition of a triplum with the text 'Quant vient en mai'.) French double motets here outnumber Latin double motets by a ratio of about four to one. Two distinctive yet marginal developments in Parisian sources are considerably fewer in number than either of the foregoing. One, the bilingual ('macaronic') double motet, demonstrates the occasional practice of combining a French triplum (contrafactum or original) with a Latin motetus, thereby adding another element to the individualization of the upper voices (principal sources: *F-MOf*, fasc.3, and La Clayette). Another development destined to remain largely unsuccessful was the attempt to revive four-part writing by combining three separately texted voices over a tenor. In most of these 'triple motets' the quadruplum was added to a pre-existing double motet, generally with dubious contrapuntal success and sometimes, as in the case of some double motets, without any regard for topical correlation of the poems.

It is in the French double motet that the next phases in the evolution of the genre occurred. First and foremost, the very rhythm that had engendered the modal system proved to be its undoing, since it was the long in the 2nd mode that had a marked tendency towards subdivision. Moreover, 6th-mode tripla, some of which halved several of the breves not only melismatically but even syllabically, became quite common. The increasing subdivision of the brevis and the consequent lengthening of long and brevis caused some motets originally composed in relatively slow modes (e.g. 3rd and 5th; ex.4*a*) to be converted to faster rhythms (e.g. 6th and 2nd; ex.4*b*). But in effect the frequent association of a 2nd-mode motetus, with more than half its longs dissolved into ornaments, and a 6th-mode triplum reduced modality to little more than a



5. D-BAs Lit.115, f.44v: double motet 'Quant vient en mai/Ne sai que ie die/Johanne' (but with tenor, of which only the opening is shown, erroneously designated 'Amoris') in Aristotelian notation (left-hand column staves 5–9, and right-hand column)

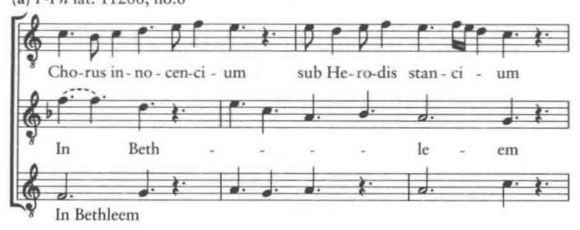
residual code that hardly reflected the musical actuality (ex.5). In fact, this deceleration of long and brevis helped to condition musical hearing to such an extent as to affect the performance of organa, since both Franco of Cologne and Anonymus 4 recommended that in organal passages the tenor adjust itself to dissonances by resting or subtly detouring to a more consonant note.

The dissolution of the modal system, which was a result of the proliferation of shorter note values and of the increasing, at times nearly prose-like, prolixity of the French texts of the tripla, produced the notational reforms codified by Franco of Cologne. The notational individualization of rhythmic values further undermined modal rhythm. Mingling of rhythms appropriate to the 'inconsistent' 1st and 2nd modes, which formerly occurred only in some cases of refrain citation, now became possible. Franco's codifications preserved the ternary organization of rhythm, however; though not unknown, motets with duple rhythm (i.e. binary subdivision of the long) were still exceedingly rare.

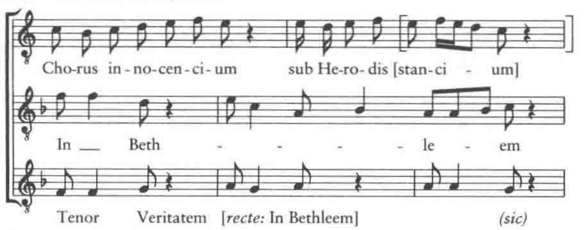
It was at this time (the second half of the 13th century) that the Notre Dame tradition ceased to be both model and leader in music. With the advent of the new notational system, clausulas were no longer necessary and ceased to be written, except for the textless clausula hockets that appear in small numbers in motet sources (*see* HOCKET). Chants other than the traditional Gregorian melismas began to appear as motet tenors. Fewer and fewer concordances of contrafacta of Notre Dame compositions are found. The enormous international dissemination of Notre Dame motets (Spain, England, Italy, Germany) and their endless adaptations (new texts, new tripla, etc.) not only betokens their popularity in educated circles but also reveals them as a kind of ready-made proving-ground for the study and practice of motet techniques. Figs.1–5 show the development of a two-voice clausula into a two-voice Latin motet, a two-voice French motet in earlier and later notational forms, and a French double motet. Towards the end of the 13th century this communal aspect of art music gave way to a situation where individual compositions were no longer subject to remodelling; each composition was a finished product.

Ex.4
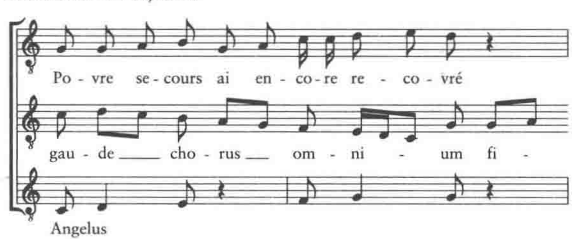
(a) *F-Pn* lat. 11266, no.6
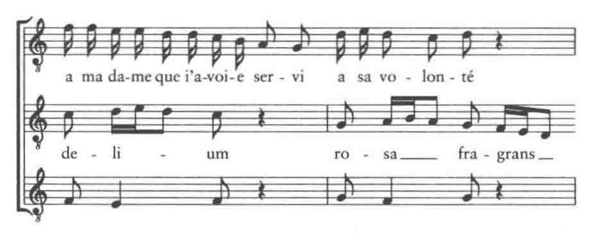


(b) *D-Mbs* Clm. 14523, f. 154*r*



Ex.5 *D-BAs* lit. 115, no.36





In the Franconian motet style – a generic stylistic term, since Franco's authorship is not established for any specific composition – the natural, more or less foursquare and dance-like swing of the modal phrases gave way to a more complicated phrase structure, whose relatively complex rhythms (in patterns of up to nine syllabic semibreves per ternary long) are defined by the underlying inescapable regularity of the neutral beats of the breves. A modal phrase in a composition of the Notre Dame tradition is generally a rhythmically homogeneous, indivisible whole, but a phrase in a Franconian motet contains a chain of any number of perfections, the number being determined by the composer. A new way of measuring time by mechanical units impinged on organic time as experienced. Significantly, the appearance of this new style coincided with the invention of the mechanical clock, which from the later 13th century gradually displaced the older clock types (operating with water or sand) and the sundial.

One of the trends that developed in late 13th-century double motets was the so-called Petronian motet style – motets by or exhibiting the characteristic compositional technique of Petrus de Cruce (sources: *F-MOf* H196 and *I-Tr* Vari 42). Here a lengthy French text for the triplum is declaimed in rapid values including as many as four to seven syllabic semibreves per brevis, while a lower and slower motetus presents its considerably shorter text in long–brevis rhythms and the tenor moves in simple modal patterns or unpatterned longs. A second type shares with the Petronian motet its cultivation of French poetry and, as is already prominently represented among the motets for two voices, its tendency towards accompanied-song texture. In contrast to the Petronian style, however, the tenor of this type is lively, at times to the point where its patterns are no longer modal but approximate to the rhythms of the upper voices. Some cantus firmi are so closely adapted to the design of the motetus as to include semibreves or hocket passages (e.g. *F-MOf* H196, no.294). Furthermore, the dissolution of the modal system enabled composers to introduce secular cantus firmi (refrain songs, dance-tunes, street cries), invariably retaining their original rhythms and shapes.
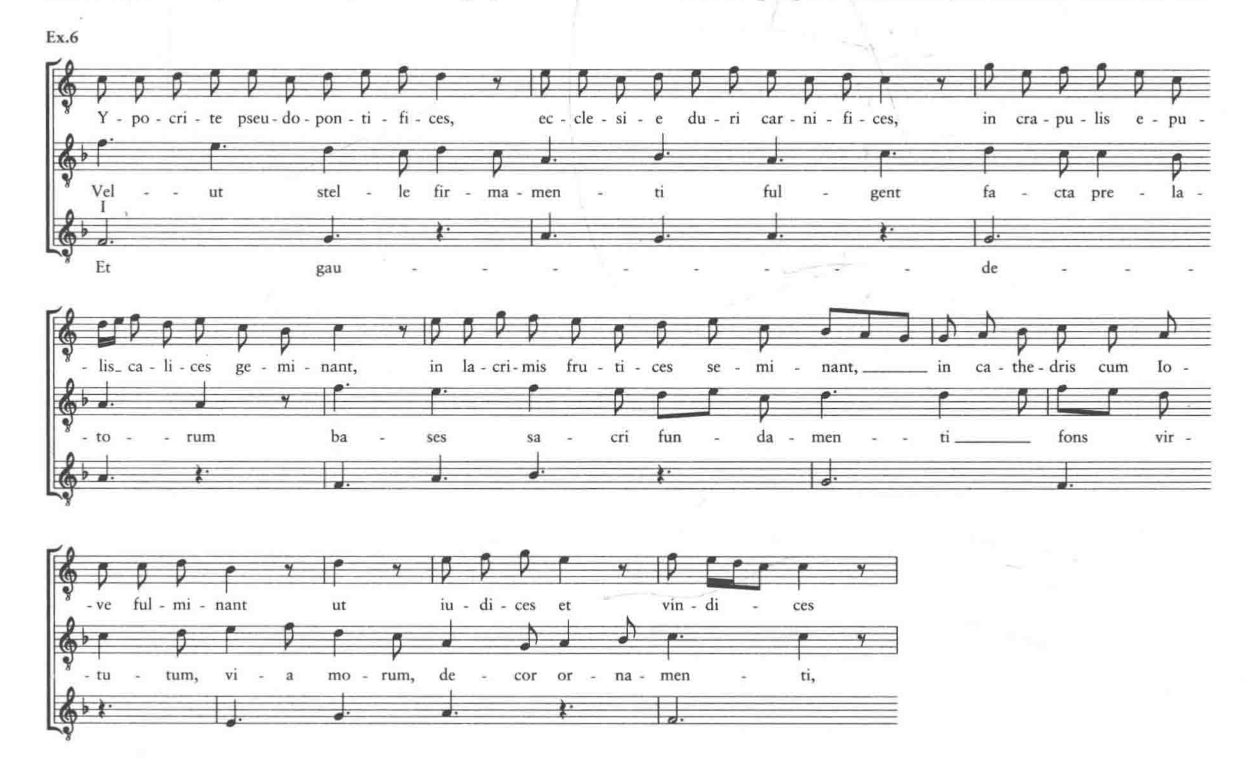
As a more or less distinct type the Latin double motet evidently branched off from the Perotinian conductus motet at about the same time as the French double motet

emerged, but its tradition is relatively separate. Of the 69 Latin motets in *I-Fl* Plut.29.1, the earliest major source to transmit such compositions, only three are double motets. It is all the more astonishing that one of these (875), in combining three voices whose differentiation extends not only to the texts but also to the music, already fully realizes the potential of the genre (ex.6). The poem of the duplum praises the deeds of dedicated clerics, while the triplum castigates 'hypocritical pseudo-bishops, the vile slayers of the church'. The tenor, which in this rhythmic guise originated in a two-part clausula, proceeds in longs and double longs, the duplum in longs and breves, and the newly added triplum almost exclusively in breves. Moreover, the voices, like those of most other medieval double motets, are differentiated in their phrase structure. Almost all the phrases of the duplum are four or six beats long, while the phrase structure of the lively triplum is more varied; its first half is ordered as follows: 2(4L) + 5L + 2(4L) + 1L + 2(2L) + 6L + 4L + 3L + 6L + 5(5L). It is possible to view this arrangement as consisting of three sections (22, 23 and 25 beats), with the phrases proceeding mainly in fours, sixes and fives respectively.

Generally, motets of this type exhibit a continuing affinity with the conductus. Their texts retain a traditional trope relationship to the cantus firmus and are therefore topically affiliated to each other. In fact, several examples betray an attitude that bypasses the clausula and recalls the troped organum, since they elaborate Gregorian melodies which usually do not belong to the specialized clausula repertory. A further frequent characteristic is perspicuity of form, often delineated by partial isomelic or, more rarely, isorhythmic correspondences and, in a number of cases, by melismatic caudas. The simpler compositions exhibit uncomplicated phrase designs, with the upper voices either declaiming their related texts homorhythmically or mutually alternating syllabic and melismatic passages. Many exhibit a fine concern for elegant phrase structure, often supported by unusual cantus firmi that were evidently selected for their conciseness or their patently repetitive design. For example, *F-MOf* H196, no.49, imaginatively articulates its overall length of 60 longs as follows: triplum 5(8L) + 4L + 2(8L), motetus 6(7L) + 2(9L), tenor 10(2 + 4L).

It is the epoch-making achievement of Perotinus and his generation to have added to the traditional numerical order of music, as embodied in the consonant intervals, the numerically founded arrangement of durational values, as embodied in rhythm and the coordination of phrases. A well-made 13th-century motet, then, is a concise tonal, temporal and poetic form, whose superstructure, erected on the staked-out notes of the cantus firmus, is designed proportionately to unfold, demonstrate and articulate the fundamental numerical theme given by the tenor. The motet is a polyphony of notes, of texts and of interrelated numbers governing rhythms and phrase structure. Such structures are not accompanied songs or duets that 'express' their texts. The role of poetry in a medieval motet is best defined by analogy with the stained-glass windows in a Gothic church. The poetic images in the upper voices relate to the music in the same way as do the historiated windows to the structure of which they are components. The music does not accompany, elucidate or intensify; rather, the poetry illuminates and coordinately reflects the structure of the music, while unfolding its own system of meaning.

In the consonant flow of its voices, regulated by good melodic design and proper counterpoint, and in the measured disposition of its elements and structural members, the 13th-century motet is an aural manifestation of numerical 'musical' proportions. Just as architecture was regarded in the Middle Ages as a visual demonstration of musical proportions, music (i.e. measured discant) was



by the end of the 13th century described (by Johannes de Grocheio) in architectural terms: 'The tenor, however, is that part upon which all others are founded, just as the parts of a house or building are erected upon its fundament. It is their yardstick and gives them quantity'.

Visual evidence of this view of the motet may be seen in the way its voice parts were written in manuscripts after the mid-13th century: triplum either on the left half of a page or on the verso of a folio; duplum on the right half of a page or on the recto facing the triplum; tenor under both voices on the bottom of the page, with the appropriate Gregorian word or words placed like a label below its initial notes. In the earliest manuscripts the voices are notated successively, often continuing from the recto of a folio to its verso. Thus, motets at first could not be performed from the book. Evidently the advances of the Franconian era account for the new arrangement, since the rhythmically unambiguous Franconian notation of music *cum littera* (chiefly the motet) made sight-reading possible. The growth of this skill, for which some evidence begins to crop up in the early 14th century, may therefore be said to be due to the development of the motet in the preceding decades.

2. England, 13th and early 14th centuries. The geographic region witnessing the most rapid evolution of polyphonic *musica mensurata* in 13th-century Europe encompassed not only northern France but also England. During this epoch, the English differentiation from French practice in regard to rhythm, melody, harmony, counterpoint, texture, notation and genre can begin to be clearly documented. There is no surviving integral *liber motetorum* from England to compare with the monumental French sources of the era (preserving most of a corpus that numbers about 500 continental works), but a large number of manuscript fragments allow a corpus of English material to be assembled. Music is extant for over 100 motets, most of which are significantly incomplete (the principal edition is PMFC, xiv). Surviving foliations and paginations (and, in *GB-Lbl* Harl.978, an index or table of contents to a now lost book that itemizes 81 motets by textual incipit and musical style) indicate that some English sources were books originally comparable in size to the largest extant continental codices.

Out of the creative ferment of early 13th-century experimentation with the textual troping of melismatic polyphony in clausula, organum and conductus, English composers pursued a different mix of possibilities from those of their French counterparts. Central to the insular motet tradition were the Latin motet, the monotextual Latin conductus motet and the Latin double motet, about half built over a plainchant tenor and half built over a *pes* (*see* Pes (i)), as described below. All were sacred; there was no intrusion by secular, vernacular lyrics as on the Continent. Concerning organum, the English did not actively cultivate written composition in sustained-note style and were not attracted to the texting of its melismatic voices. They favoured instead the polyphonic enrichment of whole chants in a note-against-note (discant) style; these works were usually notated in score. Such chant settings were then subject to textual troping of the upper voice(s), creating the amply represented genre of troped chant settings; these works, with their more individualized added voices, were notated in parts like motets. Troped chant settings are in practice often virtually indistinguishable from the Latin motet and circulated among them.

Another development can be tied to the conductus, a genre for which there is also a distinctive English tradition. Here one finds vigorous cultivation of the constructivist techniques of Rondellus and Voice-exchange, originally in melismatic conductus caudas but also with simultaneous texting of all voices (conductus-fashion), or – most strikingly – with a single text sung by the leading melodic voice, a role tossed back and forth among the parts. Texted rondellus and voice-exchange sections became a hallmark of the large-scale troped chant settings of alleluias written in parts. Further, texted compositions based on rondellus and voice-exchange exist independently, and in this fashion some later examples are written in parts like a motet rather than in score like a conductus. Blurring the generic boundaries between conductus and motet are works such as the rondellus *Fulget celestis curie* (PMFC, xiv, no.42), written in parts, which has the simultaneous declamation of two different texts, and the works *Patris superni/Pia pacis* and *Orbis pium/O bipertum* (PMFC, xiv, nos.38 and 39), written in parts, which combine melismatic caudas and sections functioning like conductus motets (two voices declaiming the same text, usually in homorhythm, over an independently texted, apparently freely composed tenor) with passages of voice-exchange and rondellus, respectively. Generic boundaries are fully crossed in the insular conversion of a motet into a conductus written in score; the process can be demonstrated in two motets with continental concordances, *Mellis stilla* and *Ave gloriosa* (PMFC, xiv, nos.App.22 and 23*a*), and in an example with a fully insular history, *Virgo decora* (PMFC, xvii, no.15*a*/*b*).

Latin motets in England do not themselves constitute a homogeneous genre in respect to compositional procedure; only about half the extant 13th-century examples are based on a cantus firmus, while the rest are based on a *pes*, a voice of tenor function – either freely composed or drawing on melodies from the popular sphere – that often employs ostinatos. (Sometimes such a *pes* was a well-known tune, such as a snatch of a popular song, a refrain or a dance phrase; see ex.7.) Shared features of

Ex.7 Pes of *GB-Ob* no.10



both types include a propensity for four-voice writing (more often adding a second supporting voice sharing tenor function than a texted quadruplum), isomelic repetition and variation in the upper voices upon repetition of tenor material, and a regularity of phrase length coupled to rhythmically patterned declamation that makes possible the creation of regularly versified texts (in some instances, supporting the composition of motets as settings of pre-existing Latin poems). A significant number of both types are bipartite, and several exploit the principle of sectional acceleration. For instance, the fragmentary *pes* motet with duplum *O regina glorie* (*GB-Ob* 20, no.36), an astonishingly sophisticated specimen probably dating from the late 13th century, consists of two sections, whose respective phrase ingredients relate as 4:3. The tenor's irregular rhythms in the second section (color II) prove that the proportionality of the composition is governed by the upper voices. One striking fragment of a cantus firmus motet of similar age, *Spirans odor/Kyrie* (*GB-Lwa* 33327, no.1), is tripartite with sectional lengths in the ratio 17:9:6.

The English tenor motet repertory has some continental concordances and, in turn, it also circulated to at least a limited degree abroad, while being further tied to the tradition of the continental Latin double motet of the second half of the century by sacred subject matter, and shared texts and tenors. That continental motet techniques did not rise to a more dominant position in England seems due in some measure to the English partiality to tonally unified compositions. In France the matter of tonal unity was relatively unimportant, as is attested by the practice of writing clausulas and motets; many of the chant melismas on which they are based are not tonal units. Even many of the freely composed continental pieces of the 13th and 14th centuries lack an unequivocal tonal centre. Moreover, the English motet explores homogeneity of textural and rhythmic activity, paralleled by an equivalence of texts conjoined in length, versification and subject matter, while the continental motet characteristically forges unity out of antinomic components. And although there are a few examples of French double motets imported into England, their texts rewritten in Anglo-Norman, English composers and audiences seem to have been generally indifferent or hostile to secular subjects and the use of the vernacular.

Pes motets are of two basic kinds. In some the *pes* consists of a chain of melodic elements repeated in pairs (usually three to six), whose double-versicle structure supports voice-exchange; these are the freely composed voice-exchange motets mentioned above whose genesis is ultimately traceable to the conductus. The exchange structure allows for a variety of textings: in two upper parts a single text may be sung alternately, two texts may unfold alternately, or two texts may be sung simultaneously. In the other kind of *pes* motet, the *pes* consists of only one melodic element, stated more than twice and thus producing a melodic ostinato or ground (there are instances of nine, 11 or even 13 statements), over which from one to three upper voices unfold without systematic voice-exchange. The *pes* itself may consist of one or two lower voices. In one extraordinary instance, *Campanis cum cymbalis/Honoremus dominam* (PMFC, xiv, no.59), a two-voice *pes* repetitively imitates the tolling of bells. Many ostinato *pes* motets exhibit sophisticated phrase structures of admirable elegance, for example *Te domine laudat/Te dominum clamat* (PMFC, xiv, no.47; for facsimile *see* WORCESTER POLYPHONY), whose *pes* consists of five statements, the last incomplete: triplum [2(8L) + 2(10 + 8L) + 8L] + [10L + 2(8 + 10L) + 14L] + 10L + 8L, duplum [(2 + 8L) + 2(10 + 8L) + 14L] + [2(8L) + 2(10 + 8L) + 8L] + 8L + 10L, *pes* 4[(6L)] + 3(6L). Each upper voice therefore consists of 16 phrases (one double phrase (14L) and 14 single phrases, where the ten-beat phrases are actually eight-beat phrases extended by short melismas), which accommodate the 16 lines (eight couplets) of their respective poems. Generic boundaries between *pes* motet andROTA are blurred by the well-known Summer Canon (*see*SUMMER IS ICUMEN IN), in which a round canon at the unison unfolds, motet-like, over a two-voice *pes*.

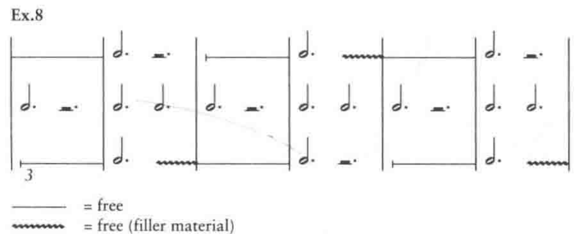
From the first few decades after 1300 a later corpus of English motets can be identified that is roughly contemporaneous with continental motets of the very late Ars Antiqua and early Ars Nova. (Again there are about 100 pieces extant, mainly Latin double motets and mostly fragmentary; the principal edition is PMFC, xv.) This repertory is defined by the contents of some major sources (*see* SOURCES, MS, §VI); by turning from 13th-century English mensural notations to Franconian, Petronian and new insular notational practices; by a general increase in length; by the expansion of the typical contrapuntal two-voice framework beyond one octave (with corresponding increases in overall range and the frequency of four-voice writing, and changes in the grammar of harmony); by the increasing use of secular songs in French and English as cantus firmi for tenor motets; and by new formal possibilities. These motets extend the developments of their insular antecedents into a much richer variety of formal archetypes than is found on the Continent. The profusion of approaches to design can be ordered into two not entirely exclusive categories: isomelic motets and periodic motets.

In isomelic motets, musical repetitions in the tenor engender musical repetition in the upper voices; the category includes such types as motets with strict and varied voice-exchange, motets with strophic repetition and variation, and motets with polyphonic refrains. Isomelic motets are markedly sectional, with clearly articulated boundaries and prominent strophic features. Such motets exploit the principle of sectional variation in so consistent a manner as to suggest the designation 'variation motets'. They are successors to the ostinato and double-versicle *pes* motets, but while some pieces continue to be freely composed, a major innovation is the adaptation of cantus firmi (both plainchant and secular melodies) to support their designs. In some cases the cantus firmus is readily adaptable, while in others it is rather abstractly divided and alternated with free counterpoint in order to fulfil a structural goal; in the latter case voice-exchange gives the impression of a traditional device that has become extrinsic. A further result of the association of voice-exchange in the upper voices with a cantus firmus is that the quality of regular harmonic alternation, especially of a varied harmonic ostinato (*pes* harmony), so characteristic of the 13th-century compositions, is absent from many of these later works. Most isomelic motets set regularly versified (frequently strophic) Latin poetry, either a single text or two that are equivalent in length and versification.

Illustrative of one well-defined isomelic type are the surviving materials for the five-section voice-exchange motet with coda and related works: six are extant (three cantus firmus and three free), to which may be added two works that are closely related but in four and six sections; one motet exhibiting varied rather than strict voice-exchange whose five sections are enclosed by a prelude and coda, and articulated by hocket interludes; and one refrain motet in which a varied ostinato *pes* supports five melodic periods, each closed by a repeated strain. The largest five-section exchange motet, *Rota versatilis*, is a fragment complete in length (it has no coda) but lacking full counterpoint (see Bent, 1981). In this extraordinarily expansive and complex motet, the sections are carefully constructed as a particular embodiment of the fundamental numerical proportions 12:8:4:9:6. Notational and general palaeographic evidence indicates that the work cannot have been composed any later than the second decade of the 14th century; a 15th-century index lists a now lost treatise on its composition, *Modus componendi rotam versatilem*.

Periodic motets are all cantus firmus motets. In them there is a through-composed, indivisible structure between voices of interlocking phrases whose periods (i.e. lengths) are rationally controlled. These motets may be designated as mixed when overlapping phrases differ in their recurring length and isoperiodic when the periods of voices are the same; motets of mixed periodicity are generally older and shorter than those which are isoperiodic. As a rule, recurrent patterns of declamation, coupled to regular phrase lengths, support regularly versified poetry – two Latin texts parallel in length, versification and subject. Two principal types of isoperiodic motet emerge, one with declamation on long and brevis, the other with declamation on brevis and semibrevis. A paradigmatic example of the former is *Petrum cephas-/Petrus Pastor/Petre amas me* (PMFC, xv, no.18), in which three of the four voices are arranged as follows: triplum 12(9L), duplum 7L + 10(9L) + 11L, tenor 10L + 10(9L) + 8L. (The *quartus cantus* is free.) Those with faster declamation are mainly of a type that can be described as 'duet motet with *medius cantus*'. These are all three-voice works in which the chant is a middle voice by range around which the two outer parts form a duet; whenever the tenor rests, the duetting voices engage in an isorhythmically patterned rapid parlando, often in parallel 6ths. One such motet is *Zelo tui langueo/Reor nescia* (PMFC, xv, no.14; see also Page, 1997). Its tenor has phrases of three longs and one long rest, while the surrounding two voices are made up of eight-long phrases offset from each other by four longs, arranged so as to produce a regular catenary arrangement of rests. Each phrase consists of two parts with the consequent linked to its antecedent by filler material after a rhythmic caesura (ex.8). The diagram in ex.8 clearly shows that isorhythm

Ex.8



began as a clarification of the cadential points of phrase structures.

3. France, Ars Nova. The reduction of the several motet types flourishing in France at the turn of the 13th century to one definitive type capable of accommodating endless variety is the new 'maniere des motets' (*Les règles de la seconde rhétorique*) invented by Philippe de Vitry. Immediate precedents are to be found not so much in the French double motet of Petrus de Cruce as in the Latin double motet, especially those more progressive of the newer motets in the 1316 edition of the *Roman de Fauvel* by Chaillou de Pesstain that have been attributed to a still anonymous 'Master of the Royal Motets' (Leech-Wilkinson, 1994). These tend to have fairly equal upper voices, broadly patterned tenors and regularly versified texts, but in the details of construction they are not rigorously schematic. Vitry's most profound innovation is the creation of motets strictly realizing a numerical scheme, an elaborate isoperiodic design in which the modular number coordinating the phrase structure is itself often regularly subdivided. Rooted in the pitches of the cantus firmus, the musical fabric of motetus and triplum is pre-eminently concerned with the harmonious unfolding of numerical gestalts. The melodic design of the upper voices clearly shows that each phrase is a separate component which requires no linking to its predecessors by such means as motivic relationships, sequences or contrast.

The essential features of the Ars Nova motet are already present in Vitry's *Garrit gallus/In nova fert/Neuma* (1314). Here two independent upper voices very nearly equal in range and rhythmic activity move above a much slower, rigidly patterned tenor. The periodic module governing structure is 25 (counted in binary breves), subdivided in the tenor as (12 + 13B) and in both upper voices as (17 + 8B), with a total length for the motet of 6(25B) = 150B; given its single module, this design can be called unipartite. Coordinated with the six statements of the tenor's notational and rhythmic pattern (talea) are two statements of a melodic cantus firmus (color).

Within the same decade, in a motet like *Tuba sacre Fidei/In arboris/Virgo sum*, Vitry was exploring bipartite structures consisting of two conjoined periodic schemes, the second diminished with respect to the first; here a total length of 120B = 5(24B) = 10(12B) is articulated as an introitus of 12B followed by (72 + 36B) = 3(24B) + 3(12B), with one color statement for the undiminished taleae and one for the halved values. In neither of these motets are upper voice rhythms strictly repeated over each tenor talea, although in *Tuba sacre* isorhythmic hocketing marks the end of each talea (*see* Isorhythm).

The primacy of the poetic impulse (but not of the poetic composition) is a feature the motet shares with the accompanied song. Since the composition is not the product of free melodic invention, however, a motet sounds stiffer and more formal than a chanson, not only because of its massive fundament now consisting often of tenor and contratenor (a voice of similar range and facture), but because the melodic design of the upper voices is more restricted; even rhythmically it is more conservative. The triplum poems are always longer than those of the motetus and therefore, in contrast to most motetus poems, are strophic in structure. Since the rhythmic character of both voices, which have lost all modal constraints, is often nearly the same, the declamation, whose concern with prosody is anything but vital, is rapid in the triplum, but slower, and, in contrast to the 13th-century tradition, fairly melismatic in the motetus, though short melismas occur in most tripla. Although a number of motets composed in the first half of the 14th century still reveal the composer's rather cavalier attitude towards fitting the poetry to the music, others show great care in the structural coordination of music and poetry. The most intricate motets continue to incorporate a sophisticated counterpoint of textual sound and sense, in some cases extending the dialogue between triplum and motetus into a dialogue between different motets.

Latin predominates as the language of the Ars Nova motet, whose subject matter may not only be sacred but also ceremonial, laudatory, political or polemical; the fewer French-texted works continue to play with the themes of courtly love. Selection of a tenor is no longer the first consideration of the composer; rather, this choice is governed by the need for its text to correspond like a motto to the poetic conceit of the upper voices. This procedure was first reported by Egidius de Murino

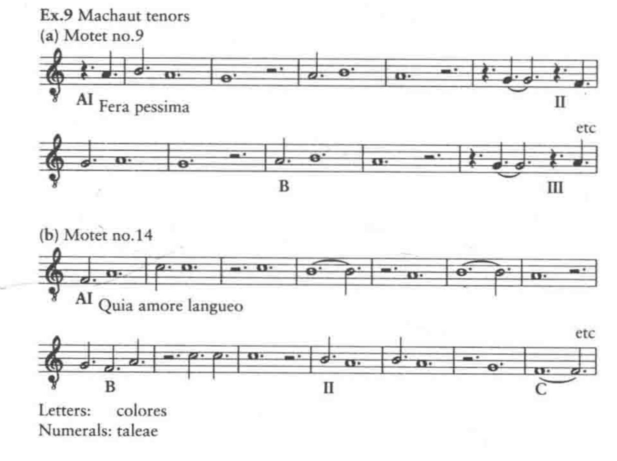
(*CoussemakerS*, iii, 124*a*). The practice, which originated in the later 13th century, might be called reverse textual troping, since the relevance of the texts is motivated not liturgically but poetically. The presence of a cantus firmus, which has always caused the motet tenor to be regarded as the 'dignior pars' (Anonymus 7), in no case automatically implies a liturgical function. The original trope-like nature of the motet was a fleeting phenomenon, whose inevitability was eliminated when clausula and motet were recognized as entities divorced from the chant that furnished the tenor notes. Undoubtedly a remark by Guillaume Durand (*d* 1334) that properly 'the impious and irregular music of motets and similar compositions should not be performed in church' indicates not his desire for the elimination of the motet as a species but for its relegation to its appropriate sphere. Certainly motets with suitable texts must have been performed in church, but the primary raison d'être of the motet was surely more than ever to function as the most sublime product of *ars musica*, which addressed itself to the 'learned and those who prize artistic subtlety' (Grocheio). Though originating as clerical chamber music, it was produced in the 14th century by and for 'accomplished musicians and lay connoisseurs' (Jacobus of Liège). Its prestige, at least since the mid-13th century, is attested by the many 13th-century musical manuscripts devoted more or less exclusively to it; 14th-century musical sources, most of which mix the genres, as a rule place the motets at the beginning.

The apprehension of 14th-century continental motets may at first seem a forbidding task, since they are of much broader dimensions than those of the Ars Antiqua. But far from being arcane intellectual constructs that resist aural perception, 14th-century Ars Nova motets are strophic variations, and the listener's sense of recurrence, though differently activated, is hardly less keen than in such early 17th-century strophic variations as the prologue or Orpheus's Act 3 aria in Monteverdi's *Orfeo*. Perception of the proportioned relationships within a motet is not essentially more problematic than perception of the proportioned relationships of the structural members in Gothic architecture. Isorhythmic passages are recurring rhythmic ornaments that emphasize structure. Polytextuality may impede the immediate grasp of both lyrics simultaneously, but, as in a Mozartian opera ensemble, the strands may be followed separately, and texts were available in the score or independently copied apart from the notes for more leisurely reading and study.

Although Gace de La Buigne wrote (*Roman des deduis*, *c*1370): 'Phelippe de Vitry ot nom, Qui mieulx fist motets que nulz hom', the surviving number of motets that can be unquestionably attributed to Vitry is small. Nonetheless, a densely interconnected network of relationships and cross-references between motets in matters of compositional detail (e.g. modular numbers, total length, rhythmic patterning of the talea, choice of color, number of notes in color, number of statements of color, text subject matter and vocabulary, verse schemes, rhymes, numbers of lines, syllable counts, etc.) demonstrates his personal influence to have been profound and, moreover, that the Ars Nova motet was likely to have been cultivated at first by a relatively small circle of composers who knew each other's work and wrote for the same patrons. Machaut himself was evidently a pupil of Vitry, or at least a student of the older composer's motets, although only a minority of his compositions in this genre intersect with the Vitrian school. Indeed, although his is the largest number of surviving Ars Nova motets by a single composer, only a handful circulated outside the monumental codices devoted to his works whose copying he oversaw. The major features distinguishing Machaut's motets from Vitry's are his preference for French texts (except in his late motets); his use of secular tenors in three compositions; the strophic isorhythmic structure (*see* ISORHYTHM) in all the others and the relatively larger number of his motets in which color and talea overlap (ex.9; both devices were still rarely employed by Vitry); and his preference for structures based on fewer but longer tenor taleae.

Looking back from a vantage point late in the 14th century, the anonymous author of the *Tractatus figurarum* (ed. P. Schreuer, Lincoln, NE, 1989, pp.66–9) speaks of a first stage in the composition of the Ars Nova motet that was followed by a second stage, an 'ars magis subtiliter ordinata', in which the masters of the early motet themselves went on to explore a more refined approach, which he associates with the motet *Apta caro/Flos virginum/Alma redemptoris* (PMFC, v, no.4). In this second stage, to which can be assigned some later Vitry and Machaut motets as well as numerous others, and whose inception may be roughly dated to the 1330s and 40s, we particularly find longer taleae and smaller rhythmic values in the tenor, coupled with an increase in isorhythmic recurrences in duplum and triplum (Leech-Wilkinson, 1982–83; Kügle, 1997). Panisorhythm (fully isorhythmic upper parts), a schematic procedure not practised by Vitry and still rare in Machaut's motets and those contained in the Ivrea manuscript (*I-IVc* 115), increased in importance around the middle of the century. The development towards panisorhythm goes hand in hand with a tendency to forgo the traditional structure of the upper voices that divides the talea into proportioned component phrases. Increasingly, motets appear in which one or both of the upper voices are not subdivided at all (e.g. Machaut's *Christe qui lux es/Veni Creator/Tribulatio proxima est* and several Ivrea motets). Such motets are panisorhythmic or nearly so.

The formal changes experienced by the motet in the second half of the century, yet a third stage in the evolution of this singular type, resulted from the monumentalism that began to affect it. In the panisorhythmic motets of the late 14th century periodicity of phrase was no longer a formal component; the level of articulation passed from the component phrases of the taleae to the monolithic



taleae themselves. Usually both the structure of the poetry and its declamation are closely moulded to the strophic design of the music. Isorhythm in the upper voices no longer functions as carefully spaced, ornamental emphasis of the articulation of phrase structure but becomes of central importance, and with the elimination of the structural subdivisions of the taleae the elements of form become vast.

Numerical significance was restored to the motet on a larger plane than before through the extended use of diminution, a device that had been optional (in the bipartite motet) since Vitry's day. Both proportional diminution and other changes of mensuration were applied to motet tenors (and contratenors) of the late 14th century for the sake of numerically proportioned sectional design. One of the earliest specimens of the 'mensuration motet' is the quadripartite *Ida capillorum/ Portio nature/Ante tronum* (PMFC, v, no.5), whose concordance in the Ivrea manuscript makes it the most progressive motet in that source; it may have been composed in the late 1360s. Its eight taleae are divided into four pairs, each of which apportions a different mensuration to the two lower voices. Necessarily, the isorhythmic shaping of the upper voices applies only to the two halves of each pair, so the piece actually constitutes a double strophic variation form; the upper voices form strophic subdivisions of the strophic sections established by the lower voices. The lengths of these four sections yield the proportion 6:4:3:2. Each section is based on one color of the tenor (and contratenor); the overlapping of color and talea structure that occurs in about a quarter of Machaut's motets is given up for the sake of clearer definition of the expanding form. In most compositions of this type the structure of the poetry, with its growing tendency towards arcane references and recondite imagery, is carefully integrated with the musical design.

Many large-scale mensuration motets of increasing complexity can be found in the English and French sources of the late 14th and early 15th centuries. Its ultimate degree was achieved by French composers of the early 15th century (e.g. Billart, Brassart, Grenon). For instance, the rhythm of the four tenor sections of Grenon's *Ave virtus/Prophetarum fulti suffragio/Infelix* is governed successively by *modus maior*, *modus minor*, *tempus* and *prolatio* (*see* NOTATION, §III, 3). The arrangement of the subordinate 'prolations' yields for the length of the four colores the proportion 8:6:2:1. But since each of the last two sections contains two colores (and two taleae), the four sections together represent the Pythagorean proportions 4:3:2:1.

Since in all such motets the main emphasis is no longer on strophic isorhythm but on a variety of sectional mensuration, a logical conclusion of this development is the appearance of mensuration motets without isorhythm. Three compositions by Du Fay are outstanding representatives of this final structural type of the medieval motet, which is related to the Burgundian cantus firmus mass. The sections of his 'isorhythmic' motets *Rite maiorem*, *Ecclesie militantis* and *Balsamus et munda cera* (CMM, i, nos.11, 12 and 13) present the following proportions respectively: 6:4:2:3, 12:4:2:3, 6:3:4:2:6:3; isorhythmic repetition no longer subdivides the sections.

As in the early 20th-century symphony, the huge proportions to which the isorhythmic motet by English, Burgundian and Franco-Flemish composers of the early 15th century had grown indicated its imminent demise; in the later 14th century, music manuscripts were generally giving increasing prominence to polyphonic chansons. Both in size and in sound the motet tended to become unwieldy. Its enormous structural members were based on large areas of unvarying sonority established by the long durational values of the tenor (and contratenor). The motets of the Chantilly repertory particularly are bedecked with richly ornamental upper parts of manneristic rhythmic intricacy.

Moreover, the French motet assimilated two features that had been essentially foreign to it since its birth – isomelism and imitation. The latter had been known to motet composers of the Ars Antiqua, who often correlated identical text phrases occurring successively in the two upper voices by associating them with the same pitches (e.g. *F-MOf* H196, nos.95, 308). But this is not so much a matter of imitation as of musico-textual identity, reflecting the same melos principle that made a triplum into a distinct entity, once it had been separated from the duplum by its own text. True imitation was so uncommon as to be negligible. In the 14th century, too, imitation in the upper voices is of no significance. Generally it occurs only in the introitus with which Vitry and other composers prefaced some of their motets; in such introductions the tenor rests or is freely composed. The main reason for the absence of imitation from the body of the motet is surely less the contrapuntal difficulties presented by the cantus prius factus than the fact that devices of melodic integration are essentially foreign to structures based, ever since the appearance of the clausula, on the disposition of temporal units (rhythm and phrases).

These circumstances also explain the relative rarity of isomelism in the motets of Vitry's and Machaut's time. Since there were certainly more contrapuntal opportunities for strophic isomelic correspondences than 14th-century motet composers cared to exploit, isomelism, like imitation, must be recognized as essentially extrinsic to the medieval motet.

The increasing importance of both devices around 1400 is symptomatic of a profound shift from the shaping of a composition by means of numerical coordination of heterogeneous, hierarchically ordered durational components, in which melodic considerations are of no structural importance, to the creation of a musically and textually homogeneous contrapuntal fabric from one congenial set of melodic cells. The many significant changes in style and technique occurring in motets composed at this time have been demonstrated as pre-eminently due to Italian influences, absorbed and transformed by such northern composers resident in Italy as Du Fay.

4. THE LATER ENGLISH MOTET. The second century of the cultivation of the motet in England spans the epoch from the influx of Ars Nova into England in the 1320s and 30s to the generation of Dunstaple, Forest and Benet. Not from any lack of interest, but rather owing to the vagaries of manuscript preservation, fewer than half as many English motets survive from this second 100 years as from the first, some of the later pieces only in continental sources. About 70 are extant, half from before and half from after about 1400; many are highly fragmentary. Ars Nova notation only gradually supplanted indigenous varieties, and some English notational idiosyncrasies are still apparent in sources with concordances to the Old Hall Manuscript (*GB-Lbl* Add.57950). French notation

was adopted for some insular motet types, such as the voice-exchange motet in five sections with coda *Cuius de manibus* (PMFC, xvi, no.103) and the motet exhibiting strophic repetition with variation *Deus creator/Rex genitor/Doucement* (PMFC, xv, no.23), but apparently not for types such as the duet motet or refrain motet. Other motets and mass movements preserve unique examples of the fertile hybridization of English and continental designs (see Lefferts, B1986).

The Ars Nova motet itself, which eventually comes to predominate, is represented in insular sources by imported examples, some with contrafacted Latin sacred texts, and by local products – not only sacred motets but also settings of the Credo and Gloria – following the same progression in design. That English composers became active participants in the culture of an 'Anglo-French' Ars Nova motet is attested by their cultivation of the 'musician motet', and by the subtle and advanced designs of such motets as *Sub Arturo plebs/Fons citharizancium/In omnem terram* (PMFC, v, no.31) by Johannes Alanus, written no later than 1373, and *O amicus/Precursoris* by one Johannes, perhaps the same composer, which is its neighbour in an insular source (Bent and Howlett, 1990). The tripartite *Sub Arturo* provides another striking example of the mensuration motet; its motetus states that the tenor 'is repeated twice, each time reduced by the hemiola proportion' (i.e. 9:6:4). An English propensity for syllabic declamation on semibrevis and minima is one of a number of stylistic fingerprints that may help to identify further candidates for English authorship among motets of the later 14th century with continental – or continental and English – concordances. *Degentis vita/Cum vix/Vera pudicitia* (PMFC, v, no.23) is one such candidate. In the first half of the 15th century, particularly in a body of a dozen motets by Dunstaple, the motet stabilizes into a classic tripartite structure of three colores, each of two or three taleae, reducing in the proportions 3:2:1 or 6:4:3, and with regular isorhythm in the upper voices. Although its role may now be more occasional, even ceremonial, the English motet retains its sacred character through texts on Mary and the saints.

5. ITALY. Before the mid-14th century, motet production in medieval Italy had been negligible; the extant pieces number fewer than half a dozen and demonstrate no consistency of approach. In the later 14th and early 15th centuries, however, a single distinctive motet type is cultivated (principally in the Veneto, judging by subjects and manuscript sources) that follows a strongly normative pattern (see Bent, 1984). The repertory, of some two dozen works, is about the same size as that of the caccia, and its compositional techniques are rooted in those of caccia and madrigal. Texts are in Latin and the subject matter is ceremonial; often the name of the dedicatee (or the composer) is embedded in the text, sometimes overtly and other times in an acrostic. The Venetian-Paduan orbit of the genre is indicated by motets honouring a succession of Venetian doges over the greater part of a century, mainly on the occasion of their election, and by motets celebrating the city of Padua, St Anthony of Padua, and three successive early 15th-century bishops of Padua. The composer best represented in this corpus is Ciconia, with eight securely attributed works; other contributors include earlier figures such as Marchetto da Padova, Jacopo da Bologna, Franciscus (possibly Landini) and perhaps Gratiosus de Padua, along with contemporaries of Ciconia including Matteo da Perugia, and later figures, including both Italians and northerners adopting the style (e.g. Antonius de Civitate Austrie, Antonius Romanus, Christopherus de Monte, Hymbert de Salinis, Hugo de Lantins), who contributed to an evolving tradition that culminated in the epochal motets of Du Fay.
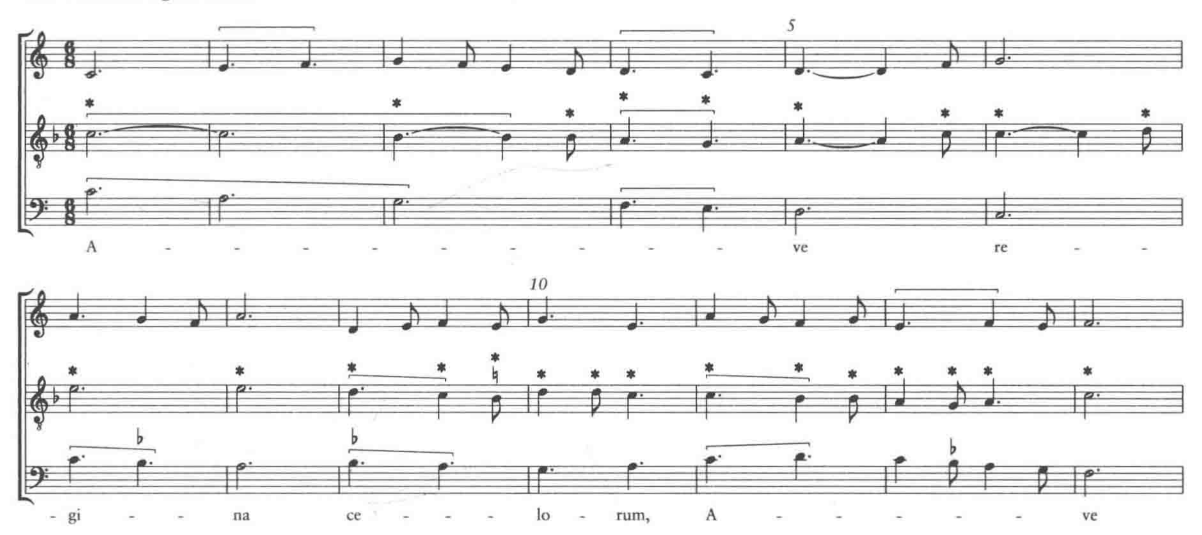
The Italian motet is characteristically for three voices, although there may be an inessential contratenor, often apparently a later addition. Two upper voices equal in range and rhythmic-melodic activity sing either the same text or two different texts that are themselves equal in length, versification and subject matter. These duetting voices are further assimilated to each other by melodic cross-references including melismatic and texted hockets, echo imitation and sequence, and rapid passages of homodeclamation. The tenor is a freely composed accompaniment with bass-like support quality rather than being drawn from Gregorian cantus firmi; its typical motion is in breves and semibreves, with occasional more active interludes. There is marked tonal stability, and tonal unification is common, especially on F and D tonalities; the prevailing form of the final cadence is a move from 10/6 to 12/8 sonorities as the tenor descends by step. The melodic style has a flexibility relating these works to the other sphere of polyphony (song) that was not structurally governed by the tenor. Clear sectional articulation is produced by various means, such as the contrast of single- and double-texted passages, structurally placed melismas (especially before the final cadence), simultaneous long-held notes in the upper voices, and strongly marked internal caesuras where the cadential arrest of motion is preceded by climactic acceleration. A significant proportion of these motets are bipartite, with mechanical duplication of the rhythms of the first half in the second half without melodic repetition in the tenor or French-style rhythmic diminution.

All these progressive features can be found in a number of Du Fay's 14 isorhythmic and mensuration motets. In these works, composed 100 years after Vitry and some 200 years after Perotinus, Du Fay achieved a last magnificent synthesis of the traditions of numerically constructed cantus firmus polyphony with the new forces that hastened its decline. Like the motets by Dunstaple and his English contemporaries, composed as elaborations of the liturgy and legitimized by pertinent cantus firmi, most motets by continental composers of the early 15th century are sacred *pièces de circonstance*, hallowed by relevant liturgical fundaments that the Middle Ages knew as divinely inspired, sacrosanct and eternally valid.

II. Renaissance

1. DU FAY AND HIS CONTEMPORARIES. The first half of the 15th century was a period of transition and transformation in the history of the motet due partly to the wide travels of composers and exchange of music brought about by the frequent convening of church councils, at Pisa (1409), Konstanz (1414–18), Basle (1431–49) and Ferrara-Florence (1438–9). The Council of Konstanz in particular drew bishops and their musicians from as far away as England, and helped to introduce English music to the Continent. By the 1420s isorhythmic and mensural structures – cultivated during the 14th century to the

Ex.10 Power: *Ave regina celorum*



virtual exclusion of all others – had reached a degree of complexity that was to be less and less in harmony with developing stylistic tendencies. However, because isorhythm had come to be linked with compositions written to celebrate festal and ceremonial occasions, the strength of that tradition maintained its use in the motet until the mid-15th century. This is demonstrated by late examples such as Du Fay's *Nuper rosarum*, intended for the dedication in 1436 of Florence Cathedral, crowned by Brunelleschi's newly completed dome, or Brassart's *O rex Fridrice/In tuo adventu*, written in 1440 for the accession of his imperial patron King Frederick III. Only after the principles of isorhythmic composition began to be freely adapted for cyclic settings of the mass Ordinary shortly before the middle of the century was their rigorous application to the motet relinquished completely.

In contrast to the strict mensural procedures performed on the cantus firmus in isorhythmic motets from France, a rather freer style of motet – referred to as equal discantus – arose in Italy in the 14th century and was taken up by Ciconia when he moved from Liège to Padua in the first decade of the 15th century. Here the upper two voices bear equal melodic weight, often entering in close imitation or singing in dialogue with short motifs. The tenor departs from French procedures in two ways: it moves in faster rhythms and it is usually newly composed rather than based on chant. Given the absence of a borrowed cantus firmus, this type of motet is not only shaped by frequent internal cadences but also framed by an opening duet, often canonic, for the upper voices and a full closing section characterized by faster rhythms in conjunction with melodic and rhythmic imitation or sequence. Further, this type of motet is often divided into two halves, with the rhythms for all the voices in the first half (talea 1) repeated exactly in the second (talea 2). Ciconia's *Ut te per omnes* follows such a plan, and the young Du Fay adopted the style in 1420 for *Vasilissa ergo gaude*, a wedding motet for his Italian patrons, the Malatesta of Rimini. Du Fay, however, used a pre-existing chant for his tenor, but without subjecting it to the proportional treatment of the isorhythmic motet. Other Franco-Flemish composers who worked in northern Italy adopted the equal-discantus style, including Arnold de Lantins (*Tota pulchra es*), Brassart (*Summus secretarius*) and Johannes de Lymburgia (*Surge, propera amica mea*).

With the abandonment of strict isorhythm, a shift in the primary function of the motet occurred. In the first half of the 15th century composers had already begun to return to the liturgical and devotional contexts in which the genre had originated, thus diminishing the relative significance of its role as a festal piece or a vehicle for social comment. The impetus for this development may have come from England; to judge from isorhythmic English works like Dunstaple's *Veni Sancte Spiritus*, in the standard four-voice scoring, the original liturgical associations of the motet seem never to have been forgotten there. However, favoured texts were no longer linked topically to a cantus firmus drawn from a responsorial chant such as the gradual of the Mass, but were rather related primarily to the cult of the Virgin. They were both liturgical and devotional, in prose and in verse, and none was more frequently set than the Marian antiphons, especially *Salve regina*, *Alma Redemptoris mater* and *Ave regina celorum*. In England these were generally composed with the traditional plainchant as an inner or – more rarely – an upper or migrating voice, usually in a discant style consonant almost throughout and not far removed from the improvised counterpoint of faburden that was to have such an impact on developments on the Continent. The motets of Leonel Power and his immediate English contemporaries include a substantial number of this type. Power's three-voice *Ave regina celorum* features the Sarum version of the chant in the middle voice (marked by asterisks in ex.10), with consonant parts added above and below. The Old Hall Manuscript presents the motet in score format, with the voices laid out one above the other, and text is supplied only under the lowest voice; the homophonic style, however, clearly indicates that all three parts should sing the text together.

English composers such as Power and Dunstaple also produced a substantial number of settings of Marian antiphons in 'chanson format'; here the cantus and tenor form a self-sufficient duet of consonant intervals with no vertical 4ths, supplemented by a contratenor that fills in the mostly triadic harmony. Most English compositions

of this type make no use of chant, rather all three voices are newly composed as in a secular chanson. In motets that do employ a liturgical text, the plainchant to which it was sung was frequently retained in the polyphony. It was most often placed at the top of the contrapuntal structure as the text-bearing line, with its contour reshaped and ornamented in accordance with the melodic ideal of the chanson, but still recognizable to the informed listener, as in Power's *Salve regina* (i). Here Power combined two Marian antiphons by placing the ornamented chant for *Alma Redemptoris* in the top voice, while supplying the text for *Salve regina*.

Texture and mensuration play an important role in shaping works in chanson format. The free unfolding of melodic prose in the trio of voices often gives way to duets that articulate the musical flow, and larger sections are highlighted by shifts from triple to duple mensuration. Later in the century, variety of texture and sections in contrasting mensurations became essential structuring devices in motets by Josquin and his contemporaries.

Composers on the Continent experimented with a variety of established structural principles and contrapuntal techniques. The diversity of the solutions tried in the first half of the 15th century is well illustrated by a substantial repertory of motets included in the major sources of the period. English and Franco-Flemish composers are best represented, but almost all the English and French sources have been lost, and the manuscripts are primarily from northern Italy and the Tyrol (*I-Bc* Q15; *Bu* 2216; *AO* A1 D19; *GB-Ob* Can.misc.213; the earlier layers of the Trent manuscripts). Simple homophonic compositions, of which Binchois's *Beata nobis gaudia* is fairly typical, clearly show the influence of improvised discant and the consonant sonorities associated with it. Even when no liturgical melody is present, nor direct evidence of borrowed contrapuntal techniques such as fauxbourdon, compositions of this kind may still have been modelled on the English pieces with which they are frequently found in the sources. They are very similar in conception to Dunstaple's *Quam pulcra es* and a number of Power's early works with no known cantus firmus.
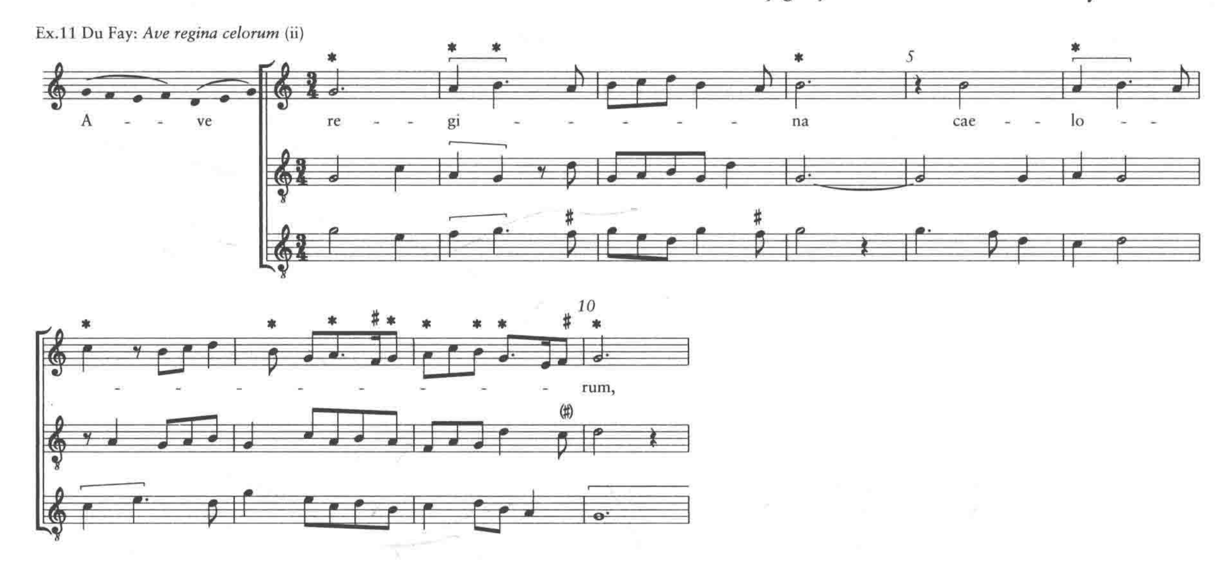
The treble-dominated style of soloistic secular song was also adopted for Latin words. Binchois's motet for the Holy Cross *Domitor Hectoris* is a relatively early work of a non-liturgical nature written essentially in that manner. This solution was in keeping with contemporary French style, and it led to the establishment of the devotional song motet for three voices as a distinct type. Indeed several of Binchois's French chansons were fitted with sacred Latin texts (*Dueil angoisseus* became *Rerum conditor*, for example), and these contrafacta can be found alongside his authentic motets in the sources. Such works were typically based on non-liturgical texts although some drew on the liturgy as well. Most are addressed to the Virgin, and among these works are many texts from the Old Testament *Song of Solomon*, including Dunstaple's widely distributed *Quam pulcra es*, Johannes de Lymburgia's *Descendi in ortum meum*, and Arnold de Lantins' *Tota pulchra es*; a few texts honour popular saints instead. As befits their modest sonorities, the scope of these song motets was usually restricted, conceivably because of the quasi-private use for which they were intended. Inevitably, the treble-dominated style came to be tempered considerably in the 16th century by an equal-voice conception and the increasing prevalence of systematic imitation, but a three-voice texture and a modest, songlike setting continued for several generations to be used for well-loved Marian and hagiographic texts. Evidence of a lasting affection for motets of this type is provided by 16th-century collections devoted wholly to works for three voices such as *Trium vocum cantiones centum* (Nuremberg, 1541), *Motetta trium vocum ab pluribus authoribus composita* (Venice, 1543), *Elettione de motetti a tre voci libro primo* (Venice, 1549) and *Libro secondo de li motetti a tre voci* (Venice, 1549).

To the various stylistic possibilities available to composers in the 1420s and 30s – simple homophony in English discant style, chanson format, equal discantus and full isorhythm – one other possibility was forged by Du Fay in his motet *Flos florum*. The cantus part, above a slower-moving tenor and contratenor, frequently breaks into melismatic flourishes in *semiminime* (semiquavers in the edition in CMM, i/1) in a florid style apparently derived from an Italian tradition of highly ornamented cantus parts in discant mass settings. Other Franco-Flemish composers active in northern Italy emulated the florid style of *Flos florum*; examples are Feragut's *Francorum nobilitati* and Brassart's *O flos fragrans*.

Du Fay adopted for three-part song motets a treble-dominated texture derived from the chanson, even before he had abandoned isorhythmic structures. Sometimes he introduced passages of chordal homophony suggestive of improvised discant. He turned consistently to the style of solo song, with little modification, for his settings of the antiphons for the *Magnificat* and for two presumably early versions of the processional antiphons for Compline: *Ave regina celorum* and *Alma Redemptoris mater*. In each the chant provides the melodic substance of the cantus part, as in *Ave regina celorum* (ii) (ex.11), where it is transposed up a 5th from its normal position on *c′*. A few of Du Fay's polyphonic antiphons recall English discant style, as in his *Ave regina celorum* (i), which is homophonic, syllabic and fully texted but shows no trace of a borrowed plainchant.

The variety of styles for the early 15th-century motet is fully displayed in a manuscript copied in Ferrara in the late 1440s (*I-MOe* α.x.1.11). Here Du Fay's isorhythmic motets are found alongside works in florid style, as well as equal-discantus and song motets. English composers are very well represented, including Power and Dunstaple; indeed, the bulk of the latter's isorhythmic motets – eight of the 11 – survive only in this north Italian source.

By mid-century the motet faced a crisis as the diverse manners of composition began to grow moribund, but the second half of the century witnessed the clarification and consequent reduction of stylistic possibilities. Experimentation began to give way little by little to a redefinition of the motet as a genre. New compositional traditions were thus established, many of which were adhered to until the rise of monody at the end of the 16th century brought about a stylistic transformation of the motet. With the liturgical repertory of Du Fay and, to a lesser degree, his immediate contemporaries, one can already see the beginnings of characteristic procedures for hymn and *Magnificat* settings that were to be observed for more than a century. In both, successive verses of the text alternate between plainchant and polyphony, and the chant melody also usually figures prominently in the part-writing. As a rule the borrowed line is carried by the cantus, where it contributes to a modest impression of



Ex.11 Du Fay: *Ave regina celorum* (ii)

treble-domination in the customary texture of three parts (*see* HYMN, §III, 1, and MAGNIFICAT, §2).

A decisive impetus for the development of the motet in this period came indirectly from the traditional cantus-firmus structures of the 14th century, through their transformation in the polyphonic mass cycles of the 1440s and 50s. There the mathematical severity of isorhythmic and mensural patterns was either substantially tempered, if only by their extension over a large cyclic form, or virtually dissolved. At the same time the medieval hierarchy of voices had begun to break down, despite the adherence to the tenor cantus firmus as a structural armature for the composition, in deference to an increasingly lyric conception of part-writing and a concomitant trend towards melodic and rhythmic equalization of the parts. In addition, the sonorous possibilities were enriched by an ever more regular use of the *contratenor bassus* – not infrequently an optional part in the 14th-century motet even when present. The four voices of such a polyphonic texture were also spread more evenly over the ranges now considered standard for the human voice.
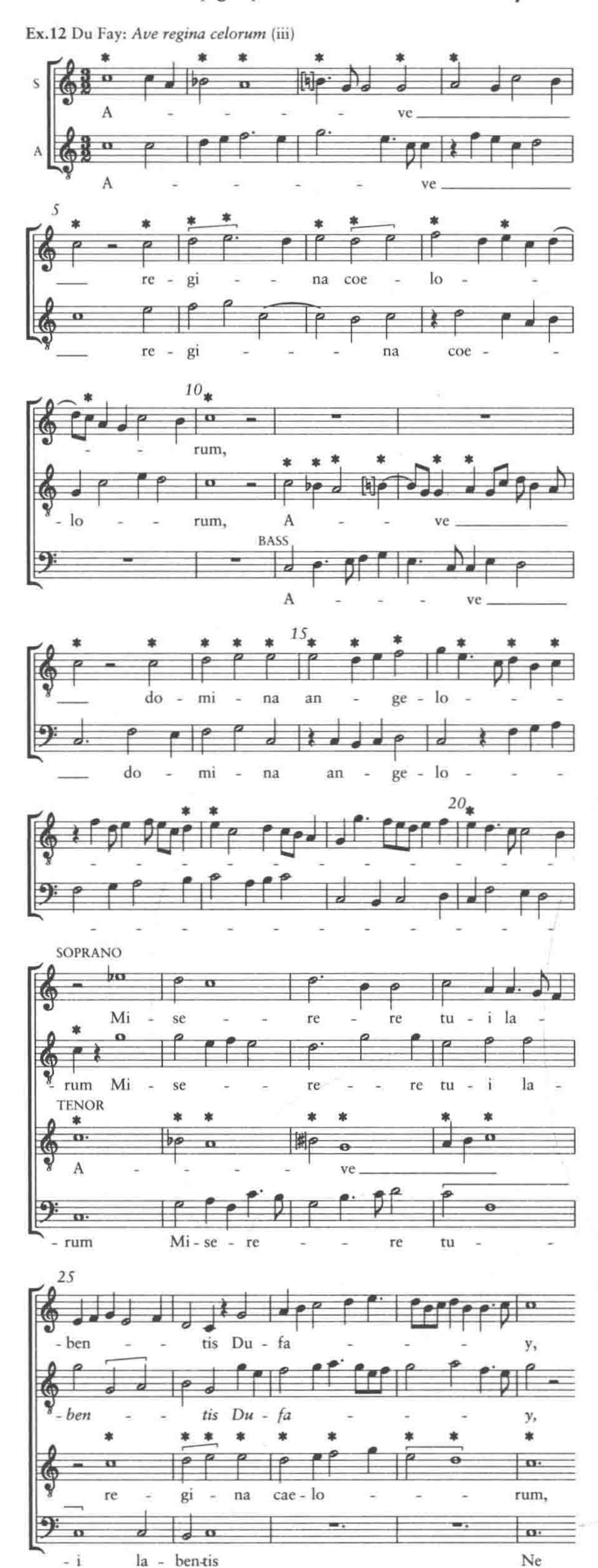
Thus the tenor cantus firmus was newly transformed and reintegrated into motet composition, and in the process a compositional tradition was forged that was to prove particularly tenacious. This development is exemplified by Du Fay's *Ave regina celorum* (iii), written just a decade before his death in 1474. It was perhaps not the first work of its kind, but it reveals clearly its relationship both to the cantus firmus masses of Du Fay's maturity and to the earlier isorhythmic motet structures from which they were derived. The extended introductory duos (where the plainchant functions as a melodic element), the use of the antiphon melody as a tenor cantus firmus set off at its entry by prolonged note values, the addition of a low contratenor, the division of the piece into two sections under contrasting mensurations, and the bitextuality created by the troping of Du Fay's personal supplications ('Miserere tui labentis Du Fay': 'Have mercy on thy dying Du Fay') in every part except the tenor – all these features reflect compositional procedures characteristic of the 14th-century isorhythmic motet (ex.12). At the same time the work owes to the cyclic masses of the immediately preceding decades the vocal character of its part-writing and the supple handling of its borrowed chant so that now all the voices in turn paraphrase the borrowed melody; the tenor becomes increasingly indistinguishable from the surrounding voices, both rhythmically and melodically, as it proceeds from its initial entry to the concluding cadence of each section. That Du Fay drew consciously for this motet on the compositional procedures that he had developed in his cantus firmus masses is suggested by the extensive three-voice passage common to it and to the second Agnus Dei of the cyclic mass based on the same liturgical chant.

2. LATER 15TH CENTURY. With the next generation of composers, the motet built on a tenor cantus firmus became once again an important stylistic type. Of the eight motets that can be attributed to Johannes Regis, Du Fay's 'clerc' (and possibly his pupil), all but one are of this kind. Regis increased the potential sonority of his works by weaving four additional voices around the tenor, but he usually engaged all five parts simultaneously only at the culmination of a section. More often he intensively exploited the possibilities for contrasts in range, timbre and density by alternating duos, trios and the full ensemble. The texts he set were almost exclusively festal or occasional in intent, and he selected his cantus firmus in each case from a liturgical chant, providing both a suggestive symbolic association with the words declaimed by the other voices and – since the borrowed melodies retained their traditional texts – an appropriate commentary on them. The resulting bitextuality revived the 'reverse textual troping' of the early 14th century.

It is probably because of this symbolic and associative significance that cantus firmi, borrowed or contrived, continued to be used for festal and ceremonial motets throughout the 16th century. In time the device itself acquired the venerability of tradition, contributing thereby to the desired effect. Moreover, later composers tended to give it even greater prominence by reverting to the extended note values of an earlier period. They also greatly increased its weight on occasion, by presenting it in strict imitation in two or more voices and by sustaining it with the full sonorities of five, six or even more parts.

Despite the apparent homogeneity of Regis's known motets, his immediate contemporaries continued to experiment with the compositional solutions that had been

Ex.12 Du Fay: *Ave regina celorum* (iii)



evolved for the genre. Other composers of the generation after Du Fay, such as Ockeghem and Busnoys, produced a mere handful of motets. Like Du Fay, Ockeghem turned to cantus firmus techniques in setting the Marian antiphons. However, with the exception of the two large works of doubtful authenticity for five voices, *Celeste beneficium* and *Gaude Maria, virgo*, both cast in essentially the same structural mould as Du Fay's *Ave regina* (iii), his treatment of borrowed material is characteristically unconventional. In *Alma Redemptoris mater* the liturgical melody is paraphrased in the altus, and its function is clearly more melodic than structural; a triplum-like voice is laid over the altus in an unusually high register. In *Salve regina* (i) the chant is consigned solely to the bassus.

At the same time Ockeghem continued to experiment with further solutions for compositions of this sort, providing settings of both liturgical and devotional texts without reference to a chant melody. The angelic salutation of the Annunciation, *Ave Maria, gratia plena*, though used as an antiphon in several contexts, he treated melismatically in a freely composed contrapuntal style for four voices of equal rhythmic activity and melodic interest. For the prayer to the Virgin *Intemerata Dei mater*, which has no place in the liturgy, Ockeghem produced an imposing work for five voices. Dividing it into three sections with different mensurations, he contrasted full sonorities with duos and trios in different registers, and juxtaposed the independent, contrapuntal part-writing and melismatic text-setting of the initial and final sections with the syllabic, declamatory style of the intervening passages. Like Du Fay in his *Ave regina celorum* (iii), Ockeghem may have designed *Intemerata Dei mater*, with its text of humble supplication to the Virgin, as a personal work for his own use.

Busnoys also relied on the cantus firmus principle for compositions based on liturgical chants, but, like Ockeghem, he used it somewhat freely. In a setting of the Easter sequence *Victimae paschali laudes*, he set the first versicle as a pair of non-imitative duets, each of which quotes the chant in the manner of Du Fay's *Ave regina celorum* (iii). Thereafter he confined the embellished chant to the altus. For the Marian antiphon *Regina coeli* (i) he gave the traditional melody to the bassus, with some migration to the other voices, while for *Regina coeli* (ii) he doubled it canonically at the 4th between the two lower voices.

Two other motets, *Anthoni usque limina* and *In hydraulis*, have a distinctly personal stamp: Busnoys apparently wrote the texts himself, the first in honour of his patron saint and the second in homage to Ockeghem, and he constructed the cantus firmi according to rigidly schematic designs. The only analogous composition by Ockeghem is the enigmatic *Ut heremita solus*, for which the tenor has to be extrapolated from an elaborate combination of notational and verbal canons; the resulting puzzle presumably sorely taxed the imagination even of those familiar with such devices, since Petrucci deemed it necessary to publish a resolution together with the instructions. The Ockeghem work is exceptional in this respect, for while complex canonic manipulation of the tenor cantus firmus was fairly common in masses of the period, it was not often used in the motet (if indeed this is a motet and not a purely instrumental work).

With another unusual work, the motet-chanson *Mort tu as navré* written for the death of Binchois in 1460, Ockeghem may have been responsible for establishing a

new compositional genre. The use of a vernacular text in ballade form for the top voice has usually caused such works to be considered with chansons, but serious compositions can also be regarded as a subspecies of the motet, since they derive from it their most salient traits: the simultaneous setting of two different texts and the adoption of a pre-existing melody as the tenor cantus firmus.

Du Fay's *Je ne puis plus/Unde veniet* was evidently earlier than Ockeghem's motet-chanson, since it was included in *GB-Ob* Can.misc.213, but its intention seems humorous and its tradition more distinctly secular than the epitaphs by Ockeghem and composers of the following generation. Although they display a superficial structural resemblance to bitextual chansons where both the borrowed tenor and its text stem from a popular repertory of French song, epitaphs on the passing of a personage of note, such as those included in the collection prepared for Margaret of Austria (*B-Br* 228; ed. M. Picker, *The Chanson Albums of Marguerite of Austria*, Berkeley, 1965), are more serious in intent and, as a result, in style. The thoroughly motet-like facture of *Nymphes des bois*, Josquin's *déploration* on the death of Ockeghem, is a case in point. When it is compared with the popular character of the combinatorial chansons added to the final layer of the Dijon chansonnier, for example, the distinctions are clearly illustrated.

The structural and stylistic affinities between the motet and the tenor mass, due to their common origins and to cross-currents of influence in the second half of the 15th century, gave rise to the mass-motet cycle. In the 1450s Franco-Burgundian composers began to pair a mass with a motet by basing both on the same cantus firmus, which was drawn from the tenor of a secular song. Guillaume Rouge's three-voice *Missa 'Soyez aprantiz'* employs the tenor of Walter Frye's ballade *So ys emprentid*, as does the four-voice motet *Stella celi extirpavit* (*I-TRmp* 88, no.204).

Six such mass-motet cycles have been identified, most of them anonymous. Characteristic features of motets from these cycles are an introductory duo for the upper voices, and division into two parts, often with double-cursus layout of the tenor, so that the cantus firmus is stated in triple time and then repeated in duple time in the second half of the work. Double cursus figures prominently in the *Missa Caput*, a highly influential work from the 1440s by an anonymous English composer, and motets from the second half of the century apparently borrowed the procedure from the mass. An anonymous *Salve regina* (ed. in DTÖ, liii, p.52) illustrates the technique: the tenor of Du Fay's rondeau *Le serviteur* provides the cantus firmus, which is laid out in double cursus.

From the 1470s and 80s come other prominent motets with a cantus firmus taken from a French chanson and presented in double cursus, including Compère's *Omnium bonorum plena*, composed about 1472. The text, a singers' prayer to the Virgin that names performers from Cambrai Cathedral, pays special homage to Du Fay; the cantus firmus is based on Hayne van Ghizeghem's rondeau *De tous biens plaine*. The anonymous *Humilium decus* (*I-Rvat* C.S.15, fol.187*v*), a tour de force that bears striking resemblance to the style of Obrecht, is scored for six voices and features two cantus firmi: tenor 1 is from the chant *Sancta Maria succurre miseris*, while contratenor 1 features the tenor of Caron's rondeau *Cent mille escus*; only the latter is in double cursus.

An important source for the motet in the late 15th century is *I-Rvat* C.S.15, a manuscript choirbook copied in the 1490s that begins with liturgical music for Vespers – a cycle of hymns and 14 *Magnificat* settings – and concludes with 41 motets. The composers are Pullois, Busnoys, Regis, Compère, Weerbeke, Martini, Josquin and Issac, and the choirbook includes multiple settings of the standard Marian antiphons (including five different motets on *Salve regina*, four on *Regina celi* and four on *Ave regina celorum*), as well as motets in honour of the Holy Cross and particular saints. Weerbeke's *Dulcis amica Dei* (ed. Noble, 1997), probably composed in 1486 for the dedication of the church of S Maria della Pace in Rome, is a five-voice tenor motet with a cantus firmus on *Da pacem* laid out in double cursus. Also included is Josquin's five-voice tenor motet *Illibata Dei virgo nutrix*, with a newly composed text that not only addresses the Virgin but also forms an acrostic on his own name. The presence of several five-voice tenor motets in sources from the Cappella Sistina perhaps indicates special cultivation of this form as a Roman style, although equal attention may have been devoted to it in other Italian centres; the unfortunate loss of sources makes it impossible to do more than speculate on the subject.
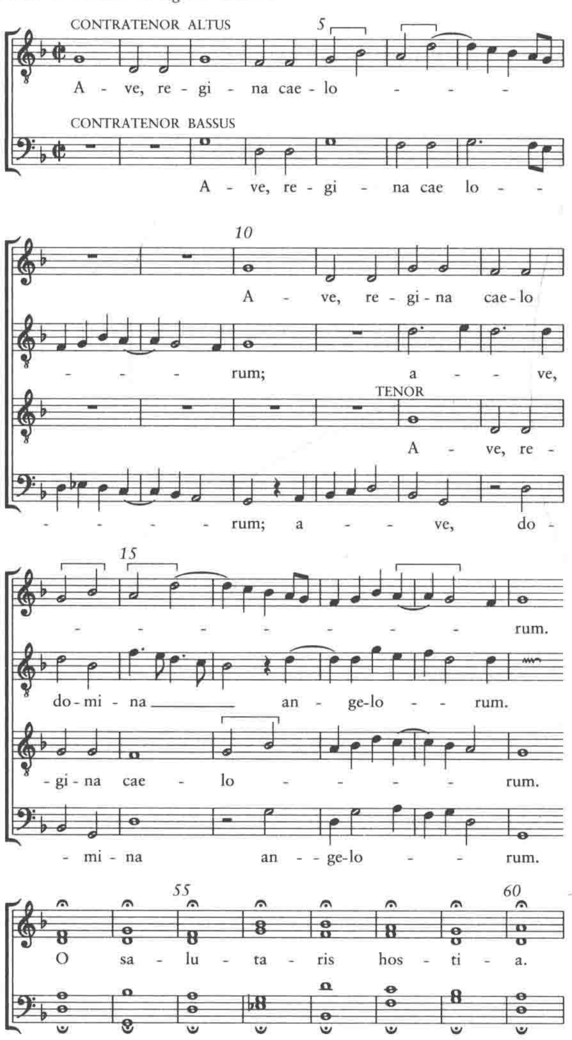
In contrast to the rather old-fashioned style of the five-voice tenor motet, with its cantus firmus and melismatic lines, the *motetti missales* are scored for four voices, with no cantus firmus and a predominantly syllabic style. Their beginnings appear to be attributable to northern composers working at the Sforza court in Milan. Both Compère and Weerbeke wrote, probably in the 1470s, motet cycles to be performed during the celebration of the Mass, and were shortly followed by Josquin in his *Vultum tuum* cycle, and by Gaffurius and other, unidentified composers. The individual pieces were intended to be sung in place of certain mass chants – introit, Gloria, Credo, offertory, Sanctus, Agnus Dei and 'Deo gratias' – and at the Elevation. The texts were taken from the liturgy itself (antiphons, hymns and responsories) and from devotional sources (*prosae*, rhymed prayers, rhymed offices, etc.) and were sometimes composite, consisting of a series of appropriate related statements drawn from a variety of sources. The third choirbook of Milan Cathedral (*I-Md* Librone 3, dim 2267) contains Compère's *Missa galeazescha*, whose title refers to Duke Galeazzo Maria Sforza (*d* 1476). The texts are centonizations stitched together from various Marian sequences; some of the motets paraphrase the appropriate sequence melody for brief stretches, but such melodic quotation is rare in other cycles of *motetti missales*.

There are several traits by which the *motetti missales* reveal their relationship to the cyclic mass: a common final, identical or at least similar clefs, a recurring sequence of alternating mensurations, and parallel formal structures or shared musical material. In addition, the texts of a given cycle (except the Elevation motet, which always refers to the Eucharist) all share a common theme, usually concerned with either the cult of the Virgin or feasts of the Lord. As a result they impart to the cycle a Proper character in the same sense that a tenor cantus firmus can provide a Proper reference for a setting of the mass Ordinary.

It is possible to see in these compositions, particularly those of Weerbeke, the gradual crystallization of the musical style that was to characterize the motet throughout the 16th century, beginning with the mature works of Josquin. Weerbeke's setting of *Ave regina* (*in loco* Sanctus) for the cycle *Ave mundi domina* makes systematic use of paired imitation; two-voice textures in a variety of combinations alternate with the full complement of four, and the contrapuntal character of the initial section is juxtaposed with the chordal declamation of *O salutaris hostia*, which was sung during the Elevation of the bread and wine, the most solemn point in the Mass. Similar Elevation motets by Compère, Josquin and others typically have chordal textures in long notes, often with a fermata over each chord (ex.13).

The word-generated figures that begin the imitative phrases, the clear cadential articulation that ends them and the syllabic, homorhythmic style of the closing section are generally regarded as reflecting Italian tastes and influence. However, the style of the concluding segment, with each note carrying a corona as here, appears in the works of northern composers as early as Johannes de Lymburgia and the young Du Fay. A type of homophonic

Ex.13 Weerbeke: *Ave regina caelorum*



declamation deriving from the natural rhythm of the Latin is also found, for example in the *secunda pars* of the late five-voice *Intemerata Dei mater* by Ockeghem, who apparently never visited Italy. Since the supposed Italian models have yet to be identified, definitive conclusions are difficult to draw.

Textual centonizations were used not only for the *motetti missales* but, more importantly, as a basis for motet composition generally for several decades before and after 1500. While the standard Marian antiphons such as the *Salve regina* and *Ave regina celorum* were traditionally performed by a small choir in a side chapel at the end of the evening Office (Compline), other motets, some of them based on centonized texts, functioned in various contexts, often as paraliturgical additions to the Mass. According to the diaries of the Cappella Sistina, motets were confined to three points during the celebration of Mass: the offertory, the Elevation and the end of Mass. The surviving diaries provide only late evidence, since they date from the 16th century, but they probably refer to a tradition that extends back to the previous century. Motets could also be heard in secular settings, as in the account of a performance in 1520 of Josquin's *Salve regina* (possibly the setting for five voices) in the chambers of Pope Leo X, while he was at dinner.

3. Josquin Des Prez. The key figure in the development of the motet in the late 15th and early 16th centuries was undoubtedly Josquin. All the compositional solutions that had become traditional for the genre found a place in his works. There is a reference to the melodic use of liturgical chant in his simultaneous setting of the two Marian antiphons *Alma Redemptoris mater* and *Ave regina caelorum*. Moreover, from his literal quotation of the opening of Ockeghem's elaboration of the first of those chants one can assume a conscious allusion to the usage of the previous generation. The use of a tenor cantus firmus, selected for its symbolic significance, is exemplified in his five-voice setting of the sequence *Stabat mater*, where the tenor of Binchois's chanson *Comme femme desconfortée* is laid out in long note values, and provides a direct commentary on the Latin text.

Canonic doubling of the tenor was also used by Josquin to give greater prominence and weight to the borrowed chant, as in his splendid setting of the Marian sequence *Benedicta es, caelorum regina* which features the free use of canon. The canonic structure expands the customary fabric of four voices to six. Another Marian sequence, *Inviolata, integra et casta es, Maria*, features strict canon on the chant melody in two inner voices, preceded by entries in the other three voices, all of them paraphrasing the chant melody in pre-imitation (i.e. imitative entries that are heard before the commencement of the two canonic voices). In this way Josquin expands the chant beyond the hidden inner voices and makes it completely audible, thus developing a trend begun by Du Fay in his *Ave regina caelorum* (iii) (see ex.12 above). Josquin even contrived his own cantus firmi, as in the five-voice *Illibata Dei virgo*, where the tenor consists solely of the hexachord syllables *la, mi, la*, whose vowels conceivably refer to the Virgin, *Ma-ri-a*.

As syntactic imitation became increasingly important, Josquin applied the technique to the handling of pre-existing as well as original melodic material. The voices were then assimilated to each other both melodically and rhythmically, and the cantus firmus permeated the entire

contrapuntal fabric, as in his four-voice setting of the antiphon *Virgo prudentissima* and the sequence *Mittit ad Virginem*. This development was virtually inevitable for Josquin, who consistently retained with any liturgical text the melody traditionally associated with it. Thus in his four-voice *Ave Maria ... virgo serena*, an early work copied into the choirbook *D-Mbs* Mus.ms.3154 by 1484, he derived the melodic material for the opening salutation of the angel Gabriel from the related chant, providing a fourfold statement of it as a series of regular points of imitation. The rest of the text is composed of five regular strophes of four lines each, which he set as successive units, articulated not only cadentially but also by means of contrasts in texture. The result is a compendium of the contrapuntal techniques in use in motet composition by the turn of the century: successive points of imitation, homophonic declamation, free contrapuntal writing, contrasting textures and timbres resulting from the alternation of duos and trios in different registers with the full choir, and rhythmic variety achieved by a proportional shift from the prevailing binary metre to a ternary one (ex.14).

This arsenal of compositional procedures undoubtedly facilitated the innovations with which Josquin is generally credited. However important his contributions to the codification of style for traditional categories of the genre – the polyphonic settings of antiphons, sequences and devotional Marian texts – they were significantly complemented, if not completely matched, by those of his immediate contemporaries such as Alexander Agricola, Compère, Isaac and Obrecht. Unlike Du Fay's isorhythmic motets, which often name a patron or particular occasion, Josquin's motets make no such references and are thus difficult to date precisely. Yet associations with individual patrons are suggested by a few unique texts with no liturgical associations, such as *O bone et dulcissime Jesu*, a prayer found in a small number of books of hours, and *Misericordias Domini*, a compilation of psalm verses. Josquin probably composed both works at the request of noble patrons who were nearing the end of their lives, the first for René of Anjou (*d* 1480), at whose Provençal court Josquin worked in 1477–8, and the second for King Louis XI of France (*d* 1483). Josquin's most important motets historically are perhaps those based on texts for which no conventions existed, the lyrical and subjective poetry of the Old Testament and in particular that of the psalms, such as *Memor esto verbi tui* (Psalm cxviii.49–64) and *Qui habitat* (Psalm xc). He appears to have been one of the first to draw on the psalms for several works. In these the venerable techniques of cantus firmus and canon gave way to an increasing reliance on syntactic imitation as a basic compositional procedure. At the same time the melodic figures with which successive phrases begin are more closely tied to the natural rhythms and inflections of the Latin words. Homophonic declamation continued to function as an articulating device and as an element of stylistic variety, but its rhetorical possibilities, which had always been important, received even greater stress; the dramatic change in texture produced by its introduction served at once to draw the listener's attention to a new phrase of text and to make it clearly audible.
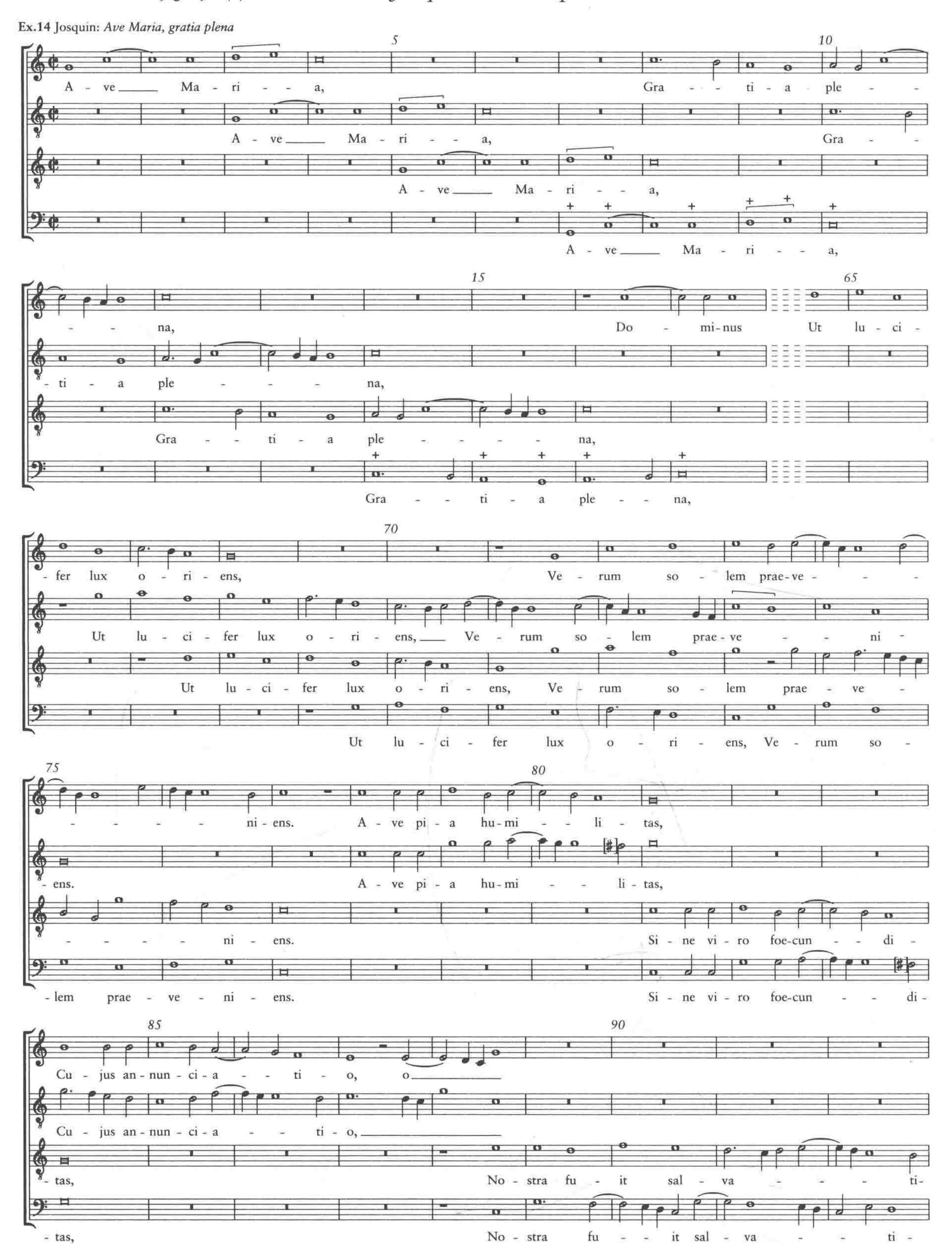
Presumably in response to a burgeoning interest among humanist men of letters in the relationship between a musical text-setting and its affective impact upon the listener, Josquin also began to explore more fully in motets of this type a dimension only occasionally entered by earlier masters such as Busnoys and Ockeghem: the illustration and symbolization of verbal conceits by musical gestures. Examples of his attempts in this regard are numerous, but none is more striking than his setting of Psalm l, *Miserere mei, Deus*. The opening pairs of imitative duos immediately capture the abject mood, as the singers intone the words on a monotone relieved only by the rise and fall of a semitone (ex.15*a*). After each phrase of the psalm, a fifth voice joins the others on the words 'miserere mei, Deus', producing a refrain-like structure that rhetorically emphasizes the plea for mercy. The third part of the work features descending scale passages in overlapping entries that vividly evoke the supplicant as he bows low before the Lord (ex.15*b*). Josquin composed this setting about 1503, at the request of another patron nearing the end of his life, Duke Ercole I d'Este of Ferrara. The composer may have been inspired by Fra Girolamo Savonarola's famous meditation on Psalm l, written in 1498 just before his execution for heresy; Ercole d'Este had maintained a close correspondence with the friar, who advocated religious and social reforms in Florence. In subsequent decades the opening words of Savonarola's meditation, *Infelix ego*, were set to music by other composers active in Ferrara, including Willaert, Rore and Vicentino, each of whom employed the opening musical subject from Josquin's *Miserere mei, Deus* as a reiterating cantus firmus. Savonarola's words offered solace to those suffering the upheavals of the Reformation, and they were also set by transalpine composers, including Clemens non Papa (at the end of *Tristitia obsedit me*), Lassus and Byrd.

4. JOSQUIN'S CONTEMPORARIES AND SUCCESSORS. By the time of Josquin's death in 1521, the motet as a genre appears to have been largely defined, and the musical language associated with it until at least the end of the 16th century was fully formed in all its essentials. The tendency, clearly discernible in Josquin's mature works, towards an ever fuller submission of compositional procedures to the meaning and requirements of the text was to have highly significant ramifications, not only for the motet but also for secular music. However, it is evident from the delineation of regional and personal styles that seems to have begun at about the same time, that Josquin's attention to musical rhetoric was not shared to an equal degree by all his immediate and younger contemporaries.

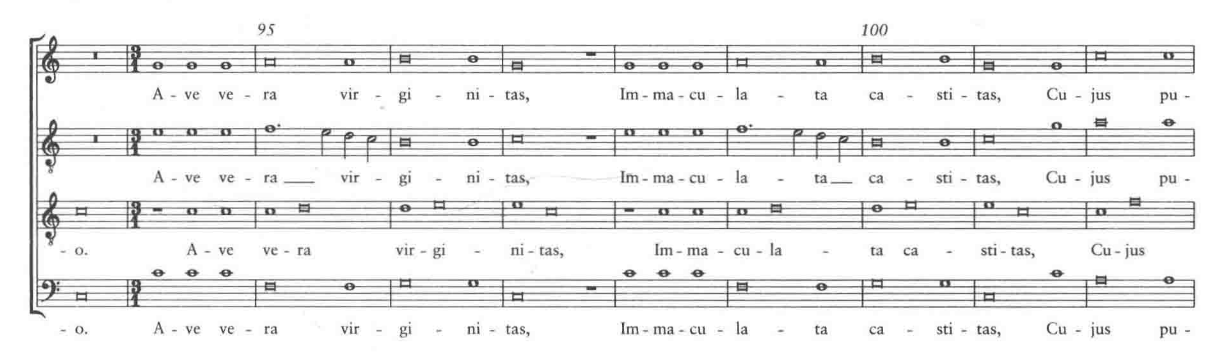
(i) France. Antoine de Févin and Jean Mouton, with whom Josquin is reported to have been associated at the French court, made only occasional attempts at musical symbolism. Mouton in particular was evidently more concerned with the finely chiselled and balanced melodic lines that Glarean so admired and with clear, coherent formal structures. This can be seen in his settings of plainchant sequences such as the placidly beautiful *Ave Maria ... virgo serena* for five voices, which he treated much more consistently than Josquin as a sort of variation chain based on paired repetitions of the pre-existing melody. He also followed the repetition schemes characteristic of the liturgical chant in his settings of invitatory antiphons and great responsories, categories of chant to which Josquin gave scant attention.
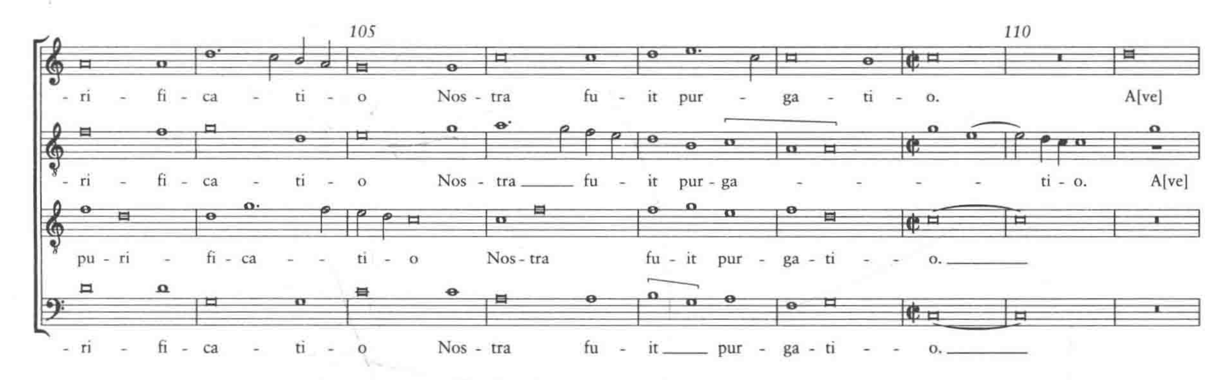
Mouton's choice of such texts was motivated partly at least by the formal possibilities inherent in them. This is strongly suggested by other compositions such as the

Ex.14 Josquin: *Ave Maria, gratia plena*



Ex.14 (continuation)
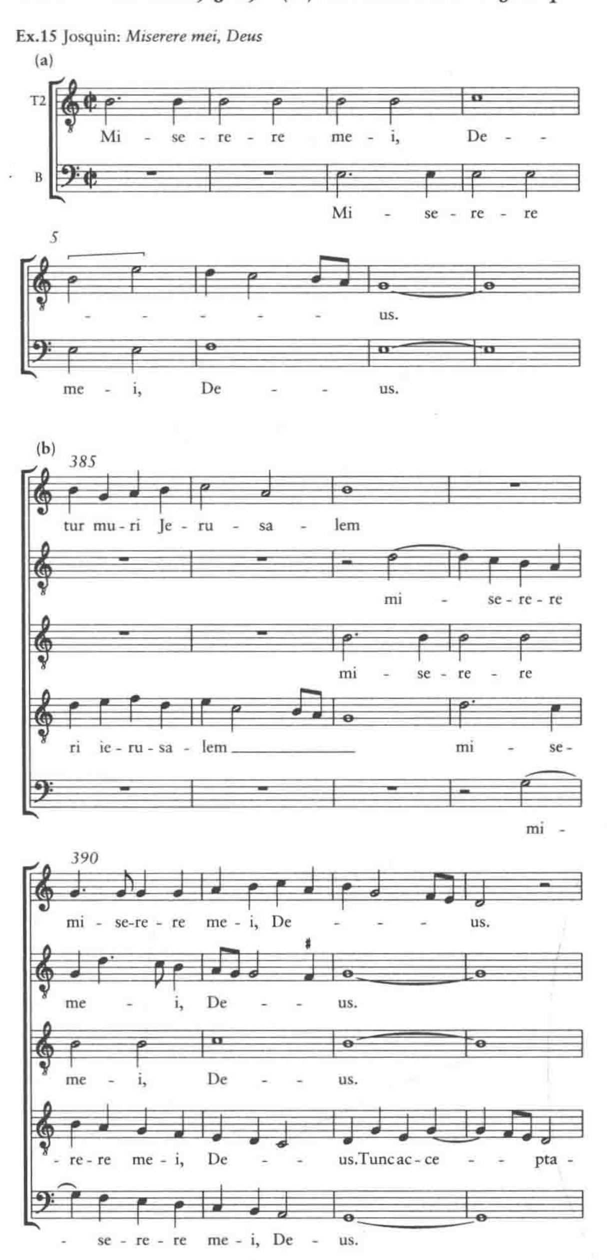




ceremonial motet *Non nobis, Domine*, written to celebrate a French royal birth in 1510, on which similar repetition patterns have been imposed. The acclamation 'Ergo clamemus ... vivat rex!' functions as a refrain; it is heard twice in each of the two *partes*, first at about the midpoint, in the binary rhythms characteristic of the composition, and again at the end, with a shift to ternary metre. Not only are the corresponding passages the same in the two *partes* but the binary and ternary passages are also closely related to each other through the use of common musical material. Thus they serve both to articulate formally the individual *pars* and to create a clear overall design.

This stylistic trend was in no way inimical to the style of Josquin's mature works. Indeed the basic compositional procedures were the same: syntactic imitation and homophonic declamation in alternation with reduced or changing numbers of voices as an added element of variety. But the emphasis was much more on rational ordering of the musical structure than on rhetorical gesture derived from verbal meaning. Of the composers of the next generation a considerable number – most of whom had connections of some sort with the French royal chapel – elected to follow Mouton in that respect and to cultivate what was becoming a traditional French style. Since some (such as Verdelot, Jacquet de Berchem, Lhéritier and Willaert) crossed the Alps to the south seeking lucrative positions, they also contributed to the dissemination of the style in Italy. In France, where it had originated, it was carried to its greatest degree of refinement – one bordering on facility – by Sermisy, Certon and, to a lesser degree, other composers associated with the musical institutions of the court and the capital.

That French music – Mouton's motets in particular – was highly prized in early 16th-century Italy is attested by its predominance in manuscripts associated with Ferrara (*I-Bc* Q19), Florence (*I-Fn* II.I.232) and the papal court in Rome (the Medici Codex, *I-Fl* acq. e doni 666). Additionally, the early printed volumes of Petrucci in Venice included large numbers of motets, first by Josquin, Weerbeke, Compère and Obrecht in *Motetti A* (1502), *Motetti ... B* (1503), *Motetti C* (1504), *Motetti IV* (1505) and *Motetti a cinque* (1508), and later by composers from the French royal court, especially Mouton and Févin (as well as Josquin, who had retired to Condé-sur-l'Escaut in 1504), in *Motetti de la corona*, book 1 (1514) and books 2–4 (all 1519). More than a decade later, Attaingnant published 13 volumes of motets from the repertory of the French court (*Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535*, ed. A. Smijers and A.T. Merritt, Paris, 1934–63). The large number of motets and the paucity of mass ordinaries produced by Mouton and Sermisy can perhaps be explained by the preference of François I for attending a daily low Mass where motets were performed, recalling the tradition of *motetti missales* in Milan. François was no doubt familiar with the Milanese practice, since the duchy was under French control almost continuously from 1499 to 1525.

(ii) Netherlands. In the regions of Franco-Flemish culture the distinctive stylistic proclivities of a number of Josquin's younger contemporaries also spawned a somewhat different tradition. Gombert, for example, followed French models in some important respects. Although reportedly a 'disciple' of Josquin, he generally restricted his use of liturgical melodies to the two contexts in which they had become traditional for Mouton and his emulators, the setting of Marian antiphons and tenor cantus firmus compositions. In the latter case the borrowed chant was usually given to a fifth or sixth voice and used with its original text for its symbolic or associative significance. Gombert also adopted for a number of his motets the
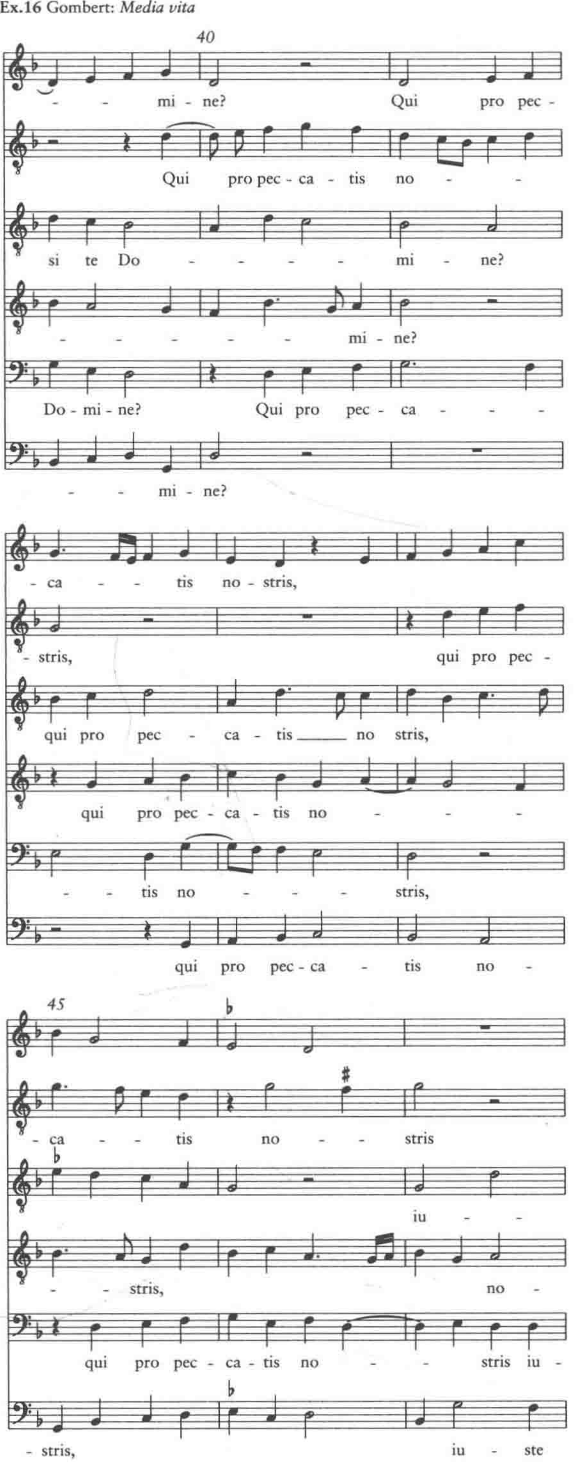


Ex.15 Josquin: *Miserere mei, Deus*

repetition pattern and, like Mouton, the bipartite division of the responsory.

But at the same time Gombert showed the influence of the earlier Netherlandish tradition, as represented in the works of Agricola, La Rue and Obrecht, in his preference for full contrapuntal textures. His reliance on homophony was generally rather slight. Although he turned from freer contrapuntal part-writing to a systematic use of syntactic imitation, he maintained thick sonorities by avoiding the paired imitative duets characteristic of both Josquin and, to some degree, his French colleagues, and by adopting regular, closely spaced entries for individual voices. His use of five or even six voices (instead of the normal four) in nearly two-thirds of his motets contributes to the same effect. Along with denser textures came greater dissonance, especially at cadences, where cross-relations often occurred. For example, in *Media vita* (CMM, vi/9, p.52) the mulitple imitative entries on 'qui pro peccatis nostris' (ex.16) lead to a cadential formation at bar 46 where *f*, in the second voice from the bottom, sounds harshly dissonant against the suspended *g′* and subsequent *f*♯′ leading note in the altus. A humanistic concern for verbal meaning and intelligibility had tempered the abstract, even arbitrary relationship between word and note often

Ex.16 Gombert: *Media vita*



found in the writing of Gombert's immediate predecessors, but it is reflected in his compositions mainly in a more regular declamation of the text and a curtailment of cadential melismas. The Netherlandish style, as he helped to define and exemplify it, was confirmed and established by Crecquillon, his somewhat younger successor at the imperial court, and by Clemens non Papa, Crecquillon's immediate contemporary. Individual distinctions can be made, but the essential characteristics of style are common to all three.

(iii) Italy. From the early 15th century Italy became a veritable province of Franco-Flemish musical culture. A steady stream of singers and composers came south across the Alps to staff the chapels established at the leading courts and churches of such important centres as Milan, Venice, Florence, Ferrara, Naples and Rome. Virtually every important figure of the late 15th and early 16th centuries was at some time in his career on Italian soil; Agricola, Isaac, Compère, Weerbeke, Obrecht, Josquin and Mouton were only a few of them. The influence of the northerners was felt not only in their contributions to the motet repertory that came to be disseminated there but also in their teaching activities.

After the accession of Leo X to the papal throne in 1513, the decisive influence appears, however, to have been French. This may have been due largely to the decidedly francophile tastes of both Leo X and his successor but one, Clement VII (also a Medici), and to the considerable prestige of the papal chapel in which those predilections were mirrored. The motet publications of Antico and Petrucci give special status to the works of Févin and Mouton and show that composers in the orbit of the French royal chapel were in the ascendancy. The flow of compositions, and of musicians, was undoubtedly encouraged by the meeting between Leo X and François I at Bologna in 1515. The French presence in the duchy of Milan, following the victory at Marignano in that year, must also have contributed to the trend. Events such as these reinforced the French orientation of the important musical establishment maintained by the dukes of Este in Ferrara and facilitated the circulation of music by masters of the French royal chapel that had begun through that channel about the turn of the century. As a result, not only the papal chapel but also a good deal of Italian musical life was dominated by the French style well into the second half of the 16th century. Even the few native composers known to have been active during this period emulated their northern neighbours. The most noteworthy is Costanzo Festa, who set the lament on the death of Queen Anne of Brittany, *Quis dabit oculis*, a text previously treated by Mouton, whose setting he clearly followed. Nevertheless, it was undoubtedly the Italians who first developed, from the antiphonal elements in the polyphonic style of northern composers, the practice of writing motets for divided choirs (CORI SPEZZATI) that came to be a hallmark of ceremonial music at the Basilica di S Marco, Venice. Francesco Santa Croce, whose origins and career have both been traced to the Venetian states, set the compline psalms for divided choir, and these were included in a manuscript now in Verona (*I-VEaf* 218) that was probably copied in the late 1530s. The liturgical practice of singing alternate verses of the psalms from opposite sides of the choir presumably gave rise to polyphonic settings intended for similar performance. But the paired bicinia that figure so prominently in the motets of the Josquin generation, and the contrasting combinations of two and more voices that came into play even earlier, both lent themselves admirably to a spatial division between groups of singers that were treated antiphonally. When the vesper psalms composed in this manner by Willaert and Berchem were published in 1550 (*I salmi appertinenti ali vesperi per tutte le feste dell'anno … parte spezzadi accomodati da cantare a uno et a duoi chori*) the polychoral style was provided with a prestigious example that was widely circulated and presumably regularly heard at S Marco, which was ideally suited to an effective deployment of divided choirs. The stage was thus set not only for the dissemination of this style into every leading musical centre of western Europe but also for the extraordinary development of festal music in Venice by Andrea and Giovanni Gabrieli.

5. PERIPHERAL TRADITIONS.

(i) Spain. The cultivation of the motet seems to have come to Spain relatively late. Not until Aragon and Castile were united in 1474 under Ferdinand and Isabella is there evidence of an important musical establishment where motets would have been composed and sung regularly. In fact the beginnings of a significant Spanish tradition may date from the visits to Spain in 1502 and again in 1506 of Philip the Fair and Joanna of Castile. They were attended on both occasions by the distinguished chapel maintained by them in the best tradition of the ducal house of Burgundy. Among the composers then in Spain were Pierre de La Rue and Alexander Agricola as well as lesser men such as Orto, Braconnier and Divitis.

The leading composers at the Spanish court under Ferdinand and Isabella, Juan de Anchieta and Francisco de Peñalosa, wrote motets in a style not far removed from that of the Netherlanders they presumably emulated. Liturgical melodies were used both as tenor cantus firmi and as the melodic substance of the superius, as was traditional for Marian antiphons. The polyphonic complexity of the northern style seems not to have been entirely compatible with Spanish temperament, however, and Anchieta in particular was inclined to adapt to his motets the syllabic homophony of his secular pieces.

The Spanish presence in the Low Countries under the Habsburgs made possible a continuing Netherlandish influence on Spanish composers through most of the 16th century. But equally important for Spanish composers of that period was their association with Franco-Flemish musicians at the papal court. Peñalosa was there in 1517, and Morales, a seminal figure for the Spanish tradition, spent a decade there from 1535. The musical style that was to have the most decided effect on Morales is revealed in his choice of motets as mass models; for example, there are two by Mouton and one each by Gombert, Richafort and Verdelot. His own motets show the systematic use of syntactic imitation characteristic of his generation, the adoption of a cantus firmus with its original text for symbolic reasons – both are exemplified in his celebrated five-voice *Emendemus in melius* – and an affinity for the balanced symmetry of the respond form. A move towards fuller sonorities and a more homophonic texture – even when the compositional procedure is essentially contrapuntal in nature – is discernible; these traits became increasingly marked on the Continent after the middle of the century.

At the same time, the motet tradition continued to be cultivated vigorously in Spain even by those composers

who never left their native country. This is amply demonstrated by Guerrero and a number of composers of secondary importance who continued to build on the same stylistic foundation.

(ii) Germanic territories. Just as Franco-Flemish musicians took the newly defined style of the Latin motet to Spain, so also did they take it to the regions of Germanic culture. One of the key figures was undoubtedly Isaac, who was associated with the imperial chapel of Maximilian I from 1496 for the rest of his life. His influence is most directly evident in the works of his pupil Senfl, who served with him in Maximilian's chapel and then in the 1540s moved to the ducal court of Bavaria in Munich. No less important for the development of the motet in Germanic territories was Josquin himself. Although he may never have been east of the Rhine, his works were much admired there (especially by Luther) and widely disseminated by publishers such as Forster, Hans Ott, and Berg & Neuber.

The development of the Latin motet was inhibited in some areas by the Reformation, which emphasized congregational participation and the use of the vernacular. But, as in France, the compositional procedures developed for setting Latin texts were also adopted to the vernacular. Just as Goudimel had set the French Psalter both in the familiar style for singers of limited skill and in a more polyphonic vein for the better-trained, Johann Walter (i) provided polyphony for the chorales in both styles, treating the traditional melodies as they were generally treated in the Tenorlied.

In the second half of the 16th century, however, polyphonic settings of Latin texts – many by Catholic composers – gradually regained ascendancy over music sung in the vernacular during Lutheran services. This was undoubtedly due in part to the activity of the Protestant printer Georg Rhau, who published a series of collections (1538–45) devoted to polyphonic settings of the Roman liturgy for both the Mass and Vespers. Particularly significant are the psalm motets (following Josquin's models) and settings of the Gospel readings, both because of their large number and the frequency with which they could have been used in the liturgy. Indeed, Berg & Neuber printed (1554–5) a five-volume repertory of Gospel motets for the main feasts of the entire liturgical year, and there is evidence that these were sung not only in conjunction with but also in lieu of the prescribed readings for the Mass well into the 17th century.

(iii) England. The history of the motet in England after the generation of Power and Dunstaple shows a gap that can be only partly filled by the repertory of the Eton Choirbook. These works demonstrate that in the second half of the 15th century English composers had lost none of their fondness for plainchant settings of the Marian antiphons, particularly the *Salve regina*, or for devotional texts in honour of the Virgin. However, the settings they provided have a monumental character only occasionally adumbrated in the mass compositions of the Old Hall Manuscript. They are mainly for five or six voices and are divided into half a dozen or more separate sections. The juxtaposition of choirs with varying numbers of voices and different ranges, together with a melismatic, freely contrapuntal style, suggests that motets such as those written by Regis, Busnoys and Ockeghem were taken as models. It may have been the latter's motet for 36 voices, *Deo Gratias*, that prompted compositions such as Robert Carvor's 19-voice *O bone Jesu* and Tallis's *Spem in alium* for 40 voices.

There is little if any syntactic imitation in the works of the earlier generation of composers, which included Banaster, Cornysh and Fayrfax. After the accession of Henry VIII in 1509, however, contacts with musicians on the Continent began to increase markedly; it was presumably from continental models that Taverner, for example, adopted a tenor cantus firmus treatment in even semibreves and breves for his settings of *Dum transisset*. Perhaps more significant for the developing English tradition was the gradual assimilation of a more syllabic approach to text setting and the concomitant organization of contrapuntal writing into points of imitation. An early example is (?Richard) Sampson's *Quam pulcra es* (*GB-Lbl* Roy.11.e.xi), which dates from about 1516. The discant style that was such a distinctive trait of English music in the first half of the 15th century continued, nonetheless, to be used effectively, as can be seen from Taverner's *Christe Jesu*.

Henry VIII's break with Rome in 1534 and his subsequent dissolution of the monasteries, with their musical institutions, imposed a restraint on the development of the Latin motet much more stringent than that caused by the Reformation in Germany. It may also help to account for the unusual emphasis on polyphonic psalm settings by somewhat later figures such as Tye and Robert White; presumably these were intended to replace plainchant, which was no longer in use. But as in other Protestant areas compositional skills associated with the motet were transferred to the setting of texts in the vernacular. Thus the anthem was born of the earlier genre.

6. LATER 16TH CENTURY. The 16th-century motet saw a final synthesis in the works of Palestrina and Lassus, each of whom represented a separate stylistic tradition. The more conservative was certainly Palestrina, which may be explained in part by the atmosphere engendered by the Counter-Reformation. However, it is also clear that his stylistic antecedents lie primarily with the French composers of the generation after Mouton. This is indicated first of all by his selection of motets as models for mass composition; these include four by Jacquet of Mantua, two each by Lhéritier and De Silva, and one each by Richafort, Moulu and Carpentras. Nowhere will one find in Palestrina's music, however, the dissonant cadential formations common in motets by such composers as Lhéritrier (exemplified also in Gombert's *Media vita*; see ex.16). In his *Missa 'Nigra sum'*, based on Lhéritier's motet, Palestrina carefully purged the counterpoint of such clashes as are found in Lhéritier's bar 14. Palestrina's choice of texts and their treatment also reveal French influence; in his settings of sequences and traditional Marian antiphons he retained the chant as an important melodic element in the polyphony, something he rarely did with other liturgical genres.

Palestrina showed his concern for formal order and clarity by mirroring the paired repetitions of the sequence in a variation chain, and by adhering to the liturgical design of the responsories that constitute roughly half of his motet repertory. Most of his motets are for five or six voices, but even in those works he was inclined to handle the parts in contrasting pairs, as he did systematically in his four-voice compositions. Everywhere the alternation between imitative polyphony and an occasional passage

in homophony provides the basic substance of his part-writing. Only in a general preference for fuller textures and sonorities and in a handful of psalm compositions for divided eight-part choir can one detect the general direction of contemporary stylistic change.

Palestrina's compositional style also provided the matrix for the artistic culmination of the Spanish tradition as embodied in the motets of Victoria. Like Morales, Victoria spent a significant length of time in Rome, which was all the more critical for him in that it began when he was only 17 and lasted more than 20 years. Although his total repertory is much smaller than Palestrina's, he set many of the same texts and handled them in much the same way. But his motets are distinguished by a more generally homophonic texture and by a livelier interest in harmonic colour, which he pursued by means of signed accidentals usually suggested by the meaning of the words.

An overriding concern for a vivid musical depiction of the text is primarily responsible for the essential stylistic differences between Palestrina and Lassus. In contrast to Palestrina's carefully balanced lines and smooth rhythms, those of Lassus respond to certain textual conceits with wide leaps and relatively sharp rhythmic contrasts. Whereas Palestrina made only occasional, discreet use of pictorial devices (as in his setting of Psalm cxix, *Ad Dominum cum tribularer*, with its affective harmonies and dramatic shifts of texture), Lassus drew on a wide repertory of rhetorical gestures borrowed from the contemporary madrigal. His reliance on the musical vocabulary of Italian secular music is undoubtedly a result of his service as a young man at the court of Ferdinando Gonzaga, as opposed to the ecclesiastical context within which Palestrina spent his entire life. In addition, Lassus cultivated a declamatory chordal style in which the harmonic rhythm is surprisingly static for the period, and the vertical sonorities are thus strongly perceived. Even imitative passages are so treated that the impression of homophony is only moderately disturbed.

From the ducal court of Bavaria in Munich, where Lassus served from 1556 until his death, his motet style was disseminated through areas of Germanic culture by a number of talented pupils and associates, including Reiner, Lechner, Eccard, Aichinger and – indirectly through Giovanni Gabrieli – H.L. Hassler. Essentially the same manner of motet composition flourished also at the imperial court of Vienna, when Vaet served as Kapellmeister from 1554 to 1567, followed by Monte from 1568 to 1603. Jacob Handl also represents this tradition: even though he is not known to have had any direct connection with Lassus, his skilful and expressive use of rhetorical gestures points to Lassus's influence.

It may have been Monte who took to England the dramatic chordal style characteristic of Lassus. During his visit in 1554–5 he became acquainted with Thomas Byrd, whose son, William, achieved the final synthesis of the Latin motet in the British Isles. The majority of Byrd's motets were published in three volumes, in 1575, 1589 and 1591; in the latter two books he frequently addressed the plight of his fellow Catholics in Protestant England through pointed references in the non-liturgical biblical texts. There are some typically conservative traits in Byrd's output of motets, such as the eight-voice crab canon in his *Diliges Dominum* of 1575. But he revealed his interest in Monte's style in his eight-voice *Quomodo cantabimus* of 1584, an answer to the latter's setting (also for eight voices) of the initial verses of the same psalm, *Super flumina Babylonis*. Perhaps in response partly to Monte's example and partly to the growing interest in the Italian madrigal in England from the 1580s, Byrd also made considerable use of pictorial devices in some of his motets; his *Vigilate* of 1589 is a well-known example.

Early in the 16th century it had been Italian composers who first developed the polychoral style. Similarly, at the end of the century it was once again an Italian, Giovanni Gabrieli, who perceived in the performance traditions of *cori spezzati* the seeds of a new manner. From the relatively rapid interchange of short homophonic phrases between choirs of voices, or voices and instruments, was born the concertato principle. It can be heard in, for instance, Gabrieli's *In ecclesiis* (see §III, 2(i) below), a work that clearly presages the transformation of the motet in the 17th century.

III. Baroque

1. General. 2. Italy: (i) To 1650 (ii) After 1650. 3. Germany: (i) The generation of Schütz (ii) The generation of Bach. 4. France: (i) The early 17th century (ii) The mid-17th century (iii) The late 17th century (iv) The 18th century.

1. General. After 1600 the motet lost its traditional position as a central musical genre. With the assimilation and integration of *seconda pratica* elements, it abandoned some of its classical characteristics; but at the same time it became during the 17th century an important point of departure for a range of new forms of sacred vocal composition, such as the cantata, and in this development its earlier, leading role was at least partly restored.

The motet's development into a peripheral genre is demonstrated in a growing terminological imprecision, whereby in the 17th and 18th centuries the term 'motet' came to denote any kind of vocal music with liturgical affiliations. Indeed, the functional definition of the motet as a piece belonging to the liturgy remained the decisive factor, regardless of its musical nature. Texts were mainly biblical, drawn from psalms, lessons, antiphons, canticles and so on, but they also included free poetry with liturgical *de tempore* designations (e.g. Marian sequences for the Catholic Church, or chorales for the Protestant). Catholic motets were invariably in Latin; however, following the Reformation, Protestant motets were predominantly in the vernacular.

Independently of its historical development as a genre, the term 'motet' was itself introduced in the mid-17th century as a stylistic concept, and, as in the systematizations of Marco Scacchi, Athanasius Kircher and others, the 'stylus motecticus' became a subdivision of the 'stylus ecclesiasticus'. It was thus categorized as a style of composition, derived from the traditional polyphonic language of the 16th-century *ars perfecta*. 'Stylus motecticus' represents a retrospective musical language, especially that of Palestrina and his tradition, and was applied to other genres, such as the mass. The term 'motet' thus signified both a genre and a style. Motet and motet style, though originally congruent, were not necessarily in any way identical after 1600.

In the 17th and 18th centuries motets were often summarily described as 'concerted', and the term 'motetto concertato' appears with some frequency after the middle of the 17th century. Praetorius (*Syntagma musicum*, iii, 1618, p.6) stated that the names 'concerti, motetti, concentus etc.' were analogous and interchangeable. The

concerto principle appeared in various ways as a universal element of the *seconda pratica* in motet composition, even in the retrospective *stile antico* motet; yet the term 'concerted motet' obscured distinctions between the different types of post-1600 motet. The common structural element was the technique of stringing together passages of contrasting themes and motifs to match the individual lines of text. This fragmented, varied construction was expressly referred to in Walther's definition (1732) of motet style.

The history of motet composition after 1600 divides into two independent lines of development, which were manifested nationally, regionally and denominationally in several different ways: the choral motet proper continued the 16th-century tradition in various directions; and the vocal concerto, which arose from the motet of the *cori spezzati* type, assimilated the principles of monody and gradually integrated instrumental elements.

The essential structure of the older motet style was retained in the true choral motet, especially in the Palestrinian motet predominant in the Catholic south (Italy, Austria and south Germany) and used to the exclusion of other styles in the Iberian peninsula, where Counter-Reformation orthodoxy prevailed. This *stile antico* was particularly preserved and promoted in the mass, as laid down by papal decree (Urban VIII, 1623) and as practised in the Cappella Sistina, which provided a decisive lead until the 19th century. The tradition of following Palestrina's style necessarily resulted in apathy and conformity in the mass as well as the motet, which came to be characterized by studious craftsmanship, with schematic sequences of motif and monotonous harmony. On the other hand there was a trend towards contrapuntal techniques, such as canons and inversions, a trend reflected in the theoretical treatises of the time (Fux, Martini, Paolucci). In the late 17th century there was a tendency towards a functionally harmonic conception of counterpoint, with an increasingly periodic style of vocal melody and even da capo form (Caldara, Lotti). The *a cappella* ideal appeared by the 17th century in so modified a form that instrumental doubling – often with cornetts and trombones, to create an archaic effect – with continuo accompaniment in *basso seguente* style was normal.

Implicit in the sacred vocal concerto, on the other hand, is a complex range of combinations of voices and instruments which, in conjunction with episodic structure, resulted by the late 17th century in the splitting-up of the motet into isolated units. The concerted motet thus began to comprise a number of separate movements, incorporating elements such as aria and recitative formerly considered foreign to the form. This was the origin of the Italian orchestral motet (e.g. Scarlatti, Durante, Leo and Pergolesi) and of the *grand motet* in France (e.g. Charpentier, Lully, Lalande, Campra and Rameau). The development of the English verse anthem and of the cantata in its various forms also derives from this new motet style.

2. ITALY.

(i) To 1650. The era of the Baroque concertato motet begins with the publication in 1602 of Viadana's *Cento concerti ecclesiastici*, for one to four voices with, for the first time, organ continuo. Although this has long been considered the epoch-making publication, it came two years after Gabriele Fattorini's *I sacri concerti a due voci* (Venice, 1600). Both volumes were reprinted in Italy and Germany. The idea that prompted these prints was not so much any hankering after change or supposed imitation of classical culture as the increasingly inadequate performance of unaccompanied church music by too few voices heard by Viadana in Rome. Even solo motets were conceived in the most conservative style rather than along the lines of early operatic experiments. Viadana's collection proved the feasibility of a small-scale medium, using a handful of modest voices, and broke the dominance of the *stile antico* in sacred music. At the same time the use of the organ in a continuo role opened up new possibilities with conventional four- to six-part scorings. Contrasts of texture and sonority could be exploited, and counterpoint became more harmonically based, since it was heard against a background of simple chord progressions. Both Venetian and Roman printers produced a flood of publications of small-scale, practical church music which formed the staple fare for most religious institutions. The composers were often quite talented, though few towering names emerge. Most small-scale music consisted of motets to be sung at Mass or at the Offices on principal feasts and saints' days. In the context of the new style the word 'concerto' was frequently used as a synonym for motet. The motets in Monteverdi's Vespers collection of 1610 do not fit so easily into this picture: they are virtuoso pieces of unusual complexity conceived for court singers familiar with *L'Orfeo*.

In the hands of composers like Alessandro Grandi (i) and Ignazio Donati in the north and G.F. Anerio, Agazzari and Cifra in Rome, the concertato motet quickly reached a high artistic level in the early decades of the century. Many composers including Grandi found an outlet for their melodic gifts in this new genre, where polyphonic lines often assumed a new tuneful freshness. Motet texts were often drawn from the psalms, and two other categories came to prominence: *Song of Solomon* texts for female saints and spiritual recreation, and Jesus-directed verse, rich in sentiment, linked with the rise in eucharistic devotion. Donati, to name but one, excelled in works for four or more voices with organ, where he could play off different combinations of singers and build up telling climaxes by exploiting the presence of continuo. The text would typically be divided into sections, each with a characteristic motif that could be developed contrapuntally, but a refrain form with solos and duets offset by a repeated tutti is also found, as well as motets in the form of a dialogue in which one or more voices would represent different scriptural characters (*see* DIALOGUE, §5).

The refrain form was specially appropriate to the massive, elaborate Venetian motets that Giovanni Gabrieli wrote during his last years, often involving polychoral techniques. In these the word 'Alleluia' was frequently set to a dance-like triple-time passage, which through its recurrence could bind a large work together. Gabrieli also pioneered the 'mixed concertato' style in the large motet, assigning particular sections to solo voices, instruments and a full choir and orchestra called 'cappella': *In ecclesiis* is a deservedly famous work employing all these innovatory techniques. Subsequently, this grandiose approach was used most frequently for vesper psalms, although in Rome at least music for many choirs was found to fit new architectural trends and flourished accordingly.

Venice in the 1620s created a vogue for small motets for one or two voices with obbligato violins and continuo,

the sacred parallel of the early secular cantata. Grandi proved a pioneer here: he introduced delightful, idiomatically written sinfonias for the violins which acted as refrains, and tried out variation and strophic-bass techniques borrowed from secular music. Sometimes the violins not only provided a refrain but joined in dialogue with the voice. This medium and the simpler monodic solo motet (without violins) were the types that most clearly pointed the way for the Baroque motet. The monodic type, too, became established only in the 1620s: a fine anthology is the Venetian *Ghirlanda sacra* (1625), which contains four of Monteverdi's few contributions to the genre. Compared with the sacred duet, therefore, the solo motet had taken root slowly: in most cases it remained distant from the developments of the Florentine monodists. Nevertheless, the type did call for more virtuosity in the way of vocal ornamentation, an indispensable part of the art of monody.

In Rome some composers (Crivelli, Soriano) perpetuated the ideal of Palestrinian polyphony in the *stile antico* mainly for the major churches, but most took their cue from Viadana and became increasingly free in the ornamentation of their melodic lines. Occasionally, solo motets, for example those by Kapsberger, could all too easily be dogged by mere ornamental note-spinning at the expense of real melody, although the first Roman publication (Ottavio Durante's *Arie devote*, 1608) is clear evidence that the south was not left behind. After a rather lean 1630s Roman church music achieved a new lease of life in the decade that followed, as can be seen from the anthologies of motets published towards 1650. Refrain forms with instrumental sinfonias, a flowing style of melodic writing and a wider range of keys are all found here; and in Carissimi, Rome had a really talented composer who could infuse spiritual fervour into motets as well as into oratorios. With Foggia, Graziani and Virgilio Mazzocchi in Rome, and Rovetta and Rigatti in the north, the new medium had reached maturity and was able to abandon its dependence on *stile antico* models.

(ii) After 1650. From 1650 the pattern changes, and the once vast publishing activity in this field declined throughout Italy. Other avenues were open to promising composers too: opera became an attractive source of income to composers who held church posts, and motets tended to be concentrated in places with opera houses and by composers (Cavalli, Legrenzi, P.A. Ziani) who were as well known for their operas as for their sacred music. The mellifluous vocal writing in some of Legrenzi's motets is obviously derived from opera, although in others he used dialogue effects which are not necessarily operatic but hark back to the dialogue motets of the early part of the century. Instrumental music was becoming an increasingly important part of the church service, with the development of the violin family, and sonatas and concertos were displacing occasional motets at Mass. Motets themselves often involved a pair of violins as well as voices. The concertato motet for four to six voices and organ had waned by 1650, leaving chamber-like combinations of solo, duet and trio, with or without violins, as the preferred textures for the Italian motet – a clear parallel with the taste for stage music. With a smaller demand for occasional motets to be sung at Mass, the texts set commonly were the four Marian antiphons for Vespers and Compline.

Important composers of motets in the mid-Baroque period include the prolific Cazzati, best known for his instrumental music written for S Petronio, Bologna: he was one of the few north Italians to write motets in both the archaic *stile antico* and the up-to-date manner. A later Bolognese was G.P. Colonna, some of whose motets include violins (to be expected, in view of the excellence of the Bologna church orchestra). Other notable composers in north Italian cities were Bassani at Ferrara and Petrobelli at Padua, both of whom included instrumental parts in their motets, and Brevi at Milan, who published solo motets of the monodic type. It is interesting that all this published music was modest in its requirements; the large-scale motets were not disseminated through publication, but this is not to say that they were not composed. Intended for special celebrations in individual places, such as that of a church's patron saint, their usefulness was limited and they survive only in manuscript.

The co-existence of old and new ways continued to be a marked feature in Rome: liturgical publications were still distinguished by Latin title-pages. The *stile antico* continued at the principal basilicas, while at the same time, between 1650 and 1680, Foggia and Graziani published many volumes of solo and few-voice motets. The tension between the two styles resulted in a modification of the pure Palestrina idiom by such composers as Benevoli giving a more foursquare phrase structure and introducing major–minor tonality. Some of this type of writing later in the century has been considered almost as pastiche. In some of the motets of Lotti, a prominent Venetian opera and oratorio composer, the updating of the old style is complete: even if the linear treatment of dissonance conformed to 16th-century conventions, chords such as the diminished 7th were introduced.

In the hands of such Neapolitan opera composers as Alessandro Scarlatti, Francesco Durante and Leo, the orchestral motet – in effect a more lavishly scored version of the solo motet with violins – came nearest to the current operatic forms of the day. For example, Scarlatti's *Audi filia*, a festive motet for St Cecilia's Day, has oboes as well as strings in the orchestra and consists largely of elaborate solo sections with a chorus entering only at the end; as in the operatic aria, vocal and instrumental material was closely integrated within a taut ritornello structure. Other motets by Scarlatti make use of distinct recitative and da capo aria schemes, again imported from opera. It was in this flamboyant tradition that Handel participated while in Rome, culminating in his Carmelite music of 1707.

3. GERMANY.

(i) The generation of Schütz. The Catholic regions of Germany showed a clear dependence on Italy in nearly every aspect of sacred music, and the most original development after 1600 in the choral motet was in Lutheran Germany. In contrast to the Calvinist regions of Switzerland and the Netherlands, where psalm settings were the only polyphonic genre (exemplified by Sweelinck's psalm motets), and even England, where the anthem had in effect replaced the motet, by the second half of the 16th century the Lutheran areas had a broadly based motet tradition capable of further development. Three main types had evolved: the motet in free, lightly imitative style ('Liedmotette') with occasional cantus firmus elements (used by Eccard, Hassler and Lechner); the chorale motet in a markedly contrapuntal cantus

firmus style (*see* CHORALE SETTINGS, §I, 2); and the text-motet ('Spruchmotette'), presenting settings of key verses mainly from the Gospels, the Psalter or the *Song of Solomon*. This last type in particular soon gained increasingly in importance since there was a great liturgical demand for music illustrating pithy biblical texts (or 'Kernsprüche', which became a popular title for such collections). This soon led to the publication of sets of Gospel texts covering the church year (for example by Melchior Vulpius, Andreas Raselius, Christoph Demantius and Melchior Franck), and this was echoed in the 18th century by the seasonal cantatas which also chiefly derived their texts from the Gospels. The expressive style of Lassus and his followers (such as Jacob Handl) exerted a greater influence in northern and central Germany than the textually less committed manner of the Palestrina school. This repertory was handed down in printed collections (especially Bodenschatz's *Florilegium Portense*, 1618) and performed well into the 18th century, and the musical-rhetorical principles of the Latin motet (as codified in the numerous treatises on *musica poetica*) was transferred directly to the German text-motet. An important stylistic advance was the inclusion of madrigal elements in early 17th-century music, as shown particularly in motets called 'sacred madrigals', for example J.H. Schein's *Fontana d'Israel/Israelis Brünlein* (1623) and Schütz's *Cantiones sacrae* (1625), but also apparent as early as 1606 in Lechner's *Deutsche Sprüche von Leben und Tod* (MS). One remarkably informative collection, including the most varied kinds of motet-style treatment of a text, is *Angst der Hellen und Friede der Seelen*, published by Burkhard Grossmann in 1623 and consisting of commissioned settings of Psalm cxvi by the most esteemed motet composers of the time: Franck, Nicolaus Erich, Michael Praetorius, Schütz, Schein and Demantius among others. This remarkable volume demonstrates the flexible application of various techniques, ranging from chordal homophony and *falsobordone* to regular points of imitation and more refined contrapuntal intricacies; at the same time it represents a selection of the most characteristic approaches, from the plain concerto manner of Praetorius to the highly individual musical language of the young Schütz. The climax of powerful and vivid musical illustration of text combined with elaborate counterpoint came in Schütz's later works, especially his *Geistliche Chor-Music* (1648), *Zwölff geistliche Gesänge* (1657) and *Deutsches Magnificat* (1671). The *Geistliche Chor-Music* represents the programmatic counterpart to his *Symphoniae sacrae* (see below) in that it is based exclusively on the 'stylus ... without Bassum Continuum' (to quote Schütz's foreword) and incorporates as 'necessary Requisita ... Dispositiones modorum; Fugae simplices, mixtae, inversae; Contrapunctum duplex; Differentia Styli in arte Musica diversi; Modulatio vocum; Connexio subjectorum, etc.'. In the *Geistliche Chor-Music* Schütz forged a motet style that renounces the overemphasis on madrigalisms (which still prevailed in the *Cantiones sacrae*) and aims at a perfect balance between contrapuntal organization and the musical interpretation of the text. His appreciation and treatment of German in terms of a natural prosody is both exemplary and unprecedented. The *Deutsches Magnificat*, one of his very last works, forms the logical conclusion of his late motet style in that it abandons the emphatic accentuation of single words or phrases by rhetorical or other expressive devices in favour of a more detached, harmonically orientated style.

Although the true choral motet figures prominently in Schütz's output, it is outnumbered and dominated by the vocal concerto, which had developed about 1600 as a new branch of the motet in Italy. Giovanni Gabrieli's *Sacrae symphoniae* (1597) and Viadana's *Cento concerti ecclesiastici* (1602) served as starting-points and models for German composers of the vocal concerto. The sacred vocal concerto (*geistliches Konzert*, *Psalmkonzert* etc.) is based on the same repertory of liturgical texts as the traditional motet and follows the same formal (i.e. sectional) organization. The Venetian type of polychoral motet, in which contrasting choirs functioned as heterogeneous elements, with instruments taking a supplementary or complementary role, reached a climax in Germany at the beginning of the 17th century in Praetorius's *Musae Sioniae* (1605–7), Schütz's *Psalmen Davids* (1619) and Samuel Scheidt's many motets for two or more choirs. Because of the great expenditure involved, performance of these monumental works was necessarily restricted to centres with large musical establishments and to special occasions. During the Thirty Years War (1618–48) the use of several choirs became exceptional and then disappeared entirely; it enjoyed only a modest revival in the motets for double choir written in central Germany around 1700 (members of the Bach family composed several such works).

This situation demanded the swift development and dissemination of the concertato solo motet, which was far less demanding and more practical to perform. Originally these *geistliche Konzerte* were written for solo voices and continuo (e.g. Schein's *Opella nova*, 1618–26, or Schütz's *Kleine geistliche Concerte*, 1636–9), representing in effect a reduced form of the polychoral motet. Obbligato instruments were soon added, and a fully independent instrumental ensemble resulted. This development is most clearly seen in the three parts of Schütz's *Symphoniae sacrae* (1629, 1647, 1650), in which various kinds of concerto for both large and small forces were published, and Scheidt's *Concertus sacri* (1622). Implicit in the sacred concerto is a complex range of possible combinations of vocal and instrumental parts in conjunction with the sectional structure of the motet. In the second half of the 17th century this resulted in its being split up into separate units, which in turn led to its developing into independent sections or movements using elements foreign to the motet such as aria, chorale and finally recitative. The cantata derives from this development of the concerted motet. In line with this tradition, J.S. Bach referred both to his early cantata on a purely biblical text, *Gott ist mein König* BWV71 (1708), and to his late parody of Pergolesi's *Stabat mater* as 'motetto'.

(ii) The generation of Bach. No particular Schütz tradition was established in central Germany in the late 17th century. Hammerschmidt, Christoph Bernhard and J.R. Ahle appear in a limited way as followers of Schütz in their motets but could not command his breadth or depth. Within the repertory of concerted liturgical *de tempore* music the small- and large-scale types of *geistliches Konzert* gradually merged into, and were finally absorbed by, the emerging cantata (*see* CANTATA, §II, 5–6). But composition of the choral motet proper continued within the framework of the flourishing Kantorei tradition, especially in Thuringia and Saxony,

where a cantabile and *galant* motet style emerges in the late 17th century in the music of J.C. and J.M. Bach and Pachelbel, influenced by Peranda and other Italian musicians working in central Germany. As the cantata came to the fore the motet was increasingly confined to weddings, funerals and similar special services. Stylistically there was a clear movement towards homophonic textures, above all in the chordally based works for double chorus from the circle round the Bach family. There was a marked preference for a combination of biblical quotation and chorale, also a characteristic of J.S. Bach's work. In the motets of the older Bachs, Georg Böhm, P.H. Erlebach, Sebastian Knüpfer, Johann Schelle and their contemporaries, modern structural elements such as ritornello form and fugal technique appeared. The fact that the ideal of a single musical structure with contrasting, thematically unified sections or parts conflicted with the traditional motet form (whose irregular, sectionalized structure depended entirely on the phrases of the text) clearly hastened the gradual decline of the motet genre.

J.S. Bach's motets represent the culminating point of the genre in the 18th century, though they amount to an insignificant proportion of his total output (seven works: five for double chorus, one each for four- and five-part chorus). They fall entirely within the tradition of the central German motet; this is especially clear in *Ich lasse dich nicht*, which deliberately adopts the middle-German cantabile style. *Fürchte dich nicht*, where there is a chordal opening section with alternating choirs and a fugue with cantus firmus (a simultaneous combination of two different texts and compositional elements), is modelled on a work by Johann Christoph Bach. Peculiarities of Bach's motet composition include an ingenious stratification of the text for reciprocal interpretations (for instance in *Der Geist hilft*, where the first chorus sings 'denn wir wissen nicht, was wir beten sollen' and the second 'der Geist hilft'); contrast of texture; large-scale formal organization (as in *Jesu, meine Freude*, in 11 symmetrical corresponding parts); the 'instrumentalizing' of vocal parts by virtuoso declamation in figurative instrumental style; and the application of contemporary Italian instrumental concerto form (fast–slow–fast, e.g. in *Singet dem Herrn*, which is divided into three such sections). Above all, his works are marked by their close affinity between musical expression and textual meaning. In the motets, unlike the choral cantatas (which are more unified in motif and on a larger scale), textual relevance of the musical material corresponds more openly to the smaller scale of the sectional principle. Nevertheless, the musical underlining of single words or groups of words is clearly integrated in a coherent and unified thematic–motivic context. The interpretation of the meaning and expressive qualities of larger text units rather than single words relates to the ideals of the doctrine of the Affections; it is here that the chief conceptual difference between the motet of Schütz's generation and that of Bach's principally lies.

Most of Bach's motets belong to his first decade in Leipzig, and that accounts for the singular stylistic position occupied by *O Jesu Christ, meins Lebens Licht* BWV118, called 'motet' in Bach's autograph scores, in which the presence of obbligato instruments, not typical of the chorale motet proper, forms a bridge to the chorale concerto and chorale cantata – another example of the interrelation of genres. This is further demonstrated in the fact that motet-like principles predominate in the chorale cantatas (and in others, for example no.106).

Like Bach's, Telemann's small number of motets (some of them of the strict *stile antico* type) are peripheral works: when the rise of 18th-century rationalism led to the decline of liturgical musical traditions, Protestant motet writing died away. But from Bach's successors (Harrer, Doles, Homilius, Kirnberger and J.A. Hiller) some notable compositions appeared, distinguished by their contrapuntal purity and cantabile quality. These stylistic trends were no doubt concessions to prevailing taste, but at the same time they show the influence of a new retrospective orientation (Harrer studied Palestrina; Kirnberger edited works by Hassler): this represents one of the earliest instances of the musical historicism that characterized the 19th- and 20th-century motet.

4. France.

(i) The early 17th century. A conservative style rooted in Franco-Flemish polyphony dominated the French motet in the early 17th century. French composers were reluctant to introduce elements from the *stile concertato* and slow to adopt the continuo in religious music. For Mersenne, the 'impressive harmony and rich counterpoint' of Du Caurroy's motets was such that 'all the composers of France take him for their master'. The motets of Du Caurroy's *Preces ecclesiasticae* (1609) and those of Jean de Bournonville, André Péchon and Charles d'Ambleville exemplified this late Renaissance style, which was not seriously challenged in the first quarter of the century.

By the 1630s the most original motet composer was Guillaume Bouzignac, whose music was not widely disseminated. He wrote over 100 motets. He absorbed Italian and Catalan influences and created a dialogue motet of great dramatic intensity by, for example, juxtaposing solo voice and tutti and by using speech rhythms and textual repetition.

Jean Veillot, Thomas Gobert and Nicolas Formé were concerned in the evolution of the double-chorus concertato motet. Veillot was one of the first to compose independent *symphonies* and to use instruments to double the chorus (*Alleluia, o filii et filiae* and *Sacris solemniis*, for example); all three used the *grand* and *petit choeurs* that became the hallmark of the later Versailles motet. As early as 1646, Gobert noted that the '*grand choeur*, in five parts, is always sung by many voices. The *petit choeur* is composed only of solo voices' (letter of 17 October to Constantijn Huygens). Few double-chorus motets by Formé and Veillot and none by Gobert survive, largely because little original sacred music of the early 17th century was published; for the same reason, the double-chorus motets of Valérien Gonet, Solon and Antoine de Penne, the motets of Cambert and Eustache Picot and the late motets of Moulinié are lost or exist only in fragmentary form.

In the preface to his *Meslanges de sujets chrestiens* of 1658, Etienne Moulinié commented on 'certain passages ... which are rather bold and which may pass for licence in the opinion of those who prefer the austerity of the old style to the *agréments* of the new'. He was presumably referring to those passages for solo voices (*récits*) and chorus that borrow the short phrases, the dance rhythms and even certain roulades from contemporary *airs de cour*. Also new in France in the late 1640s was the use of the continuo in religious music, as in Moulinié's *Meslanges*

and in Constantijn Huygens's *Pathodia sacra et profana* (1647). In 1652 Ballard brought out Henry Du Mont's *Cantica sacra*, with continuo parts printed separately for the first time in France.

(ii) The mid-17th century. Du Mont, a Walloon who arrived in France in 1638, assumed a position in French religious music 'somewhat comparable to that of Haydn in the symphony and the string quartet' (Garros, p.1598). He introduced to France the *petit motet* of one, two or three voices and continuo in collections issued between 1652 and 1671. Here motets with italianate chains of suspensions, light polyphony, 'affective' melodic and harmonic intervals, echo effects, dialogue techniques and word-painting co-exist with motets exhibiting such French characteristics as more syllabic rendering of the text, use of melodies of restricted range and shorter phrases, basic diatonicism and rhythmic organization corresponding to popular French dances.

Du Mont's *grands motets* open the history of the Versailles motet. The repertory of the royal chapel included 31 of his *grands motets* by 1666. 20 were printed posthumously in 1686 'by express order of His Majesty', like the 24 *grands motets* of Pierre Robert (1684) and the 12 of Lully (1684). These formed an impressive repertory for the king's chapel at the time of his move to Versailles. Louis XIV preferred Low Mass. Perrin wrote: 'there are ordinarily three [motets], one *grand*, one *petit* for the Elevation and a *Domine salvum fac regem*' (a motet setting of Psalm xix.10 that served as a salutation to the king and closed both Low and High Mass) (*Cantica pro capella regis*, 1665/*R*).

Structurally the Versailles *grand motet* of this period is an extension of earlier models by Formé and Veillot. It is typically a psalm setting in which the versicles are musically arranged as a series of episodes, incomplete in themselves, for solo voice, ensemble and chorus. The five-part chorus is divided into a *grand* and a *petit choeur*, and the five-part orchestra provides independent *symphonies*, marks important structural divisions, generally doubles the chorus and contributes solo obbligato parts for some of the *récits*. The *grands motets* of the Versailles composers differ only in details. All are very long (Lully's *Te Deum*, for example, has over 1200 bars), all have weighty homophonic choruses with unceasing speech rhythms, often of hypnotic power, and all use melodic formulae and scoring practices found in contemporary stage music and *airs de cour* (for instance, the bass 'doubled continuo' *air*). In effect, the *grand motet* from this period to the Revolution is a secularized 'concert spirituel' without liturgical function.

(iii) The late 17th century. The two composers who best represent the motet in quality and quantity at the turn of the century are Charpentier and Lalande. Charpentier composed *grands motets* for the dauphin's chapel (after 1679), for the Jesuit church of St Louis (1684–98) and for the Ste Chapelle (1698–1704); he wrote *petits motets* for his patroness, Mlle de Guise (after 1673 to 1687), and for various convents. He obviously regarded his oratorios as motets, since he used that title for many of them. Lalande wrote mostly *grands motets*, to be heard by the few attending the king's Mass at the royal chapel and, from 1725, by the crowds at the Concert Spirituel (where one of his motets was usually featured in each programme).

Although profiting from his exposure to music by Carissimi, Francesco Beretta and other Roman composers when he was in Italy, Charpentier's only departure from the French motet tradition seems to be his predilection for four-part rather than five-part textures. His harmonic language is richer than that of his predecessors. He used augmented chords and dissonances, such as the mediant 9-7-♯5 chord, with telling effect. In general, his harmonic vocabulary is conservative; his melodic style derives from the French *air de cour* and from the organic use of such ornaments as *ports de voix* and *coulés*; French dance is an important source for his rhythmic organization; and his textures, though more contrapuntally orientated than Lully's, remain basically homophonic. His *petits motets* are the most important examples of the genre before François Couperin. Many are *élévations* or Marian antiphons; 30 are *leçons de ténèbres*. He preferred either *haute-contre*, tenor and bass or three women's voices for his numerous *petits motets* in trio texture.

Lalande's *grands motets* (about 70 in all) represent the highpoint of the Versailles motet. In many of his later motets (or second or third versions of earlier ones) he expanded the solo and ensemble episodes into autonomous sections, which were often preceded by *ritournelles*; in this respect the *grand motet* came to resemble the German church cantata at the time of Bach. Dubbed a 'Latin Lully' by his pupil Collin de Blamont, Lalande 'humanized' the *grand motet* without compromising its kingly role: that is, he was particularly sensitive to the meaning of the Latin psalm texts and interpreted the words through expressive harmonies and appropriate melodic figures. He converted the stiff, formal solo *récits* of (for example) Lully and Robert into graceful, even *galant*, *airs*, often providing them with a delicate counterpoint through obbligato instruments, for instance using the typical pre-Rameau opera scoring of soprano and flute accompanied by a violin. Lalande made use of massive blocks of sound in the grandiose five-part, homophonic choruses, but also composed fugal choruses of great breadth in which polyphonic tension is strongly maintained, as in the 'Requiem aeternam' in *De profundis*. He used the orchestra more imaginatively than his predecessors, and at times (following the tentative lead of Du Mont) allowed it a degree of independence, freeing it from merely doubling the vocal lines: see, for example, the second version of the chorus 'Vitam petiit' from *Domine, in virtute tua*. These traits, considered 'ingenious disparities' in their day ('Avertissement' to *Motets de feu M. Delalande*, 1729), were no doubt responsible for the great popularity of his motets as concert pieces throughout the 18th century.

During the last two decades of the 17th century many *petits motets* were composed for convents. Those by Nivers and Clérambault for Saint-Cyr are typical: they are scored for two or three voices, and their simple diatonic melodies are laden with French vocal *agréments*. Brossard composed 32 *petits motets*, of which 16 were published in two volumes (1695–8). They were composed for the choir schools at Strasbourg and Meaux; though harmonically conservative, they include original touches, and they have detachable 'Alleluia' or 'Amen' finales should they 'appear to be a little long' ('Avertissement' from *Elévations et motets*, 1695). Brossard also composed three *grands motets* between 1687 and 1698 when he was *maître de chapelle* at Strasbourg Cathedral.

(iv) The 18th century. The Lalande *grand motet* served as both inspiration and obstacle to change for later 18th-century composers. From Campra and Bernier to Michel Mathieu and Giroust, the *sous-maîtres* of the royal chapel were reluctant to alter the basic form of the Versailles motet. Within this tradition, some of the 45 motets by C.-H. Gervais, the three surviving by Collasse, the two surviving by François Pétonille, the six of Minoret, the 11 surviving by Bernier, the *Te Deum* by Collin de Blamont and most of the 26 *grands motets* by Henri Madin ('one of the best motet composers of this century', according to Titon du Tillet) deserve attention. On the other hand, the patina of italianisms brings little life to most of the motets by Lallouette, Courbois, Guignard, Gomay and Gaveau, which remain exercises in the 'old style'.

In Campra's *grands motets* for the royal chapel, composed between 1723 and 1741, there are solemn homophonic choruses, well-planned double fugues and effective ostinato basses as well as virtuoso 'arias', often accompanied with brilliant instrumental obbligatos. Campra and Rameau made a descriptive agent of the motet orchestra in the manner of the large choral-orchestral complexes of their *tragédies lyriques*. In Campra's *Lauda Jerusalem* (1727) and Rameau's *Deus noster refugium* (*c*1714), for example, the violins constantly penetrate the chorus in rapid, concerto-like passages to create exciting 'storm' scenes. Further operatic inroads are found in the opening countertenor *récit* of Rameau's masterpiece, *In convertendo* (1751 version), which resembles an elegiac monologue from *Hippolyte et Aricie* or *Castor et Pollux* and introduces the fluctuating metres of French recitative. Although he held posts as a church musician for 26 years (usually as organist), Rameau composed very little church music. Three of his four *grands motets* were written as concert pieces for the Concert Spirituel and the Lyons Concert.

Boismortier and Blanchard further expanded the role of the orchestra in the *grand motet*, especially with respect to woodwind and brass instruments. Boismortier's *Exaudiat te Dominus* (1730), for example, has parts for piccolo, two oboes, trumpet and timpani; and Blanchard's *Benedicam Dominum* (1757) is scored for flute, two oboes, two clarinets, two bassoons and horn. Elaborate *symphonies* and da capo *airs* assured these works a place in the repertory of the Concert Spirituel along with the nine surviving *grands motets* of Mondonville and 70 *grands motets* by Giroust.

The important *grand motet* composers from the early and middle years of the 18th century continued to dominate the music heard at the royal chapel up to the Revolution. This is verified by a Ballard publication (*Livre de motets pour la chapelle du roy*) of the years 1787–92. The 1792 volume gives a list of titles and texts of motets, presumably those performed at the royal chapel between January and June that year: it includes 14 by Lalande, 13 by Campra, four by Bernier, five by Gervais, 25 by Madin and a few by Devins, Gilles, Joseph Michel and the Abbé Vignot.

The *grands motets* of most Parisian and provincial composers follow the uniform style emanating from Versailles. The early *grands motets* of Henry Desmarets were ghost-written for the mediocre composer Goupillet, a *sous-maître* at the royal chapel. The four late motets stem from Desmarets' years in exile at the court of the Duke of Lorraine. They were composed in an effort to obtain a pardon from Louis XIV and were intended for the royal chapel. These psalm settings (now in *F-Pn*) are long even by the standards of the genre, averaging more than 100 pages each; they include passages of polyphonic concentration rare in French music of the time (for example 'Laboravi in gemitu meo' from *Domine ne in furore*). Gilles composed 12 *grands motets*, some of which remained in the repertory of the Concert Spirituel up to the end of the 18th century. Although they are more intimate in style, and although their solo *récits* and some of their homophonic choruses reflect the asymmetrical phrase groupings of Provençal melody, these works conform in large measure to the Versailles motet. On the other hand, the Tenebrae lessons by Gilles are unique in that they introduce a chorus and instrumental ensemble into a genre that traditionally used only one or two solo voices and continuo.

Composition of *grands motets*, already in decline by mid-century, was sustained (especially for concert performances) by Blanchard, Mondonville and Giroust. Late in the century Marmontel, writing in the 1776 supplement to Diderot's *Encyclopédie* (article 'Concert spirituel'), suggested extracting certain versets from the *grands motets* for separate performance. He realized, however, that even at this late date, the pre-eminence of the *grand motet* at the Concert Spirituel was so great that no deletions would be permitted: 'The difficulty in performing separate movements is the necessity of conquering tradition and perhaps changing public opinion'.

Less governed by tradition than the *grand motet*, the *petit motet* absorbed more and more elements from both French and Italian opera and cantata around 1700. The numerous motets of Daniel Danielis, with their frequent modulations, vocalises and text repetitions, persuaded Le Cerf de la Viéville that the composer was indeed Italian. In the 'Avertissement' to the first book of J.-F. Lochon's motets (1701), the printer Ballard claimed that Lochon 'by his genius has found the secret of uniting Italian design and expression with French delicacy and gentleness'. Campra made a similar claim, apropos his cantatas, seven years later; all four books of his *petits motets* were printed before the cantatas and may be thought of as preliminary studies in the *goûts-réunis*. His third book (1703) includes a motet (*Quis ego Domine*) 'à la manière italienne'; in his fourth, the many da capo *airs*, sequential vocal melismas, triadic melodies and mechanical rhythmic pulsations clearly reveal a debt to the Italian sonata and concerto.

The *petits motets* in two books (1704–9) by Morin and the 12 *Motets à I. II et III voix* by Foliot also combine French and Italian features and, like those of Brossard, may be abridged, 'in order not to prolong the Divine Office' ('Avertissement' to Foliot's collection). The *petits motets* of François Couperin are on a more elevated musical plane, and there is little parroting of Italian devices. For Couperin the *goûts-réunis* consisted of a natural synthesis of French melodic shapes and dance rhythms with Italian vocalises, abrupt changes of tonality and discreet chromaticism. In his three collections of psalm verses (1703, 1704, 1705), Couperin wisely set only the verses best suited to his particularly lyrical, intimate musical style. His masterpieces are surely the three *Leçons de tenèbres* composed between 1713 and 1717 for the convent at Longchamp: nowhere else, except possibly in some of his keyboard pieces, did Couperin

make more effective use of French vocal *agréments* as an organic and expressive part of the musical line.

Like many cantatas and *cantatilles*, some *petits motets* were fashioned for performances by well-known opera singers at the Concert Spirituel and other concerts. Mouret's *petits motets* (published posthumously in 1742) were ideal for this environment (*O sacrum convivium* includes a vocal cadenza); the composer was director of the Concert Spirituel from 1728 to 1734.

Dufourcq (p.109) suggested that the performance of motets at the Concert Spirituel 'might have killed religious music' in France. The French motet had never had a liturgical function, so it was never bound to stay in the sanctuary; but whether or not the lack of a specific function or the new spirit of rationality diminished religious music is immaterial to the fact that the latter half of the 18th century lacked motet composers of the calibre of Charpentier and Lalande.

IV. After 1750

It is impossible to trace any continuous line of development in the history of the motet after 1750. The form never regained the central position it had occupied in the music of the Middle Ages or the Renaissance; nor did it claim the attention of leading composers to the extent it had in the Baroque period. In addition the weight of ecclesiastical tradition kept church music so far removed from stylistic developments in secular music that very few important 19th-century composers were able to write motets in a style that was not to some extent assumed. For this reason the motets of Liszt, Brahms and Verdi, among others, rarely show them at their best or most characteristic. The main concern of the student of post-Baroque motets is to distinguish the form from other sacred pieces closely resembling it, to observe the influences (ecclesiastical as well as musical) that have determined its character and to isolate those composers and those works that have contributed most to the form.

1. LATIN TO 1830. Salzburg and Vienna were the most important centres for the Latin motet during the late 18th century. J.E. Eberlin, who composed over 300 motets, was Kapellmeister at Salzburg from 1749 until his death in 1762, and in Vienna the orchestral motet of the Neapolitan school – represented at its fullest flowering by such prolific and successful motet composers as Hasse and Jommelli – had, even before 1750, been cultivated with notable success by Fux, Caldara and others. The motet figures hardly at all among the extant works of Joseph Haydn, but his younger brother Michael is important both for his own compositions in this form and for the influence that his church music as a whole exercised on Mozart. Like those of Michael Haydn, Mozart's motets are mostly brightly coloured, extrovert works, expressing a resplendent dogma rather than a strongly personal faith. Some use deliberately archaic, Baroque-style, Fuxian counterpoint; most use the harmonic and instrumental textures of the new symphony and call for four-part chorus (SATB) with an orchestra of symphonic proportions. Examples can be found which do not fit this description, but they were mostly written for performance outside Vienna and Salzburg. For example, the antiphon *Quaerite primum regnum Dei* K86/73*v*, written at Bologna in 1770 as part of the required examination for admission to the Accademia Filarmonica, calls only for organ accompaniment from a figured bass. The brilliant motet for solo soprano and orchestra, *Exsultate, jubilate* K165/158*a*, was written for the famous castrato Venanzio Rauzzini and performed by him in Milan in 1773. And the very last motet, *Ave verum corpus* K618, written for the feast of Corpus Christi at Baden in 1791, is exceptional in its intimate, expressive homophony, discreetly accompanied by strings and continuo only. Beethoven's settings of the Roman liturgy are confined to the two great masses, but Schubert's interest in church music extended to the composition of several splendid motets, scored, like Mozart's, for chorus and orchestra and sometimes including parts for solo voices.

2. LATIN, 19TH CENTURY. From about 1830 onwards the influential Cecilian movement sought actively to replace the worldly, symphonic church music of the Viennese school with a 'purer' style, based on the *a cappella* masses and motets of the late Renaissance. In Germany the reforms of Caspar Ett, Eduard Grell (a prolific composer of motets), Carl Proske and others resulted in the formation in 1868 of the Allgemeiner Deutscher Cäcilienverein, presided over by F.X. Witt. Closely bound up with this and similar movements in other countries (notably France) was a renewed interest in the music of Palestrina. Giuseppe Baini's critical biography appeared in 1828, and in 1863 there was initiated the collected edition of Palestrina's works under the editorship of F.X. Haberl, president of the Cäcilienverein from 1899. This had been preceded by a number of important publications of Renaissance music, including *Musica divina* (edited by Proske and Joseph Schrems, 1853–69) and *Trésor musical* (edited by R.J. van Maldeghem, 1865–93). In France, Alexandre Choron's Institution Royale de Musique Classique et Religieuse was founded in 1818 for the performance of Renaissance music and resuscitated in 1854 as the Ecole Niedermeyer. The study of Gregorian chant and 16th-century polyphony was of primary importance in its curriculum. The Société pour la Musique Vocale Religieuse et Classique (founded in 1843) and the Schola Cantorum (1896) likewise encouraged a conservative attitude towards church music.

The effects of these reforms – one of them the composition of a vast quantity of third-rate church music – were felt in all Catholic countries, but it was in France especially that the motet enjoyed an unbroken tradition. Gounod's main contributions to the form are contained in the *Motets solennels* of 1856–66 and the three volumes of *Chants sacrés* (1878), but he also wrote several psalms, hymns and graduals. Franck's *Trois motets* (*O salutaris*, *Ave Maria* and *Tantum ergo*) of 1865 are for solo soprano and baritone, chorus and organ, and he wrote about a dozen similar pieces that could properly be classed as motets. Berlioz's *Tantum ergo* and *Veni creator* and the 20 motets of Saint-Saëns are also noteworthy. Chausson wrote three sets of motets (opp.6, 12 and 16) between 1883 and 1891, and Fauré's religious compositions include a number of motets that reflect the traditions of the Ecole Niedermeyer, where he studied for 11 years.

The ideals of the Cecilian movement also found expression in Liszt's church compositions, most of which contrast sharply with the flamboyant virtuoso piano works by which he is best known. Many of the shorter ones require only chorus and organ; they include an *Ave*

verum corpus, two settings of *O salutaris hostia* (the first dedicated to Haberl) and a *Tantum ergo*, dedicated to Witt. Bruckner also lent at least nominal support to the Cecilian movement, although his own church music was founded on a sincere and direct faith and a reverence for the whole musical tradition that supported it. He revived the style of the Viennese school in his large orchestral masses and *Te Deum* and reached back towards the Venetians of the 16th and 17th centuries in some of his motets. Their archaism leads even to the occasional use of modal harmony (e.g. the Aeolian *Asperges me*, the Phrygian *Pange lingua* and the Lydian *Os justi*), though Bruckner's language in these works is not pastiche. He wrote about 40 motets in all, the majority being either unaccompanied or with only organ in support. They represent a peak in the Catholic motet of the late 19th century attained by no other composer except Verdi, some of whose late motets (*Quattro pezzi sacri*) have much in common with the devout spirit of Bruckner's.

3. PROTESTANT GERMANY. Pursuing a development largely independent of Catholic traditions, the motet of the German Protestant Church was almost as backward-looking in style. Schütz and Bach were to the Lutheran composer what Palestrina and Lassus were to the Catholic. The Protestant motet, with a vernacular text often selected from the Bible, was usually distinguished from the cantata (as it had been by Bach) by its more contrapuntal style and its lack of independent accompaniment. Chorale melodies were often used as a kind of cantus firmus (as in Bach's *Jesu, meine Freude*), and many motets were composed for double chorus (like Bach's *Singet dem Herrn* and some motets by Schütz). The modest achievements of the second half of the 18th century are seen in the motets of Bach's sons Carl Philipp Emanuel and Johann Christoph Friedrich and more particularly in those of his pupils G.A. Homilius (most of whose 60 or more motets date from after 1755) and J.F. Doles (whose motets include 15 for double chorus). Other composers include J.H. Rolle, who wrote more than 60 motets, and J.A. Hiller, whose funeral motet *Alles Fleisch ist wie Gras* was particularly admired.

It was not until well into the 19th century that the Protestant motet again attracted the greatest composers, and even then it rarely inspired their finest works. Mendelssohn wrote both Latin and German motets, but more important are the seven German motets, some to biblical texts, by Brahms (opp.29, 74 and 110) and his three *Fest- und Gedenksprüche* op.109, also to biblical words. These were published in the same year (1890) as the three motets op.110 and, like the first and last of that set, are scored for eight-part chorus, divided into two equal parts. The two earlier sets are deliberately archaic in their use of late Baroque chorale harmony, chorale prelude technique and Bachian counterpoint, and the effect is sometimes rather impersonal. The retrospective elements in the two later sets (e.g. the scoring for double chorus, their indebtedness to the German lied tradition, and the occasional modal harmonies) are more successfully absorbed into the composer's personal style. Composed near the end of the 19th century, they occupy a position in the history of the German motet analogous to that of Verdi's late examples in the much longer history of the Latin motet.

4. 20TH CENTURY. The motet was accorded a place of even less importance in the 20th century than in the 19th, at least by major composers. The *Motu proprio* of Pope Pius X (1903), as well as extolling Gregorian chant and the style of Palestrina as 'the supreme model of all sacred music', specifically laid down that

> the antiphons of the Vespers must be as a rule rendered with the Gregorian melody proper to each. Should they, however, in some special case be sung in figured music, they must never have either the form of a concert melody or the fullness of a motet or a cantata.

The *Motu proprio* was directed mainly against the 'theatrical style, which was in the greatest vogue, especially in Italy, during the last century'. The motets of G.F. Ghedini and Ettore Desderi in Italy and those of Florent Schmitt, d'Indy, Poulenc and Messiaen in France show in varying degrees the effects of Pius X's reforms. Among later composers of Latin motets in Germany were J.N. David, Hermann Schroeder and Joseph Ahrens. The German Protestant motet is best represented by Reger, Arnold Mendelssohn, Heinrich Kaminski, Ernst Pepping and Hugo Distler.

In England the Renaissance conception of the motet as a short *a cappella* composition to a Latin text persisted into the 20th century; very few works, therefore, complement the orchestral motets of the Viennese school or the German Protestant motets of the 19th century. During the 18th and 19th centuries the Latin church music of Tallis and Byrd (like that of Palestrina and Lassus) had not only been cherished by antiquarians but also sung regularly (in translation) in Anglican churches and cathedrals and often reprinted. The Motett Society met regularly in London between 1841 and 1857 to rehearse works by early composers, and they published as 'anthems' with English words motets by Tallis, Byrd, Gibbons, Palestrina, Lassus and Victoria.

In the 20th century Latin motets began to be sung to their original words in Anglican services, but as far as original church music was concerned the motet naturally took second place to the anthem. Stanford's three Latin motets op.38 (1905) – *Justorum animae*, *Coelos ascendit* and *Beati quorum via* – have established themselves in the repertory of most English cathedrals, and Edmund Rubbra (a Roman Catholic) successfully recaptured the flavour of Tudor (and earlier) styles in several of his motet compositions. Bernard Naylor's nine motets of 1952 (to English texts), arranged as a cycle for the nine major feast days of the church year, are a landmark in the development of the motet in England.

BIBLIOGRAPHY

A General. B Middle ages. C Renaissance: (i) Studies of sources (ii) History and development (iii) Structure and style. D After 1600: (i) France (ii) Germany and Italy (iii) Other studies.

A: GENERAL

BlumeEK; MGG2 (K. Kügle, L. Lütteken, A. Forchert and L. Finscher)

H. Leichtentritt: *Geschichte der Motette* (Leipzig, 1908/*R*)

H. Besseler: *Die Musik des Mittelalters und der Renaissance* (Potsdam, 1931/*R*)

H.J. Moser: *Die mehrstimmige Vertonung des Evangeliums*, i (Leipzig, 1931/*R*)

O. Ursprung: *Die katholische Kirchenmusik* (Potsdam, 1931/*R*)

M.F. Bukofzer: *Studies in Medieval & Renaissance Music* (New York, 1950)

R. Dammann: 'Geschichte der Begriffsbestimmung Motette', *AMw*, xvi (1959), 337–77

Anselm Hughes and G. Abraham, eds.: *Ars Nova and the Renaissance, 1300–1540*, NOHM, iii (1960/*R*)

E. Apfel: *Beiträge zu einer Geschichte der Satztechnik von der frühen Motette bis Bach* (Munich, 1964–5)
H. Hüschen, ed.: *Die Motette*, Mw, xlvii (1974; Eng. trans., 1976)
W. Boetticher: *Geschichte der Motette* (Darmstadt, 1989)
H. Schneider and H.-J. Winkler, eds.: *Die Motette: Beiträge zu ihrer Gattungsgeschichte* (Mainz, 1991)
Hearing the Motet: St Louis 1994

B: MIDDLE AGES

AdlerHM ('Die geistliche nichtliturgische, weltliche einstimmige und die mehrstimmige Musik des Mittelalters'); *HarrisonMMB*
F. Ludwig: 'Die mehrstimmige Musik des 14. Jahrhunderts', *SIMG*, iv (1902–3), 16–69
F. Ludwig: 'Die 50 Beispiele Coussemaker's aus der Handschrift von Montpellier', *SIMG*, v (1903–4), 177–224
P. Aubry: Introduction to *Cent motets du XIIIe siècle* (Paris, 1908)
F. Ludwig: *Repertorium organorum recentioris et motetorum vetustissimi stili*, i/1 (Halle, 1910); vols.i/2, ii ed. F. Gennrich, SMM, vii–viii (1961–2); vols.i/1, ii repr. in Musicological Studies, vii, xvii (Brooklyn, NY, 1964–72)
F. Ludwig: 'Die Quellen der Motetten ältesten Stils', *AMw*, v (1923), 184–222, 273–315; repr. in SMM, vii (1961)
H. Besseler: 'Studien zur Musik des Mittelalters', *AMw*, vii (1925), 167–252; viii (1926), 137–258
F. Gennrich: 'Trouvèrelieder und Motettenrepertoire', *ZMw*, ix (1926–7), 8–39, 65–85
H. Anglès: Introduction to *El códex musical de Las Huelgas* (Barcelona, 1931/*R*)
C. van den Borren: Introduction to *Polyphonia sacra: a Continental Miscellany of the Fifteenth Century* (Burnham, Bucks., 1932, 2/1963)
J. Handschin: 'Zur Geschichte von Notre Dame', *AcM*, iv (1932), 5–17, 49–55, 104–5
Y. Rokseth, ed.: *Polyphonies du XIIIe siècle* (Paris, 1935–9)
E. Dannemann: *Die spätgotische Musiktradition in Frankreich und Burgund vor dem Auftreten Dufays* (Strasbourg, 1936/*R*)
H. Husmann: 'Die Motetten der Madrider Handschrift und deren geschichtliche Stellung', *AMf*, ii (1937), 173–84
G. Kuhlmann: *Die zweistimmigen französischen Motetten des Kodex Montpellier* (Würzburg, 1938)
G.D. Sasse: *Die Mehrstimmigkeit der Ars Antiqua in Theorie und Praxis* (Leipzig, 1940)
H. Nathan: 'The Function of Text in French 13th-Century Motets', *MQ*, xxviii (1942), 445–62
J. Handschin: 'The Summer Canon and its Background', *MD*, iii (1949), 55–94; v (1951), 65–113
R.H. Hoppin: 'Rhythm as a Structural Device in the Motet around 1400', *JAMS*, iii (1950), 157–8
K.J. Levy: 'New Material on the Early Motet in England', *JAMS*, iv (1951), 220–39
A. Auda: Introduction to *Les 'motets wallons'* (Brussels, 1953)
W. Apel: 'Remarks about the Isorhythmic Motet', *L'Ars Nova: Wégimont II 1955*, 139–48
L. Schrade: 'Unknown Motets in a Recovered Thirteenth-Century Manuscript', *Speculum*, xxx (1955), 393–412
G. Reichert: 'Das Verhältnis zwischen musikalischer und textlicher Struktur in den Motetten Machauts', *AMw*, xiii (1956), 197–216
H. Tischler: 'The Evolution of the Harmonic Style in the Notre-Dame Motet', *AcM*, xxviii (1956), 87–95
F. Gennrich: *Bibliographie der ältesten französischen und lateinischen Motetten*, SMM, ii (1957)
R.H. Hoppin: 'The Cypriot-French Repertory', *MD*, xi (1957), 79–125
R.H. Hoppin: 'A Fifteenth-Century "Christmas Oratorio"', *Essays on Music in Honor of Archibald Thompson Davison* (Cambridge, MA, 1957), 41–9
U. Günther: 'The 14th-Century Motet and its Development', *MD*, xii (1958), 27–58
E. Apfel: *Studien zur Satztechnik der mittelalterlichen englischen Musik* (Heidelberg, 1959)
E. Apfel: 'Über einige Zusammenhänge zwischen Text und Musik im Mittelalter, besonders in England', *AcM*, xxxiii (1961), 47–54
G. Birkner: 'Motetus und Motette', *AMw*, xviii (1961), 183–94
U. Günther: 'Das Wort-Ton-Problem bei Motetten des späten 14. Jahrhunderts', *Festschrift Heinrich Besseler*, ed. E. Klemm (Leipzig, 1961), 163–78
R.H. Hoppin: Introduction to *The Cypriot-French Repertory of the Manuscript Torino, Biblioteca Nazionale, J.II.9*, ii, CMM, xxi/2 (1961)
G. Reicheit: 'Wechselbeziehungen zwischen musikalischer und textlicher Struktur in der Motette des 13. Jahrhunderts', *In memoriam Jacques Handschin*, ed. H. Anglès and others (Strasbourg, 1962), 151–69
E.H. Sanders: 'Peripheral Polyphony of the 13th Century', *JAMS*, xvii (1964), 261–87
U. Günther: Introduction to *The Motets of the Manuscripts Chantilly, Musée Condé, 564 (olim 1047) and Modena, Biblioteca estense, α.M.5.24 (olim lat.568) (14th c.)*, CMM, xxxix (1965)
F. Mathiassen: *The Style of the Early Motet* (Copenhagen, 1966); see also reviews by E.H. Sanders, *Notes*, xxiv (1967–8), 33–6, and H. Tischler, *JAMS*, xx (1967), 489–92
H. Husmann: 'Ein Faszikel Notre-Dame-Kompositionen', *AMw*, xxiv (1967), 1–23
E.H. Sanders: 'Die Rolle der englischen Mehrstimmigkeit des Mittelalters in der Entwicklung von Cantus-firmus-Satz und Tonalitätsstruktur', *AMw*, xxiv (1967), 24–53
G.A. Anderson: 'Notre Dame Bilingual Motets: a Study in the History of Music *c*1215–1245', *MMA*, iii (1968), 50–144
F.Ll. Harrison: Introduction to *Motets of French Provenance*, PMFC, v (1968)
G. Anderson: *The Latin Compositions in Fascicules VII and VIII of the Notre Dame Manuscript, Wolfenbüttel, Helmstadt 1099 (1206)* (Brooklyn, NY, 1968–76)
G.A. Anderson: 'Clausulae or Transcribed Motets in the Florence Manuscript?', *AcM*, xlii (1970), 109–28
R. Hammerstein: 'Über das gleichzeitige Erklingen mehrerer Texte', *AMw*, xxvii (1970), 257–86
K. Hofmann: 'Zur Entstehungs- und Frühgeschichte des Terminus Motette', *AcM*, xlii (1970), 138–50
G.A. Anderson: 'Notre Dame Latin Double Motets ca.1215–1250', *MD*, xxv (1971), 35–92
K. Hofmann: *Untersuchungen zur Kompositionstechnik der Motette im 13. Jahrhundert* (Neuhausen-Stuttgart, 1972)
G.A. Anderson: 'Motets of the Thirteenth-Century Manuscript *La Clayette*', *MD*, xxvii (1973), 11–40; xxviii (1974), 5–37
E.H. Sanders: 'The Medieval Motet', *Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade*, ed. W. Arlt and others (Berne, 1973), 497–573
G.A. Anderson: Introduction to *Motets of the Manuscript La Clayette*, CMM, lxviii (1975)
K. von Fischer and F.A. Gallo: Introduction to *Italian Sacred Music*, PMFC, xii–xiii (1976–87)
G.A. Anderson: Introduction to *Compositions of the Bamberg Manuscript*, CMM, lxxv (1977)
H. Tischler: Introduction to *The Montpellier Codex*, RRMMA, ii–viii (1978–85)
E.H. Sanders: Introduction to *English Music of the Thirteenth and Early Fourteenth Centuries*, PMFC, xiv (1979)
F.Ll. Harrison: Introduction to *Motets of English Provenance*, PMFC, xv (1980)
N. Smith: 'From Clausula to Motet: Material for Further Studies in the Origin and Early History of the Motet', *MD*, xxxiv (1980), 29–65
M. Bent: 'Rota Versatilis: towards a Reconstruction', *Source Materials and the Interpretation of Music: a Memorial Volume to Thurston Dart*, ed. I. Bent (London, 1981), 65–98
P.M. Lefferts: 'Two English Motets on Simon de Montfort', *EMH*, i (1981), 203–25
G.A. Anderson: Introduction to *The Las Huelgas Manuscript*, CMM, lxxix (1982)
H. Tischler: Introduction to *The Earliest Motets (to circa 1270)* (New Haven, CT, 1982)
D. Leech-Wilkinson: 'Related Motets from Fourteenth-Century France', *PRMA*, cix (1982–3), 1–22
F.Ll. Harrison, E.H. Sanders and P.M. Lefferts: Introduction to *English Music for Mass and Offices*, PMFC, xvi–xvii (1983–6)
M. Bent: 'The Fourteenth-Century Italian Motet', *L'Europa e la musica del Trecento: Congresso IV: Certaldo 1984* [*L'Ars nova italiana del Trecento*, vi (Certaldo, 1992)], 85–125
H. Tischler: *The Style and Evolution of the Earliest Motets* (Henryville, PA, 1985)
P.M. Lefferts: *The Motet in England in the Fourteenth Century* (Ann Arbor, 1986)
D. Pesce: 'The Significance of Text in Thirteenth-Century Latin Motets', *AcM*, lviii (1986), 91–117
W. Frobenius: 'Zum genetischen Verhältnis zwischen Notre-Dame-Klauseln und ihren Motetten', *AMw*, xliv (1987), 1–39

D. Pesce: 'A Revised View of the Thirteenth-Century Latin Double Motet', *JAMS*, xl (1987), 405–42

D. Leech-Wilkinson: *Compositional Techniques in the Four-Part Isorhythmic Motets of Philippe de Vitry and his Contemporaries* (New York, 1989)

C. Page: *The Owl and the Nightingale: Musical Life and Ideas in France, 1100–1300* (London, 1989)

M. Bent and D. Howlett: '*Subtiliter alternare*: the Yoxford Motet O *amicus/Precursoris*', *CMc*, nos.45–7 (1990), 43–84

R. Bowers: 'Fixed Points in the Chronology of English Fourteenth-Century Polyphony', *ML*, lxxi (1990), 313–35

A. Wathey: 'The Peace of 1360–1369 and Anglo-French Musical Relations', *EMH*, ix (1990), 129–74

A. Butterfield: 'Repetition and Variation in the Thirteenth-Century Refrain', *JRMA*, cxvi (1991), 1–23

R.M. Nosow: 'The Equal-Discantus Motet Style after Ciconia', *MD*, xlv (1991), 221–75

T.B. Payne: *Poetry, Politics, and Polyphony: Philip the Chancellor's Contribution to the Music of the Notre Dame School* (diss., U. of Chicago, 1991)

J.M. Allsen: *Style and Intertextuality in the Isorhythmic Motet, 1400–1440* (diss., U. of Wisconsin, 1992)

M. Bent: 'Some Aspects of the Motets in the Cyprus Manuscript', *The Cypriot-French Repertory of the Manuscript Torino J.II.9: Paphos 1992*, 357–75

J.E. Cumming: 'Music for the Doge in Early Renaissance Venice', *Speculum*, lxvii (1992), 324–64

M.E. Wolinski: 'The Compilation of the Montpellier Codex', *EMH*, xi (1992), 263–301

C. Page: *Discarding Images: Reflections on Music and Culture in Medieval France* (Oxford, 1993)

M. Everist: *French Motets in the Thirteenth Century: Music, Poetry and Genre* (Cambridge, 1994)

D. Leech-Wilkinson: 'The Emergence of *ars nova*', *JM*, xiii (1995), 285–317

S. Huot: *Allegorical Play in the Old French Motet: the Sacred and the Profane in Thirteenth-Century Polyphony* (Stanford, CA, 1997)

K. Kügle: *The Manuscript Ivrea, Biblioteca capitolare 115: Studies in the Transmission and Composition of Ars Nova Polyphony* (Ottawa, 1997)

C. Page: 'An English Motet of the 14th Century in Performance: Two Contemporary Images', *EMc*, xxv (1997), 7–32

M. Bent: 'Fauvel and Marigny: Which Came First?', *Fauvel Studies*, ed. M. Bent and A. Wathey (Oxford, 1998), 35–52

For further bibliography *see* ORGANUM AND DISCANT: BIBLIOGRAPHY.

C: RENAISSANCE

(i) studies of sources

K. Dèzes: 'Der Mensuralcodex des Benediktinerklosters *Sancti Emmerami* zu Regensburg', *ZMw*, x (1927–8), 65–105

E. Loge: *Eine Messen- und Motettenhandschrift des Kantors Matthias Krüger aus der Musikbibliothek Albrechts von Preussen* (Kassel, 1931)

H. Anglès: 'Un manuscrit inconnu avec polyphonie du XVe siècle conservé à la cathedrale de Segovie', *AcM*, viii (1936), 6–17

G. de Van: 'A Recently Discovered Source of Early 15th Century Polyphonic Music', *MD*, ii (1948), 5–74 [on the Aosta MS]

E.E. Lowinsky: 'A Newly Discovered Sixteenth-Century Motet Manuscript at the Biblioteca Vallicelliana in Rome', *JAMS*, iii (1950), 173–232; repr. in Blackburn (1989), 433–82

H. Besseler: 'The Manuscript Bologna, Biblioteca Universitaria 2216', *MD*, vi (1952), 39–65

P. Mohr: *Die Handschrift B 211–215 der Proske-Bibliothek zu Regensburg* (Kassel, 1955)

H. Kellman: 'The Origins of the Chigi Codex', *JAMS*, xi (1958), 6–19

E.E. Lowinsky: Introduction to *The Medici Codex of 1518*, MRM, iii–v (1968)

D.M. Gehrenbeck: *Motetti de la Corona: a Study of Ottaviano Petrucci's Four Last-Known Motet Prints (Fossombrone, 1514, 1519), with 44 Transcriptions* (diss., Union Theological Seminary, New York, 1971)

E.E. Lowinsky: 'A Music Book for Anne Boleyn', *Florilegium historiale: Essays Presented to Wallace K. Ferguson*, ed. J.G. Rowe and W.H. Stockdale (Toronto, 1971), 160–235; repr. in Blackburn (1989), 439–528 [on *GB-Lcm* 1070]

G.W. Drake: *The First Printed Books of Motets, Petrucci's Motetti A. numero trentatre A (Venice 1502) and Motetti de passione, de cruce, de sacramento, de beata virgine et huiusmodi B (Venice, 1503)* (diss., U. of Illinois, 1972)

C. Hamm and A.B. Scott: 'A Study and Inventory of the Manuscript Modena, Biblioteca Estense, α.X.1.11 (ModB)', *MD*, xxvi (1972), 101–43

A.B. Scott: 'English Music in Modena, Biblioteca Estense, α.X.1.11 and Other Italian Manuscripts', *MD*, xxvi (1972), 145–60

H.C. Slim: Introduction to *A Gift of Madrigals and Motets* (Chicago, 1972)

A. Silbiger: 'An Unknown Partbook of Early Sixteenth-Century Polyphony', *Studi musicali*, vi (1977), 43–67

E. Nowacki: 'The Latin Psalm Motet 1500–1535', *Renaissance-Studien: Helmuth Osthoff zum 80. Geburtstag*, ed. L. Finscher (Tutzing, 1979), 159–84

A.M. Cummings: 'A Florentine Sacred Repertory from the Medici Restoration', *AcM*, lv (1983), 267–332

M. Teramoto: *Die Psalmmotettendrucke des Johannes Petrejus in Nürnberg* (Tutzing, 1983)

I. Fenlon: 'An Imperial Repertory for Charles V', *Studi musicali*, xiii (1984), 221–40

M. Picker: Introduction to *The Motet Books of Andrea Antico*, MRM, viii (1986)

B.J. Blackburn: *Music for Treviso Cathedral in the Late Sixteenth Century* (London, 1987)

M.P. Brauner: 'The Manuscript Verona, Accademia Filarmonica, B 218 and its Political Motets', *Studi musicali*, xvi (1987), 3–12

R.M. Nosow: 'The Dating and Provenance of Bologna, Civico Museo Bibliografico Musicale, MS Q 19', *JM*, ix (1991), 92–108

H.B. Lincoln: *The Latin Motet: Indexes to Printed Collections, 1500–1600* (Ottawa, 1993)

J. Milsom: 'The Nonsuch Music Library', *Sundry Sorts of Music Books: Essays ... Presented to O.W. Neighbour*, ed. C. Banks, A. Searle and M. Turner (London, 1993), 146–82

D. Fallows: Introduction to *Oxford, Bodleian Library, MS. Canon. Misc. 213*, Late Medieval and Early Renaissance Music in Facsimile, i (1995)

M. Fromson: 'The Sixteenth-Century Motet: an Update on Published Catalogues and Indexes in Progress', *Notes*, lii (1955–6), 45–54

(ii) history and development

FenlonMM; LockwoodMRF; StrohmM; StrohmR

E.E. Lowinsky: *Das Antwerpener Motettenbuch Orlando di Lasso's und seine Beziehungen zum Motettenschaffen der niederländischen Zeitgenossen* (diss., U. of Heidelberg, 1933); repr. in *TVNM*, xiv/3–4 (1935), 18–229; xv/1 (1936), 1–46; xv/2 (1937), 194–205; pubd separately (The Hague, 1937; Eng. trans. in Blackburn (1989), 358–431)

W. Stephan: *Die burgundisch-niederländische Motette zur Zeit Ockeghems* (Kassel, 1937/*R*)

O. Strunk: 'Some Motet-Types of the 16th Century', *PAMS 1939*, 155–60; repr. in *Essays on Music in the Western World* (New York, 1974), 108–13

D. Launay: 'A propos de quelques motets polyphoniques en l'honneur de Saint Martin: contribution à l'histoire du motet aux XVIe et XVIIe siècles', *RdM*, xlvii (1961), 67–80

W. Kirsch: 'Zum Verhältnis von Motettenstil und liturgisch-musikalischer Praxis im 16. Jahrhundert', *GfMKB: Leipzig 1966*, 196–201

T.L. Noblitt: 'The Ambrosian *Motetti missales* Repertory', *MD*, xxii (1968), 77–103

R.J. Snow: 'The Mass-Motet Cycle: a Mid-Fifteenth-Century Experiment', *Essays in Musicology in Honor of Dragan Plamenac*, ed. G. Reese and R.J. Snow (Pittsburgh, 1969/*R*), 301–20

A. Dunning: *Die Staatsmotette 1480–1555* (Utrecht, 1970)

W. Dehnhard: *Die deutsche Psalmmotette in der Reformationszeit* (Wiesbaden, 1971)

L. Cuyler: 'The Imperial Motet: Barometer of Relations between Church and State', *The Pursuit of Holiness in Late Medieval and Renaissance Religion: Ann Arbor 1972*, 483–96

H. Benham: *Latin Church Music in England, c. 1460–1575* (London, 1977)

S. Burstyn: 'Early 15th-Century Polyphonic Settings of *Song of Songs* Antiphons', *AcM*, xlix (1977), 200–27

W. Elders: 'Humanism and Early-Renaissance Music: a Study of the Ceremonial Music by Ciconia and Dufay', *TVNM*, xxvii (1977), 65–101

L. Lockwood: 'Jean Mouton and Jean Michel: New Evidence on French Music and Musicians in Italy, 1505–1520', *JAMS*, xxxii (1979), 191–246

A.M. Cummings: 'Toward an Interpretation of the Sixteenth-Century Motet', *JAMS*, xxxiv (1981), 43–59
D. Harrán: 'Stories from the Hebrew Bible in Music of the Renaissance', *MD*, xxxvii (1983), 235–88
D. Fallows: 'The Performing Ensembles in Josquin's Sacred Music', *TVNM*, xxxv (1985), 32–66
P. Ludwig: *Studien zum Motettenschaffen der Schüler Palestrinas* (Regensburg, 1986)
L.H. Ward: 'The *Motetti missales* Repertory Reconsidered', *JAMS*, xxxix (1986), 491–523
A.F. Carver: *Cori spezzati*, i: *The Development of Sacred Polychoral Music to the Time of Schütz* (Cambridge, 1988)
M.Y. Fromson: *Imitation and Innovation in the North-Italian Motet, 1560–1605* (diss., U. of Pennsylvania, 1988)
J. van Benthem: 'Lazarus versus Absalom: about Fiction and Fact in the Netherlands Motet', *TVNM*, xxxix (1989), 54–82
B.J. Blackburn, ed.: *E.E. Lowinsky: Music in the Culture of the Renaissance and Other Essays* (Chicago, 1989)
H.M. Brown: 'The Mirror of Man's Salvation: Music in Devotional Life about 1500', *Renaissance Quarterly*, xliii (1990), 744–73
G. Nugent: 'Anti-Protestant Music for Sixteenth-Century Ferrara', *JAMS*, xliii (1990), 228–91
M.J. Bloxam: 'La contenance italienne: the Motets on Beata es, Maria by Compère, Obrecht, and Brumel', *EMH*, xi (1992), 39–89
J.E. Cumming: 'Music for the Doge in Early Renaissance Venice', *Speculum*, lxvii (1992), 324–64
J.T. Brobeck: 'Some "Liturgical Motets" for the French Royal Court: a Reconsideration of Genre in the Sixteenth-Century Motet', *MD*, xlvii (1993), 123–57
W. Elders: *Symbolic Scores: Studies in the Music of the Renaissance* (Leiden, 1994)
P. Phillips: 'Reconsidering Palestrina', *EMc*, xxii (1994), 574–85
J.T. Brobeck: 'Musical Patronage in the Royal Chapel of France under Francis I (r. 1515–1547)', *JAMS*, xlviii (1995), 187–239
P. Macey: 'Galeazzo Maria Sforza and Musical Patronage in Milan: Compère, Weerbeke and Josquin', *EMH*, xv (1996), 147–212
B.J. Blackburn: 'For Whom do the Singers Sing?', *EMc*, xxv (1997), 593–609
T.M. Borgerding: *The Motet and Spanish Religiosity, c 1550–1610* (diss., U. of Michigan, 1997)
J. Noble: 'Weerbeke's Motet for the Temple of Peace', *Music in Renaissance Courts and Cities: Studies in Honor of Lewis Lockwood*, ed. J.A. Owens and A.M. Cummings (Warren, MI, 1997), 227–40
P. Macey: *Bonfire Songs: Savonarola's Musical Legacy* (Oxford, 1998)
B.J. Blackburn: 'The Virgin in the Sun; Music and Image for a Prayer Attributed to Sixties IV', *JRMA*, cxxiv (1999), 157–95
J.E. Cumming: *The Motet in the Age of Du Fay* (Cambridge, 1999)

(iii) structure and style

A. Orel: 'Einige Grundformen der Motettkompositionen im XV. Jahrhundert', *SMw*, vii (1920), 48–101
E.E. Lowinsky: 'Zur Frage der Deklamationsrhythmik in a-capella-Musik des 16. Jahrhunderts', *AcM*, vii (1935), 62–7
M. van Crevel: 'Secret Chromatic Art in the Netherlands Motet?', *TVNM*, xvi/4 (1946), 253–304
E.E. Lowinsky: *Secret Chromatic Art in the Netherlands Motet* (New York, 1946/*R*)
C. van den Borren: 'Quelques réflexions à propos du style imitatif syntaxique', *RBM*, i (1946–7), 14–20
R. Dammann: 'Spätformen der isorhythmischen Motette im 16. Jahrhundert', *AMw*, x (1953), 16–40
L. Finscher: 'Zur Cantus-Firmus-Behandlung in der Psalm-Motette der Josquinzeit', *Hans Albrecht in memoriam*, ed. W. Brennecke and H. Haase (Kassel, 1962), 55–62
J. Kerman: 'The Elizabethan Motet: a Study of Texts for Music', *Studies in the Renaissance*, ix (1962), 273–308
E.H. Sparks: *Cantus Firmus in Mass and Motet, 1420–1520* (Berkeley, 1963/*R*)
S.W. Kenney: *Walter Frye and the 'Contenance angloise'* (New Haven, CT, 1964/*R*)
J. Kerman: 'Byrd, Tallis and the Art of Imitation', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/*R*), 519–37
W. Elders: *Studien zur Symbolik in der Musik der alten Niederländer* (Bilthoven, 1968)
L. Finscher: 'Zum Verhältnis von Imitationstechnik und Textbehandlung im Zeitalter Josquins', *Renaissance-Studien: Helmuth Osthoff zum 80. Geburtstag*, ed. L. Finscher (Tutzing, 1979), 57–72
W. Kirsch: 'Zur Funktion der tripeltaktigen Abschnitte in den Motetten des Josquin-Zeitalters', ibid., 145–57
W. Kirkendale: '*Circulatio*-Tradition, *Maria lactans*, and Josquin as Musical Orator', *AcM*, lvi (1984), 69–92
D. Fallows: 'The Contenance angloise: English Influence on Continental Composers of the Fifteenth Century', *Renaissance Studies*, i (1987), 189–208
R. Sherr: '*Illibata Dei virgo nutrix* and Josquin's Roman Style', *JAMS*, xli (1988), 434–64
T. Brothers: 'Vestiges of the Isorhythmic Tradition in Mass and Motet, ca. 1450–1475', *JAMS*, xliv (1991), 1–56
R.M. Nosow: 'The Equal-Discantus Motet Style after Ciconia', *MD*, xlv (1991), 221–75
M. Fromson: 'A Conjunction of Rhetoric and Music: Structural Modelling in the Italian Counter-Reformation Motet', *JRMA*, cxvii (1992), 208–46
C.C. Judd: 'Modal Types and *Ut*, *Re*, *Mi* Tonalities: Tonal Coherence in Sacred Vocal Polyphony from about 1500', *JAMS*, xlv (1992), 428–67
R.M. Nosow: *The Florid and Equal-Discantus Motet Styles of Fifteenth-Century Italy* (diss., U. of North Carolina, 1992)

D: AFTER 1600

(i) France

AnthonyFB; BenoitMC; BrenetC
M. Brenet: *La musique sacrée sous Louis XIV* (Paris, 1899)
M. Brenet: 'La musique dans les églises de Paris, de 1716 à 1738', *Tribune de Saint-Gervais*, viii (1902), 274–81; ix (1903), 71–5
M. Brenet: 'Notes sur l'introduction des instruments dans les églises de France', *Riemann-Festschrift* (Leipzig, 1909/*R*), 277–86
J.E. Richards: *The 'Grand Motet' of the Late Baroque in France* (diss., U. of Southern California, 1950)
N. Dufourcq: 'La musique religieuse française de 1660 à 1789', *ReM*, no.222 (1953–4), 89–110
A. Verchaly: 'La musique religieuse française de Titelouze à 1660', *ReM*, no.222 (1953–4), 77–88
D. Launay: 'Les motets à double choeur en France dans la première moitié du XVIIe siècle', *RdM*, xxxix–xl (1957), 173–95
M. Garros: 'La musique religieuse en France de 1600 à 1750', *Histoire de la musique*, ed. Roland-Manuel, i (Paris, 1960), 1591–613
D. Launay: 'A propos de quelques motets polyphoniques en l'honneur de Saint-Martin', *RdM*, xlvii (1961), 67–80
D. Launay: Introduction to *Anthologie du motet latin polyphonique en France (1609–1661)*, PSFM, 1st ser., xvii (1963)
M. Benoit: *Versailles et les musiciens du roi, 1661–1733* (Paris, 1971)
J. Duron: 'Le grand motet: Rameau face à ses contemporains', *Jean-Philippe Rameau: Dijon 1983*, 331–70
Le grand motet français: Paris 1984
J.R. Mongrédien, ed.: *Catalogue thématique des sources du grand motet français (1663–1792)* (Munich, 1984)
E. Hehr: 'An Anonymous Motet Manuscript in Brossard's Library', *MR*, xlvii (1986), 77–88
H. Vidal: 'Le grand motet aux états de Languedoc: note sur la vie musicale à Montpellier au XVIII siècle', *RMFC*, xxvi (1988–90), 222–30
L. Sawkins: 'Chronology and Evolution of the *grand motet* at the Court of Louis XIV: Evidence from the *Livres du roi* and the Works of Perrin, the *sous-maîtres* and Lully', *Jean-Baptiste Lully and the Music of the French Baroque: Essays in Honor of James R. Anthony*, ed. J.H. Heyer and others (Cambridge, 1989), 41–79
D. Launay: *La musique religieuse en France du Concile de Trente à 1804* (Paris, 1993)

(ii) Germany and Italy

M. Seiffert: Introduction to *Thüringische Motetten der ersten Hälfte des 18. Jahrhunderts*, DDT, xlix–l (1915/*R*)
F. Blume: *Das monodische Prinzip in der protestantischen Kirchenmusik* (Leipzig, 1925/*R*)
M. Schneider: Preface to *Altbachisches Archiv*, EDM, 1st ser., i–ii (1935/*R*)
D. Arnold: 'The Significance of "Cori Spezzati"', *ML*, xl (1959), 4–14
S.H. Hansell: 'Sacred Music at the *Incurabili* in Venice at the Time of J.A. Hasse', *JAMS*, xxiii (1970), 282–301, 505–21

K. Fischer: *Die Psalmkompositionen in Rom um 1600 (ca. 1570–1630)* (Regensburg, 1979)
D. Arnold: 'The Solo Motet in Venice (1625–1775)', *PRMA*, cvi (1979–80), 56–68
G. Dixon: 'The Origins of the Roman "Colossal Baroque"', *PRMA*, cvi (1979–80), 115–28
G. Dixon: 'Progressive Tendencies in the Roman Motet during the Early Seventeenth Century', *AcM*, liii (1981), 105–19
J. Whenham: *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982)
G. Dixon: 'Oratorio o mottetto? Alcune riflessioni sulla classificazione della musica sacra del Seicento', *NRMI*, xvii (1983), 203–22
J. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)
C.J. Westendorf: *The Textual and Musical Repertoire of the Spruchmotette* (DMA diss., U. of Illinois, 1987)
W. Steinbeck: 'Motettisches und madrigalisches Prinzip in der geistlichen Musik der Schütz-Zeit: Monteverdi–Schütz–Schein', *Schütz-Jb 1989*, 5–14
W. Steude: 'Der galante Motettenstil seit dem ausgehenden 17. Jahrhundert und Johannn Sebastian Bach', *Das Frühwerk Johann Sebastian Bachs: Rostock 1990*, 203–16
R.L. Kendrick: '*Sonet vox tua in auribus meis*: Song of Songs Exegesis and the Seventeenth-Century Motet', *Schütz-Jb 1994*, 99–118

(iii) other studies

FellererP
A. Adrio: *Die Anfänge des geistlichen Konzerts* (Berlin, 1935)
A.E. Schröder: *De meerstemmige muziek op de Lamentaties van Jeremia van de 15. tot de 18. eeuw* (diss., U. of Leuven, 1948)
W.K. Morgan: *The Chorale Motet from 1650 to 1750* (diss., U. of Southern California, 1956)
A. Lewis and N. Fortune, eds.: *Opera and Church Music 1630–1750*, NOHM, v (1975)
T.W. Bolton: *A History and Survey of the Baroque Solo Motet for One Solo Voice outside of Italy* (diss., North Texas State U., 1980)
E.P. Schwandt: 'The Motet in New France: some 17th- and 18th-Century Manuscripts in Quebec', *FAM*, xxviii (1981), 194–219
T.F. Taylor: 'The Spanish High Baroque Motet and Villancico: Style and Performance', *EMc*, xii (1984), 64–73
I. Fellinger: 'Zur Situation geistlicher Musik in der zweiten Hälfte des 19. Jahrhunderts', *HJbMw*, viii (1985), 223–36
F. Noske: *Music Bridging Divided Religions: the Motet in the Seventeenth-Century Dutch Republic* (Wilhelmshaven and New York, 1989)
E. Lemaître, ed.: *Guide de la musique sacrée et chorale profane* (Paris, 1992)

ERNEST H. SANDERS/PETER M. LEFFERTS (I) LEEMAN L. PERKINS/PATRICK MACEY (II) CHRISTOPH WOLFF (III, 1, 3) JEROME ROCHE/GRAHAM DIXON (III, 2) JAMES R. ANTHONY (III, 4), MALCOLM BOYD (IV)

Motet-chanson. A French chanson, characteristically in three voices, with a lower voice that carries a Latin text and is usually based on chant. The term is used mainly for the substantial and very successful repertory of such works from the years 1475–1500, particularly by Compère, Agricola and Josquin. Quite often, as in the case of Josquin's *Que vous ma dame/In pace*, the majority of sources carry only the Latin text, so it is likely that this repertory was larger than we now know: several pieces in the early 16th-century manuscript *GB-Lbl* 35087, for example, have the style of the motet-chanson but only Latin text; Obrecht's *Parce Domine* is a notable case.

The term was introduced by Wolfgang Stephan (1937), who distinguished *Motetten-Chanson* from *Liedmotette* ('song-motet'), which he defined as a brief motet with the style and scope of a vernacular chanson (the classic example being Walter Frye's *Ave regina celorum*). But his usage was not consistent; the central and comprehensive statements on the genre are those of Ludwig Finscher, who also notes that there are many similarly designed songs of the 14th and early 15th centuries.

BIBLIOGRAPHY

MGG2 (L. Finscher)
W. Stephan: *Die burgundisch-niederländische Motette zur Zeit Ockeghems* (Kassel, 1937), 51–9
L. Finscher: *Loyset Compère (c1450–1518): Life and Works*, MSD, xii (1964), 205–30
M.E. Columbro: 'The Chanson-Motet: a Remnant of the Courtly Love Tradition in the Renaissance', *Music and Man*, i (1975), 267–76
H. Meconi: 'Ockeghem and the Motet-Chanson in Fifteenth-Century France', *Johannes Ockeghem: Tours 1997*, 381–402

DAVID FALLOWS

Motetus. Medieval term (13th, 14th and early 15th centuries) for the voice immediately above the tenor in motets; it was also used to designate the entire composition, whether it consisted of two or of more voices.

Notre Dame motets developed from some of the discant sections of Notre Dame organa and many of the clausulas. When French poetry began to be applied to their upper voice(s), the voice part above the tenor ceased to be called 'duplum'. All pre-Franconian writers (Johannes de Garlandia, Anonymus 7, Lambertus, Sowa Anonymus, Amerus, Anonymus 4) used the term *motellus*, a Latin diminutive of the French word *mot*, which in the 12th century often denoted a stanza or strophe of French poetry. Probably the invention of short French poems tailored to fit duplum parts of melismatic discant polyphony, as well as the frequent insertion of chanson refrains, caused the change in terminology that eventually gave the genre its name.

In the earliest stages of the motet (e.g. *I-Fl* Plut.29.1), when only Latin texts appear, the compositions were sometimes called 'tropi' or 'prose', and Garlandia and Anonymus 4 used both *discantus* and *motellus* to designate the voice above the tenor in motets. The term *motellus* was soon evidently applied to all such polyphonic compositions, whether the texts were French or Latin. The form *motetus*, which appeared first in Franco's authoritative treatise *Ars cantus mensurabilis* and thenceforth replaced the earlier term, may well have been coined in analogy to *hoquetus*.

See also MOTET, §I.
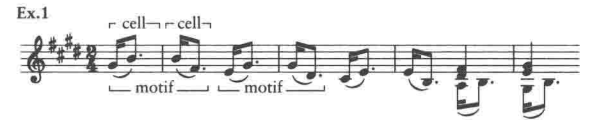
BIBLIOGRAPHY

R. Dammann: 'Geschichte der Begriffsbestimmung Motette', *AMw*, xvi (1959), 337–77
G. Birkner: 'Motetus und Motette', *AMw*, xviii (1961), 183–94
R.A. Rasch: *Johannes de Garlandia en de ontwikkeling van de voor-Franconische notatie* (Brooklyn, NY, 1969), 280–81
K. Hofmann: 'Zur Entstehungs- und Frühgeschichte des Terminus Motette', *AcM*, xlii (1970), 138–50

ERNEST H. SANDERS

Motif [motive]. A short musical idea, melodic, harmonic, rhythmic, or any combination of these three. A motif may be of any size, and is most commonly regarded as the shortest subdivision of a theme or phrase that still maintains its identity as an idea. It is most often thought of in melodic terms, and it is this aspect of motif that is connoted by the term 'figure'. Thus, for example, in the opening theme of Beethoven's Sonata in E op.109 a case could be argued for either half a bar or one bar constituting a motif, though the latter interpretation would probably be favoured by most listeners, since the two pairs of notes together form an identifiable contour; the two-note members might then be called 'cells' (ex.1).

The rhythmic motif may be defined by analogy with the melodic type: a short, characteristic sequence of



accented and unaccented or short and long articulations, sometimes including rests. Rhythmic motifs may be bound up with a class of melodic ideas (probably the most famous being that in the first movement of Beethoven's Fifth Symphony), or they may exist as rhythmic ideas in themselves, with little or no melodic interest, for instance the Nibelungs' motif from Wagner's *Das Rheingold*, scene iii (ex.2), which is capable of recognizable performance



on unpitched percussion. A repeated harmonic pattern is seldom perceived independently of rhythmic and melodic contours and may hardly therefore be designated 'motif'; however, the harmonic element may contribute potently to a composite motif, as often in the LEITMOTIF of 19th-century opera.

In Riemann's theory of rhythm, motif can take on a purely metric connotation. The principle of *Vierhebigkeit*, or four-bar regularity in phrase structure, enables one to divide the phrase into two 'half-phrases', and to divide each of these into two motifs, each a bar long (Ger. *Taktmotiv*). This kind of subdivision is discussed further in RHYTHM.

Taken in its totality – a combination of melodic, rhythmic and harmonic elements – the motif is the building-block of polyphonic structures, the first and most important of which is THEME. Theme and motif have usually been contrasted, theme being viewed as a self-contained idea, as opposed to the elemental, incomplete nature of the motif. In fact the relationship between motif and theme is analogous to that between theme and an entire movement or composition: in each case the smaller unit is incomplete, yet it has a special identity with important consequences for the shape and structure of the larger.

WILLIAM DRABKIN

Motion from an inner voice (Ger. *Untergreifen*). In Schenkerian analysis (*see* ANALYSIS, §II, 4), a method of PROLONGATION whereby the movement in the upper voice is expanded by the insertion of an ascending line from an inner voice. The simplest function this line can perform is to delay the motion of the upper voice in the opposite direction, i.e. descending, as shown in the first eight bars of Mozart's String Quartet in A K464 (ex.1). Elsewhere it may serve to reinforce a neighbour note that embellishes the URLINIE, as illustrated by Schenker's analyses of Chopin's Etude in A minor op.10 no.2 and the 'St Anthony Chorale' (*Der freie Satz*, 1935, figs.42/1–2). The latter reading is disputed by A. Forte and S. Gilbert in their *Introduction to Schenkerian Analysis* (New York, 1982, p.160); indeed, the concept comes up so infrequently that the generally accepted English equivalent of *Untergreifen*, i.e. 'motion from an inner voice', features more prominently in translations of Schenker's work than it does in more recent analytical writings.

Although a work cannot begin with motion from an inner voice (since before any structurally important note in the *Urlinie* has been established, one cannot identify an inner voice below it), one often encounters a line which ascends by step to the first note of the *Urlinie*; Schenker called such a line an *Anstieg* (*see* INITIAL ASCENT).

WILLIAM DRABKIN

Motive. *See* MOTIF.

Motley, Richard (*fl* London, ?1675–1706). English composer and dancing-master. He was best known for 'Mr. Motley's Maggot', a dance-tune that was popular in the 1690s, which was sometimes called 'The Emperor of the Moon', suggesting that it was used in Thomas D'Urfey's play of the same name (1687, Dorset Garden Theatre). In an advertisement for his *Collection of Ayres* he is described as 'Dancing-Master'. He dedicated its lively, functional dance music 'To the Honourable and Worthy Gentlemen of Shropshire, and All Adjacent Counties', so he presumably came from that area. He was perhaps the 'Mr. Motley' who danced in the court masque *Calisto* (1675).

WORKS

Mr. Motley's Maggot (The Emperor of the Moon), dance-tune, fl version, 1688[9]; kbd version, 1689[7], ed. T. Dart (London, 1958, 2/1962)
8 dances, 1693[5]
A Collection of [46] Ayres ... in 8 Sets, a 3 (London, 1701, 2/*c*1706)

BIBLIOGRAPHY

AshbeeR, i
T. Dart: 'Richard Motley, Dancing Master', *MR*, xxv (1964), 96–9
C.A. Price: *Music in the Restoration Theatre* (Ann Arbor, 1979)

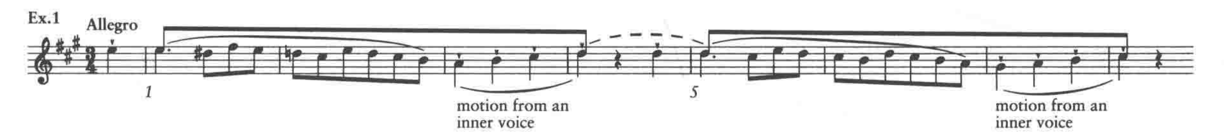
PETER HOLMAN

Moto (It.: 'movement', 'motion'). A word found within the tempo designation *con moto* (with movement) but particularly common as a qualification of another tempo mark: *allegro con moto*, for example, was often used by Haydn and Beethoven; *andante con moto* is less clear in its intention. MOTO PERPETUO (perpetual motion) is found more often as a description or title of a piece comprising an uninterrupted succession of quick notes than as an instruction of any kind. *Moto* is also applied in Italian writings to contrapuntal contexts: *moto contrario* is 'contrary motion'; *moto obliquo* is 'oblique motion'; and *moto retto* is 'similar motion'.

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Moto perpetuo (It.: 'perpetual motion'; Lat. *perpetuum mobile*). A title sometimes given to a piece in which rapid figuration is persistently maintained. Familiar examples include the finale from Weber's First Piano Sonata,



Mendelssohn's op.119 and Paganini's *Allegro d concert* op.11 for violin and orchestra. There are many others for which the exhibition of a performer's digital agility seems the sole justification.

The quality of perpetual (not necessarily rapid) movement has, however, always been a resource capable of yielding valuable results. The continuous forward momentum of many Baroque movements is due to the relentless persistence of a *Gehende-bass* ('walking bass'). Continuous movement is implied in the character of dances like the tarantella, and may justifiably be employed to achieve brilliance in forms like the toccata (e.g. Schumann's op.7) or in the finale of a larger work (e.g. Haydn's String Quartet op.64 no.5). It is used in Chopin's B♭ minor Piano Sonata op.35 to achieve a close of feverish brilliance; Chopin often used effects of perpetual motion in his studies. In song accompaniments, far from being a purely mechanical device, it may appropriately reflect the mood of the verse. The desperation in Schubert's *Erstarrung* (*Winterreise*, no.4) is achieved partly through such means; the momentary cessations of movement in his settings of *Erlkönig* and *Gretchen am Spinnrade*, and in the finales of Beethoven's piano sonatas op.26, op.31 no.3 and op.54, sensitively articulate the design of movements all of which rely heavily on the device of *moto perpetuo*. Johann Strauss the younger wrote his well-known *Perpetuum mobile* op.257 as a 'musikalischer Scherz' ('musical joke').

MICHAEL TILMOUTH

Motown. American record company specializing in black soul music; the name is the registered trademark of the company but has also come to be used as a descriptive term for the associated musical style. The company was founded by BERRY GORDY in Detroit ('motor town': hence the name) in 1959 as Tamla Records, the Motown imprint following in 1961. Subsequent subsidiary labels to Motown included Gordy (1962), Soul (1964), VIP (1964), Rare Earth (1969) and Black Forum (1970). Gordy himself trained all the early songwriters and producers in an attempt to reach both black and white audiences, and quickly achieved hits with the Miracles, the Marvelettes, Mary Wells and Martha and the Vandellas. By 1963 Motown's sales of singles in the USA were exceeded only by RCA and CBS, and soon such artists as Marvin Gaye, the Supremes, Stevie Wonder, the Temptations, the Four Tops and Junior Walker and the All-Stars had been built into superstars.

Motown's distinctive sound developed from a policy of using the same teams of songwriters and producers, the same musicians and the same studio for virtually every recording. Although there was a fair degree of latitude in the realization of this sound from artist to artist, there were a number of important general characteristics. While the basic pulse was always articulated by a variety of instruments (sometimes aided by handclaps and foot stamping rooted in gospel music) and featured prominently in the mix, the backbeat was often minimized. The lead instrument was commonly a non-rock or rhythm and blues instrument such as a bassoon, english horn or vibraphone. The production tended to emphasize the lead singer in the mix with the instrumental accompaniment, blended in a fashion clearly influenced by the dense 'wall of sound' productions of Phil Spector. The high end of the sound register was often favoured as were composite timbres frequently produced by combining up to four sound sources. James Jamerson's bass lines were more tonally developed (involving a high level of chromaticism and passing notes) than many of the time. Lyrics tended to be rich in internal rhyme, alliteration, metaphor and other poetic devices, and songs tended to have multiple hooks.

In 1971 Motown moved to Los Angeles in order to expand into films and enjoyed continued success with Gaye and Wonder, as well as the Commodores, the Jackson 5, Rick James and Lionel Ritchie. However the relocation contributed to the company's losing its focus and consequently, as performers recorded in whatever style was popular at the time, its characteristic sound. In 1988 Gordy sold Motown to MCA records.

BIBLIOGRAPHY

P. Benjamin: *The Story of Motown* (New York, 1979)
G. Hirshey: *Nowhere to Run: the Story of Soul Music* (New York, 1984)
N. George: *Where did our Love Go? The Rise and Fall of the Motown Sound* (New York, 1985)
D. Waller: *The Motown Story: the Inside Story of America's most Popular Music* (New York, 1985)
J.R. Taraborelli: *Hot Wax, City Cool and Solid Gold: Motown* (New York, 1986)
S. Davis: *Motown: the History* (London, 1988)
B. Fong-Torres: *The Motown Album* (New York, 1990)
R.G. Singleton: *The Untold Story: Berry, Me, and Motown* (Chicago, 1990)
B. Gordy: *To Be Loved: the Music, the Magic, the Memories of Motown* (New York, 1994)

ROB BOWMAN

Motsev, Alexander (*b* Lom, 16 Oct 1900; *d* between Lom and Sofia, 24 Dec 1964). Bulgarian music folklorist. He studied music theory with Dobri Khristov and music history, education and aesthetics with Stoyan Brashovanov at the State Music Academy in Sofia, where he graduated in 1925. From 1925 to 1938 he taught music at the gymnasium in Lom; he also produced a dozen operettas and operas (including Gluck's *Orfeo* and Flotow's *Martha*) with an amateur company and formed an amateur choir which gave concerts in Romania and Yugoslavia. In 1938 he moved to Sofia, where he taught as a school music teacher, and from 1942 until 1945 he studied musicology with Erich Schenk in Vienna. On his return he taught in the same Sofia Gymnasium and, for a short time, music history and solfège at the Sofia Music School. Until 1956 he worked as adviser for the Central House of Folk Art in Sofia. He died in a car accident.

WRITINGS

Ritam i takt v balgarskata narodna muzika [Rhythm and metre in Bulgarian folk music] (Sofia, 1949)
Rabota nad ispalnenieto i agogikata na pesenta [Work on the performance and accentuation of song] (Sofia, 1953)
Balgarskata narodna muzika [Bulgarian folk music] (Sofia, 1954)
'Taktovete s hemiolno udalzheni vremena v zapisite na balgarskite folkloristi' [Types of bars with hemiola lengthening in the notation of Bulgarian folklorists], *IIM*, ii–iii (1956), 319–50 [incl. Russ. and Fr. summaries]
Kharakterni ritmi v tvorchestvoto na balgarskite kompozitori [Characteristic rhythms in the works of Bulgarian composers] (Sofia, 1957)
Ornamenti v balgarskata narodna muzika[Ornaments in Bulgarian folk music] (Sofia, 1961)
'Struktura i formi na balgarskite narodni pesni' [Structures and forms in Bulgarian folk songs], *IIM*, xv (1970), 5–95
Numerous articles on folk music and education

LADA BRASHOVANOVA

Motta, José Vianna da. *See* VIANNA DA MOTTA, JOSÉ.

Motte, Diether de la (*b* Bonn, 30 March 1928). German composer and teacher. He studied at the Nordwestdeutsche Musikakademie, Detmold, where his teachers included Wilhelm Maler (composition), Conrad Hansen (piano) and Kurt Thomas (choral conducting), and attended classes given by Leibowitz, Krenek, Fortner and Messiaen at the Darmstadt summer courses. In 1950 he was appointed lecturer at the Evangelische Landeskirchenmusikschule in Düsseldorf, where from 1955 he was also active as a music critic. He was then a reader for the publishing house of Schott (1959–62) before his appointment as lecturer (1962) and later as professor of composition and theory (1964) at the Hamburg Musikhochschule. In 1972 he was elected vice-president of the Freie Akademie der Künste, Hamburg. He has also taught at the Hannover (1982–8) and Vienna (1988–96) Musikhochschulen. Never attached to a particular group or school of composition, he has been decisively influenced by 'singing' music – Gregorian chant, works by Schubert and Berg and music for gamelan. Numerous 'visible music' compositions led him to a new conception of opera in *So oder so*, in which pantomime plays an important role. He is married to Helga de la Motte-Haber.

WORKS
(*selective list*)

Conc. for Orch, 1963; Sym., 1964; Wie eine Rose (J.R. Jimenez), chorus, 1964; Pf Conc., 1965; Septet, cl, bn, tpt, trbn, perc, vn, db, 1965; 3 Gesänge (A. Gryphius), Bar, org, 1966; Die Niemandsrose (P. Celan), Bar, 7 insts, 1966; Sym. Ov., 1966; Fl Conc., 1967; Es wartet alles auf Dich (Ps civ), chorus, 5 insts, org, 1968; Der Aufsichtsrat (op, R. Schneider), Hanover, 1970; Orgelstück mit Fenstern, org, 1970; Haus-Konzert, Tafel-Musik, Klang-Wege, orch, 1971; So oder so (5 szenische Variationen, de la Motte), 1972–4; Conc. avventuroso, small orch, 1974; Echokonzert, vc, orch, 1976; Hörtheater (5 pieces), 1976; 21 Lieder aus 20 Jahren (Motte), 1998

Chbr and pf music, tape works, 'visible music'

Principal publishers: Bärenreiter, Moeck, Wissner

WRITINGS

'Kontrapunkt', *Terminologie der neuen Musik* (Darmstadt, 1965), 7–16
'Reform der Formenlehre?', *Probleme des musiktheoretischen Unterrichts* (Darmstadt, 1967), 30–39
'Die Sprache der neuen Musik', *Musica*, xxi (1967), 49–54
'Ich bin gespannt, wie es weitergeht', *Musik und Verlag: Karl Vötterle zum 65. Geburtstag*, ed. R. Baum and W. Rehm (Kassel, 1968), 444–8
Musikalische Analyse (Kassel, 1968, 2/1973)
ed.: H. Grabner: *Allgemeine Musiklehre* (Kassel, 10/1970)
'Konzerte im Wandel(n)', *Musica*, xxv (1971), 121–3
Harmonielehre (Kassel and Munich, 1976)
Kontrapunkt (Kassel, 1981)
Musik bewegt sich im Raum (Celle, 1987)
Musik ist im Spiel (Kassel, 1989)
Melodie (Kassel, 1993)
Wege zum Komponieren (Kassel, 1996)
Musik formen, Phantasie, Einfall, Originalität (Augsburg, 1999)

BIBLIOGRAPHY

K. Grebe: 'Musik für ein singendes Orchester: Diether de la Motte – ein Porträt', *Musica*, xxi (1967), 155–8

MONIKA LICHTENFELD

Motte-Haber, Helga de la (*b* Ludwigshafen, 2 Oct 1938). German musicologist. She studied psychology at Vienna University and at Mainz University with Wellek (1957–61); she then studied musicology with Dadelsen and Reinecke at Hamburg University, where she took the doctorate in 1967 with a dissertation on experimental psychological investigations into the classification of musical rhythms. She worked at the Staatliche Institut für Musikforschung in Berlin (1965–72), and in 1971 completed the *Habilitation* in systematic musicology at the Technical University of Berlin. In 1972 she became a research fellow and professor at the Pädagogische Hochschule in Cologne and she was appointed professor at the Technical University in 1978; she is also editor of the *Jahrbuch Musikpsychologie* (together with Günter Kleinen and K.K. Behne) and the series Schriften zur Musikpsychologie und Musikästhetik.

Motte-Haber is known chiefly for her pioneering work in music psychology and for publications on Varèse, the aesthetics of modern music and the impact of the technical reproduction on music reception. A prolific author and well-known editor, Motte-Haber's outstanding reputation as a scholar has aided the acceptance of the discipline of music psychology within the academic community.

WRITINGS

Ein Beitrag zur Klassifikation musikalischer Rhythmen experimentalpsychologische Untersuchungen (diss., U. of Hamburg, 1967, Cologne, 1968)
'Die Anwendung der Bedingungsvariation bei musikpsychologischen Untersuchungen ein Methodenexperiment', *JbSIM 1971*, 154–78
ed.: *Das Triviale in Literatur, Musik und bildender Kunst* (Frankfurt, 1972) [incl. 'Die Schwierigkeit, Trivialität in der Musik zu bestimmen', 171–83]
'Der Einfluss psychologischer Variablen auf das ästhetische Urteil', *JbSIM 1972*, 163–74
Musikpsychologie: eine Einführung (Cologne, 1972)
Psychologie und Musiktheorie (Frankfurt, 1975)
with H. Emons: *Filmmusik: eine systematische Beschreibung* (Munich, 1980)
'Komponist und Publikum Neuer Musik', *Beiträge zur Musikkultur in der Sowjetunion und in der Bundesrepublik Deutschland*, ed. C. Dahlhaus and G. Ordzonikidze (Hamburg, 1982), 213–35
ed., with C. Dahlhaus: *Systematische Musikwissenschaft* (Laaber, 1982) [incl. 'Umfang Methode und Ziel der Systematischen Musikwissenschaft', 1–24; 'Begründung musiktheoretischer Systeme', 49–79 [with P. Nitsche]; 'Musikalische Hermeneutik und empirische Forschung', 171–244; 'Wissenschaft und Praxis', 309–44 [with G. Kleinen]]
'Systematische Musikwissenschaft als Theorie der Musik oder als Lehre vom Musikverstehen?', *Mf*, xxxvi (1983), 68–78
'Rationalität und Affekt: über das Verhältnis von mathematischer Begründung und psychologischer Wirkung der Musik', *Musik und Mathematik: Salzburg 1984*, 32–44
'Wotan und Brünnhilde: die Tragödie des Vaters in Wagners "Walküre"', *Musikpsychologie*, i (1984), 111–26 [incl. Eng. summary]
ed., with C. Dahlhaus: *Handbuch der Musikpsychologie* (Laaber, 1985, 2/1996)
'Aus der Neuen Welt: die Rezeption der amerikanischen Musik in Europa', *Amerikanische Musik seit Charles Ives: Interpretation, Quellentexte, Komponistenmonographien*, ed. H. Danuser, D. Kämper and P. Terse (Laaber, 1987), 113–25
'Bewegung und Stillstand', *Hindemith Jb 1987*, 212–23
'Die Gegenaufklärung der Postmoderne', *Musik und Theorie: Darmstadt 1987*, 31–44
Psychologische Grundlagen des Musiklernens (Kassel, 1987)
'Ausdrucksreduktion und Klangvielfalt: zur Klaviermusik des 20. Jahrhunderts', *Musica*, xliii (1989), 306–14
ed., with G. Rötter and S. Haack: *Musikhören beim Autofahren* (Frankfurt, 1990) [incl. 'Musikhören und Verkehrssicherheit: Einleitung', 7–25 [with G. Rötter]; 'Der Einfluss von Musik in Abhängigkeit von Fahrsituations und Darbietungsart', 77–93 [with H. Gembris and G. Rötter]; 'Wirkungen textierter Musik', 125–35 [with G. Rötter and S. Haack]]
ed., with K. Angermann: *Edgard Varèse 1883–1965: Dokumente zu Leben und Werk* (Frankfurt, 1990) [incl. 'Simultane Klangkörper und kontrapunktische Dynamik', 31–44; 'Komponisten über Varèse', 78–84 [with K. Angermann]]
Musik und bildende Kunst: von Tonmalerei zur Klangskulptur (Laaber, 1990)
ed., with others: *Neue Musik und Tradition: Festschrift Rudolf Stephan* (Laaber, 1990) [incl. 'Neue Musik und Tradition', 427–39]

ed.: *Nationaler Stil und europäische Dimensionen in der Musik um die Jahrhundertwende* (Darmstadt, 1991) [incl. 'Nationalstil und nationale Haltung', 45–53]
ed.: *Edgard Varèse: die Befreiung des Klangs* (Hofheim, 1992) [incl. 'Aufbruch des Klanguniversums', 41–55]
ed.: *Film und Musik: Darmstadt 1992* [incl. 'Filmmusik und Neue Musik', 25–33]
Die Musik von Edgard Varèse: Studien zu seine nach 1918 entstandenen Werken (Hofheim, 1993)
ed.: *Musik und Religion* (Laaber, 1995) [incl. 'Grenzüberschreitung als Sinngebung in der Musik des 20. Jahrhunderts', 215–49]

HANS HEINRICH EGGEBRECHT/R

Motteux, Peter Anthony [Pierre Antoine] (*b* Rouen, 25 Feb 1663; *d* London, 18 Feb 1718). English writer and playwright of French birth. A Huguenot refugee, he came to London in 1685 and was naturalized a year later. His literary career began with the publication of the *Gentleman's Journal* (1692–4), a monthly magazine catering for a wide range of tastes, which included both comments on music and a music supplement, and which he edited and partly wrote (with unacknowledged borrowings from the *Mercure de France*). In this periodical Motteux offered the classic *apologia* for semi-opera: 'Other Nations bestow the name of Opera only on such Plays whereof every word is sung. But experience hath taught us that our English genius will not rellish that perpetual Singing'. His dramatic works include a number of masques and musical interludes: possibly *The Rape of Europa* (performed with an adaptation of Fletcher's *Valentinian*, 1694), certainly *The Taking of Namur* (1695), *The Loves of Mars and Venus* (with Edward Ravenscroft's *The Anatomist*, 1696), *Hercules* (with his own *The Novelty*, 1697), *Europe's Revels for the Peace* (1697) and *Acis and Galatea* (with *The Mad Lover*, *c*1700) – set mainly by John Eccles (with assistance from Gottfried Finger in *The Loves of Mars and Venus*) – *Britain's Happiness* (1704), set by both Richard Leveridge and John Weldon, and *The Mountebank* (with his own *Farewell Folly*, 1707), set by Leveridge. He also turned John Fletcher's *The Island Princess* (1699) into a very successful semi-opera, set by Daniel Purcell, Jeremiah Clarke and Leveridge.

Motteux was also involved in the first productions of all-sung opera in London. He probably made the English translation of Tommaso Stanzani's *Arsinoe* for Thomas Clayton (1705) and he certainly provided the English texts for Giuseppe Fedeli's *The Temple of Love* (1706), the pasticcio *Thomyris* (1707) and Pietro Ottoboni's *Love's Triumph* (1708). The early London pasticcios are not musically distinguished, but Motteux's skill in concocting plausible plots from parodied texts was considerable, notwithstanding the occasional mismatch of words and music. Once Italian operas came to be performed in their original language, Motteux retired from the theatre and became a merchant. He died in a brothel after 'trying a very odd Experiment'.

BIBLIOGRAPHY

R.N. Cunningham: *Peter Antony Motteux, 1663–1718: a Biographical and Critical Study* (Oxford, 1933)
L. Hook: 'Motteux and the Classical Masque', *British Theatre and the Other Arts, 1660–1800*, ed. S.S. Kenny (Washington DC, 1984), 105–15
C.A. Price and R. D. Hume: Introduction to *P.A. Motteux: The Island Princess*, MLE, C2 (1985)
L. Lingren: 'Venice, Vivaldi, Vico and Opera in London, 1705–17: Venetian Ingredients in English Pasticci', *Nuovi studi vivaldiani*, ed. A. Fanna and G. Morelli (Florence, 1988), 633–66
C. Mason: '*The Gentleman's Journal* as a Source of English Secular Song', *Context* [School of Music, U. of Melbourne], no.6 (1993–4), 3–10

MARGARET LAURIE (with CURTIS PRICE)

Mottl, Felix (Josef) (*b* Unter-St Veit, nr Vienna, 24 Aug 1856; *d* Munich, 2 July 1911). Austrian conductor, arranger and composer. He entered the Löwenburg Seminary in Vienna as a boy soprano in 1866, and from 1870 studied theory with Bruckner and conducting with the elder Joseph Hellmesberger at the Vienna Conservatory, composing symphonies, overtures and several operas. Fuelled by Bruckner's enthusiasm for Wagner, he attended many Wagner performances and became choral director of the Akademischer Wagnerverein. In 1876 Mottl was invited by Hans Richter to join the élite 'Nibelungen-kanzlei' who, along with Seidl, Zumpe, Lallas and Fischer, assisted in the first season at Bayreuth. His experiences of Wagner's conducting and interpretations led him to become one of Bayreuth's most dedicated interpreters in the immediate post-Wagner period. He conducted the Bayreuth premières of *Tristan und Isolde* (1886), *Tannhäuser* (1891), *Lohengrin* (1894) and *Der fliegende Holländer* (1901) as well as performances of *Parsifal*, *Die Meistersinger von Nürnberg* and the *Ring*.

For a short time in 1878 he was music director of the Ring-Theater in Vienna, and in 1880 worked with Arthur Nikisch at the Leipzig Opera; in the same year his own opera *Agnes Bernauer* was performed with Liszt's support at Weimar. Mottl's first major appointment, as music director of the court opera in Karlsruhe between 1881 and 1903, earned Karlsruhe the title 'kleine Bayreuth', owing to his exceptional conducting of Wagner's dramatic works from *Rienzi* onwards, especially the *Ring* and *Tristan und Isolde*. He also championed contemporary works and introduced many French composers to German audiences. Berlioz's *Béatrice et Bénédict*, performed in 1888 with his own recitatives, was followed by the first-ever complete production of *Les Troyens* (6 and 7 December 1890). German premières included his friend Chabrier's *Gwendoline* (1889) and *Le roi malgré lui* (1890), Grétry's *Raoul Barbe-bleue* (1890), Cherubini's *L'hôtellerie portugaise* (1893) as well as Handel's *Acis and Galatea*, while his reorchestrated première of Peter Cornelius's *Der Barbier von Bagdad* in 1884 established the previously unsuccessful work as a masterpiece of German comic opera. Mottl also gave the first performances of Schubert's stage works, *Alfonso und Estrella* (1881), *Fierrabras* (1897) and *Die Zauberharfe* (1898). In 1892 he married the opera singer Henriette Standhartner and composed the *Wolfgang Idyll* for the birth of their son Wolfgang in 1894, possibly inspired by Wagner's example.

Mottl enjoyed a high reputation abroad; of his London Wagner concert on 25 April 1894 George Bernard Shaw wrote that 'Mottl is a conductor of the very first rank with immense physical energy and personal influence'. He conducted the *Ring* at Covent Garden in 1898 and 1900, and during 1903–4 was guest conductor at the Metropolitan Opera in New York, where he advised the conductor Alfred Hertz in the successful American première of *Parsifal* (1903) but could not conduct himself owing to copyright disputes with Bayreuth.

In 1903 Mottl assumed his second main appointment, as Generalmusikdirektor of the Munich Opera, and director of the Akademie der Tonkunst. Here he again

raised standards to new heights of excellence, with a repertory that included his own versions of Italian operas by Bellini and Donizetti, and many new works, notably Debussy's *Pélleas et Mélisande*, Strauss's *Elektra*, and premières of Wolf-Ferrari's *I quatro rusteghi*(1906) and *Il segreto di Susanna* (1909), and Pfitzner's *Das Christ-Elflein* (1906). After his first wife Henriette died, he married Zdenka Fassbender who sang Isolde in the fateful 100th performance of *Tristan und Isolde* (his 'musikalische Jugendliebe') during which he collapsed, dying a few days later. Alongside Mottl's outstanding legacy as a conductor, his prolific output of orchestrations, which includes richly scored Romantic lieder as well as many Baroque works, represents a significant source for a study of performing practice at the outset of the modernist era.

WORKS
(*selective list*)

Stage: Alfred (op), 1869, inc.; Ekkehard (romantic op, 3, after Scheffel), 1870, inc.; König Hako (after A. Bube), 1870, inc.; Agnes Bernauer (op, 3, F. Mottl, after A. Böttger, O. Ludwig and F. Hebbel), Weimar, 28 March 1880 (Vienna, 1881); Eberstein (Festoper, 3, G. Pulitz), Karlsruhe, Oct 1881; Fürst und Sänger (op, 1, J.V. Widmann), Karlsruhe, 25 May 1893 (Berlin, 1893); Rama (op, 2), 1894, unperf.; Pan im Busch (Tanzspiel, 1, O.J. Bierbaum), 1899, perf. 20 March 1900; Die gefesselte Phantasie (F. Raimund) (Cologne, 1910) [after F. Schubert: Rosamunde]; recits for H. Berlioz: Béatrice et Bénédict, vs pubd

Orch: Sym no.1, 1869; Sym no.2, 1874; Romeo and Juliet Ov., 1874; Wolfgang Idyll, 1894

Chbr: Str Qt no.1; Str Qt no.2, f, 1897–8 (1901); Österreichische Tänze, pf duet (Leipzig, 1898)

Vocal: 2 masses; choral works with orch; *c*50 lieder

Many edns/orch arrs. of works by J.S. Bach (Brandenburg Concs. nos.1, 2, 4, 6; 14 cants.), V. Bellini (Norma), P. Cornelius (Der Barbier von Bagdad), M.I. Glinka (Zhizn′za tsarya [A Life for the Tsar]), F. Schubert (Fierrabras; Fantasie, f; lieder), R. Wagner (Wesendonck Lieder; Sym., E); concs. by G.F. Handel, J.-P. Rameau; op scenes and ballet suites by C.W. Gluck, Handel, J.-B. Lully, Rameau; songs by by L. van Beethoven, C. Loewe, W.A. Mozart, Schubert, R. Strauss

BIBLIOGRAPHY

NDB (R. Münster)

W. Krienitz: 'Felix Mottl's Tagebuch Aufzeichnungen 1873–76', *Neue Wagner-Forschungen*, ed. O. Strobel, i (Karlsruhe, 1943), 167–239

R. Delage: 'Correspondence inédite entre Emmanuel Chabrier et Félix Mottl', *RdM*, xlix (1963), 61–107

W. Schulz: 'Das Karlsruher Hoftheater, Felix Mottl und Bayreuth', *Richard Wagner und Karlsruhe* (Karlsruhe, 1987), 35–74

K.P. Richter: 'Die Bach-Bearbeitungen im Nachlass von Felix Mottl: eine Zäsur in der Aufführungsgeschichte von J.S. Bachs Vokalmusik', *Mf*, xlii (1989), 247–53

M. Miller: *Richard Wagner's Wesendonck Lieder: an Analytic Study with Consideration of the Orchestrations by Felix Mottl and Hans Werner Henze* (diss., U. of London,1990)

K.P. Richter: 'Felix Mottls Bearbeitung der Kantate Bleib bei uns, denn es will Abend werden, BWV6, von J.S. Bach und ihre Stellung in der Aufführungsgeschichte', *Johann Sebastian Bach und der süddeutsche Raum: Munich 1990*

C. Fifield: 'Conducting Wagner: the Search for Melos', *Wagner in Performance*, ed. B. Millington (New Haven, CT, 1992), 1–14

R. Münster: 'Musik im Spiegel der Tagebuchaufzeichnungen Felix Mottls', *Festchrift Hubert Unverricht*, ed. K. Schlager (Tutzing, 1992), 181–92

MALCOLM MILLER

Motto. A term used for a brief phrase or motif that recurs at various points in a work. It may be applied to masses of the 15th and 16th centuries unified by the appearance of the same brief phrase at the beginning of each movement, as in parody masses such as Morales's *Missa 'Mille regretz'* (*see* HEAD-MOTIF). In the 17th and 18th centuries, it is commonly applied to a figure at the beginning of an aria (*see* DEVISENARIE) where the 'motto' is stated by the voice and followed by the opening ritornello, as in 'Lo farò, dirò spietato' in Act 1 of Handel's *Rodelinda* (1725). In music of the 19th century, it may apply to a phrase that dominates a composition or recurs within it, generally appearing at the opening and at decisive moments in the course of the movement or the work: examples are Beethoven's 'Lebewohl' Piano Sonata op.81*a*, Berlioz's *Symphonie fantastique* (where the *idée fixe* may be called a motto) and Tchaikovsky's Symphonies nos.4 and 5.

□

Motz, Georg (*b* Augsburg, 24 Dec 1653; *d* Tilsit [now Sovetsk], 25 Sept 1733). German composer, musician and writer on music. According to an autobiographical statement printed in Mattheson, he studied music at Augsburg under the guidance of Georg Schmezer and completed his schooling at Worms. A journey to Vienna and Baden brought him to the notice of Prince Johann Seyfried of Eggenberg, who employed him at his residence near Graz, and at Ljubljana when his court moved there in the winter. In 1679 Motz made a four-month journey to Venice, Padua, Ferrara, Bologna, Florence, Siena and Rome. On returning to Eggenberg in August he fell seriously ill and decided in 1680 that for health reasons he must leave Styria. He moved to the court of his former employer's brother, Duke Johann Christian, at Krumau (now Český Krumlóv), Bohemia, where he became organist. Because of his Protestant faith, however, he became badly estranged from religious circles there, and he left within a year. He then travelled north, stopping at Hamburg, Lübeck, Danzig and Königsberg, until finally he went to Tilsit, where on 8 May 1682 he was appointed Kantor of the Provincial School. He remained at Tilsit until his death.

Mattheson praised Motz as 'one of the best Kantors in Germany, who may with honour be called a *musicus eruditus*'. None of Motz's music survives, and he is known now exclusively as an effective and outspoken writer opposing critics of church music. His treatise *Die vertheidigte Kirchen-Music* convincingly challenges the denunciation of the use of music in the Protestant church in Christian Gerber's *Unerkandte Sünden der Welt* by showing that both the Bible and Luther strongly supported music in the church. Writing with perception and humour, he made Gerber look ignorant of the very sources he quoted and showed up his pseudo-moralizing about the sins of church music as foolish. His treatise and its continuation of 1708 are important for an understanding of the musico-sociological conflicts arising at the time in the German Protestant church as the impact of secular musical styles became ever more central to concepts of sacred music.

WRITINGS

Die vertheidigte Kirchen-Music oder klar und deutlicher Beweis welcher gestalten Herr M. Christian Gerber ... in seinem Buch, welches er Unerkandte Sünden der Welt nennet ... da er von dem Missbrauch der Kirchen-Music geschrieben zu Verwerfung der musicalischen Harmonie und Bestraffung der Kirchen-Music zu weit gegangen (n.p., 1703)

Abgenötigte Fortsetzung der vertheidigten Kirchen-Music (n.p., 1708)

Grosse unbegreifliche Weisheit Gottes, in dem Gnadengeschencke der geistlichen Sing- und Klingkunst, lost, MS once owned by Mattheson

BIBLIOGRAPHY

MattbesonGEP

W. Schwarz: 'Aus dem Musikleben der Stadt Tilsit um die Jahrhundertwende', *Musik des Ostens*, x (1986), 89–101

GEORGE J. BUELOW

Moucqué, Antoine. *See* MOUQUÉ, ANTOINE.

Moud, Henry [Harry]. *See* MUDD, (1).

Moulaert, Raymond (Auguste Marie) (*b* Brussels, 4 Feb 1875; *d* Uccle, Brussels, 18 Jan 1962). Belgian composer, pianist and teacher. He studied the piano and theory at the Brussels Conservatory, but was self-taught in composition. Returning to teach at the conservatory, he remained there for 43 years, most notably as professor of counterpoint (1927–40); he was also professor of harmony and counterpoint at the Chapelle Musicale Reine Elisabeth. He was elected a member of the Belgian Royal Academy in 1955, and in 1958 he received the Prix Quinquennial of the Belgian government. As a composer, he excelled in songwriting, and his best work in the genre (the five cycles of *Poèmes de la vieille France*) recalls Fauré. He wrote for the orchestra in a Bartókian manner, often using variation techniques within strict forms, as in the *Symphonie de fugues*. He edited Lully's *Alceste* (Paris, 1932) for Prunières' complete edition.

Raymond Moulaert's son Pierre (*b* St Gilles, Brussels, 24 Sept 1907; *d* Uccle, Brussels, 13 Nov 1967) studied violin and theory at the Brussels Conservatory, where he was successively professor of solfège (1937) and harmony (from 1964). Coming to composition through practical work for the theatre and the cinema, he remained close to convention in his small production of orchestral (*Séquences*, 1964) and chamber music.

WORKS
(*selective list*)

Orch: Fanfares, 1930; Symphonie de valses, 1936; Tpt Concertino, 1937; Pf Conc., 1938: Rhapsodie écossaise, cl, orch, 1940; Symphonie de fugues, 1942–4; Etudes symphoniques, 1943; Variations symphoniques, 1952

Choral: Poèmes de la vieille France (J. de Meung, B. de Ventadour, C. de Pisane, C. d'Orléans, G. de Machaut, anon.), mixed chorus, 1917, 1920 [arrs. from cycles under Songs]; La lanterne magique (M. Carême), mixed chorus, 1947; Mass, mixed chorus, 1949; Petites légendes: 1 (Carême), 3 female vv unacc., 1950; Petites légendes II (Carême), 3 male vv unacc., 1950

Chbr: Andante, fugue et final, ob, ob d'amore, eng hn, heckelphone, 1907; Divertimento, str trio, 1936; Suite, 3 trbn, 1939; Sonata, vc, pf, 1942; Concert, wind qnt, hp, 1950; kbd pieces

Songs: 20 Mélodies et poèmes, medium v, pf, 1914–17; Poèmes de la vieille France: 1 (de Meung, de Ventadour, de Pisan, d'Orléans, anon.), medium v, pf, 1917, 2 (d'Orléans, M. de Montreuil, Cotin, C. de Maleville, Machaut, anon.), medium v, pf, 1920, 4 (Guy de Covci, G. Brûlé, Ronsard, G. de Botueil, J. du Bellay, O. de Saint-Gelais, R. Belleau), medium v 1939, 3 (P. de Ronsard, F. Villon), medium v, vc, pf, 1938; 5 (D. De Saint Sorlin, Boisrobert, G. de Brébeuf, P. de Tyard, Le Père de S Louis, Pinchesne, Scudéry), medium v, fl, pf, 1942–3; 6 oudnederlandse gedichten (H. van Veldeke, D.V. Coornhert, D. Jonctijs, Jan I, Duke of Brabant, anon.), medium v, pf, 1925; 6 oudnederlandse liederen, medium v, pf, 1952; 2 poèmes en vieille langue anglaise (R. Herrick, J. Lilye), medium, v, pf, 1928; Rime dell'Italia antica (D. Compagni, Count Collatino di Collalta, T. Tasso, anon.), medium v, pf, 1930; Chanson du châtelain de Coucy (12th cent.), medium v, pf, 1945; orch songs

MSS in *B-Br*

Principal publishers: Brogneaux, CeBeDeM, Chester, Salabert

BIBLIOGRAPHY

CeBeDeM directory

Catalogue des oeuvres de compositeurs belges: Raymond Moulaert (Brussels, 1954)

R. Wangermée: *La musique belge contemporaine* (Brussels, 1959), 124–5

'Raymond Moulaert', *Annuaire du Conservatoire royal de musique de Bruxelles*, lxxxv (1962), 39–41

P. Tinel: 'Notice sur Raymond Moulaert', *Annuaire de l'Académie royale de Belgique*, cxxix (1963), 191–201

HENRI VANHULST

Moule-Evans, David (*b* Ashford, Kent, 21 Nov 1905; *d* Dorking, Surrey, 18 May 1988). English composer. He gained an open scholarship in 1924 to the RCM, where he studied with Sargent and Howells. He won the Mendelssohn Scholarship in 1929 and obtained a DMus at Oxford in the following year. His Concerto for String Orchestra won a Carnegie Publication Award in 1928, and his Symphony in G (1944) won first prize in the Australian Jubilee Competition in 1952. He wrote a number of substantial orchestral pieces, of which the overture *Spirit of London* (1942), the *Vienna Rhapsody* (1943) and the orchestral poem *September Dusk* (1945) are perhaps the most notable and popular. *The Haunted Place* (1944), for string orchestra, was also well received. Among his chamber works the Violin Sonata in F♯ minor (1956) and the Piano Sonata (1966) are outstanding, and they represent a move away from the straightforward traditional style that had served his more popular orchestral works. He also wrote songs, partsongs and music for many documentary films. In 1945 he joined the teaching staff of the RCM as professor of composition and theory. Serious illness in 1968 brought his composing career to an end, although he continued to teach. His principal publishers are Joseph Williams and Stainer & Bell.

MICHAEL HURD

Moulinghem [Moulinghen, Moulingzen], **Jean-Baptiste** (*b* Haarlem; *d* Paris, 1812). Dutch composer. It is not known whether he or his brother Louis-Charles Moulinghem wrote the symphonies performed at the Concert Spirituel in 1768 and 1769, but judging by the advertisements for their publication which appeared in 1770 it is likely that they were by the elder brother, Jean-Baptiste, 'of the company of the Comédie-Italienne'. Jean-Baptiste was indeed a cellist in the orchestra of the Comédie-Italienne in 1759 and 1760, and was then among the first violins from 1766 until his retirement in 1809; he also played in the orchestra of the Concert Spirituel until 1790. He composed no operas as such, but arranged the vaudevilles of several *opéras comiques* performed during the 1770s. The first three of these had been produced earlier in the Théâtres de la Foire: *Acajou* in 1744, *La servante justifiée* in 1740 and *Les nymphes de Diane* in 1747. The success of such 'vaudeville operas' indicates the persistence of a taste for this genre long after the establishment of 'pièces à ariettes'. The score of *Acajou* is a valuable illustration of the way in which vaudevilles were performed by the Comédie-Italienne.

WORKS

Acajou (oc en prose mêlée de vaudevilles, 3, C.-S. Favart, after Duclos), Paris, Comédie-Italienne (Bourgogne), 19 July 1773 (Paris, 1774)

La servante justifiée (oc, 1, Favart and B.-C. Fagan, after J. de La Fontaine), Fontainebleau, 9 Oct 1773

Les nymphes de Diane (oc, Favart, C.-F. Panard and C.-F. Boizard de Pontau, after La Fontaine: *Les lunettes*), Paris, Comédie-Italienne (Bourgogne), 11 Aug 1774

La bonne femme, ou Le phénix (parodie mêlée de vaudevilles, 2, P.-Y. Barré, J.-B.-D. Desprès, P.-A.-A. de Piis and L.-P.-P. Resnier), Paris, Comédie-Italienne (Bourgogne), 7 July 1776 [parody of C. W. Gluck: Alceste]

BIBLIOGRAPHY

BrookSF; FétisB; StiegerO

E. Gregoir: *Biographie des artistes-musiciens néerlandais des XVIIe et XVIIIe siècles* (Brussels, 1864)

C.D. Brenner: *A Bibliographical List of Plays in the French Language, 1700–1789* (Berkeley, 1947, 2/1979)

MICHEL NOIRAY

Moulinghem [Moulinghen, Moulingzen], **Louis-Charles** (*b* Haarlem; *fl* 1768–85). Dutch composer, younger brother of Jean-Baptiste Moulinghem. Only two biographical facts are known about Louis-Charles: he published a *Sinfonia périodique* in Paris in 1768 and he had settled in Paris by 1785, the publication date of the *Tablettes de renommée des musiciens*. According to Fétis he learnt the violin in Amsterdam and then entered the service of Prince Charles de Lorraine in Brussels as *maître de chapelle*. The titles of his operas come from *Les spectacles de Paris* of 1790.

WORKS

Stage: Horisphesme, ou Les bergers (comédie pastorale mêlée d'ariettes et ornée de danses, 2, Montignac), ?Nantes, ?1771; Les amants rivaux (Montignac), Roubaix, 1772; Les talents à la mode, 1772; Le vieillard amoureux (op, 1), 1772; Clarisse, ou Les ruses de l'amour (intermède, 1, Montignac), Bordeaux, 1773; Le mari sylphe, Nantes, 1773; Le mariage malheureux, 1777; Les deux contrats; Sylvain, collab. Legrand and Davesne

Inst: Sinfonia périodique, E♭ (Paris, 1768)

For bibliography *see* MOULINGHEN, JEAN-BAPTISTE.

MICHEL NOIRAY

Moulinié [Moulinier, Moulinière, Molinié], **Etienne** (*b* Languedoc, *c*1600; *d* Languedoc, after 1669). French composer. As a child he sang in the choir of Narbonne Cathedral. In 1624 he came to Paris, where his elder brother Antoine (*d* Paris, 8 Aug 1655) was a singer in the king's chamber. Antoine recognized Etienne's talent and used his influence as a valet and officer in the royal service to assist his career. In 1628 Etienne became director of music to Gaston of Orléans, the king's younger brother, and remained in this post until Gaston's death on 2 February 1660; Gaston was fond of music and particularly of *ballets de cour*. Moulinié wrote both sacred and secular music, for one or more voices unaccompanied or accompanied by either lute or continuo, and also composed music for ballets and dance pieces for other occasions. From 1634 to 1649 he served as music master to Gaston's daughter, Mlle de Montpensier, for whose *Ballet des quatres monarchies chrétiennes* (1635) he composed the solo *airs*. After Gaston's death he received a small payment from his estate, but it was necessary for him at a relatively advanced age to seek new employment. In 1661 he became director of music to the estates of Languedoc and remained so until his death.

Moulinié's many *airs de cour* are typical of the genre in that they are simple, strophic and basically syllabic, but they are unusual in being freer rhythmically. The appearance in print of many *airs* within a single year in three versions – for four voices, solo voice with lute, and unaccompanied solo voice – attests their popularity. In one instance, *Enfin la beauté*, the lute adds a ritornello that is absent in the purely vocal versions, and in another, *D'où sort cette grande clarté*, the vocal part in the version with lute is transposed. Moulinié's skill as a composer is evident in *Quoy faut-il donc vous dire adieu*, where the initial phrase is developed to a degree rare in 17th-century *airs de cour*. The *airs* were so admired that they were used for sacred songs with new texts in *Despouille d'Egypte* (Paris, 1629) and *La philomele seraphique* (Tournai, 1632). Heinrich Albert included *Est-ce l'ordonnance des cieux* in his *Arien*, vii (Königsberg, 1648) with a new German text, *So ist es denn des Himmels Will*, by Andreas Adersbach. Unlike Antoine Boësset, who refused to write *airs à boire*, Moulinié composed about 20 of them in keeping with the pleasure-loving atmosphere at the court of the Duke of Orléans (most are in the third volume of *Airs avec la tablature de luth*, 1629). They include many political allusions and interpolations from the colourful characters who surrounded the duke and were present at his banquets. Their compositional skill, progressive harmonies and free rhythms (close to those of the dance) show that Moulinié endowed his *airs à boire* with an artistic quality equal to that of his *airs de cour*, though this was denied by his contemporaries. Perhaps some of the unusual qualities of Moulinié's *airs* come from his awareness of non-French vocal music, particularly that of Spain and Italy. Spanish song and dance were popular in Paris, but only Moulinié among French composers actually published *airs* in Italian and Spanish. The Spanish songs do not display any features of the *tonada humana*, but one of them, *Repicavan las campanillas*, was copied and adapted by Dutch composers many times and even appeared in greatly revised German versions. The Italian influence on Moulinié eventually proved stronger: all his later compositions, most of which are sacred, include a figured bass, and the polyphonic choral works include some antiphony.

WORKS

Edition: *Airs de cour pour voix et luth (1603–1643)*, ed. A. Verchaly (Paris, 1961) [contains 7 of Moulinié's airs]

Airs avec la tablature de luth, 5 vols. [vol.ii lost] (Paris, 1624–35/*R*)

Airs de cour à 4 et 5 parties, 5 vols. (Paris, 1625–39)

Missa pro defunctis, 5vv (1636); ed. D. Launay (Paris, 1952)

Meslanges de sujets chrestiens, cantiques, litanies et motets, 2–5vv, bc (Paris, 1658); ed. D. Launay and J. Duron (Versailles, 1996)

Airs à 4 parties, bc (Paris, 1668)

Motets offerts à la province de Languedoc (1668), lost

21 airs, 1624[10] (from Airs avec la tablature, i, ii); 10 airs, 6 Sp. songs, 1626[11] (some from Airs avec la tablature, ii); 5 airs, 1 in 1628[10], 1 in Chansons pour dancer et pour boire, iv (Paris, 1630), 1 in 1631[4], 2 in 1633[3]

10 airs, *F-Pn* Rés.Vm[7] 510, Rés.Vma 571

10 sacred contrafacta, 5 in 1629[7], 4 in 1632[3], 1 in H. Albert, Arien, vii (Königsberg, 1648)

Texts of works for which the music is lost survive in P. Perrin: *Les oeuvres de poésie* (Paris, 1661)

BIBLIOGRAPHY

LabordeMP

D. Launay: 'Notes sur Etienne Moulinié, maître de la musique de Gaston d'Orléans', *Mélanges d'histoire et d'esthétique musicales, offerts à Paul-Marie Masson* (Paris, 1955), ii, 67–78

M.M. McGowan: *L'art du ballet de cour en France, 1581–1643* (Paris, 1963/*R*)

D. Launay: 'La *Paraphrase des psaumes* de Godeau et ses musiciens', *RdM*, l (1964), 30–75

J.H. Baron: 'Dutch Influences on the German Secular Solo-Continuo Lied in the Mid-Seventeenth Century', *AcM*, xliii (1971), 43–55

A. Coeurdevey: 'Dynamique et phrasé dans les tablatures du luth des airs de cour (1608–1643)', *RdM*, lxxvi (1990–92), 226–45

G. Durosoir: *L'air de cour en France, 1571–1655* (Liège, 1991)

JOHN H. BARON/GEORGIE DUROSOIR

Moulton, Dorothy. English soprano, married to ROBERT MAYER.

Moulu [Moullu, Molu], **Pierre** (*b* ?1484; *d c*1550). French composer. He was associated with Meaux Cathedral and the French Royal court. It seems likely from the style and

texts of some of his compositions that he was connected with the French royal court during the first quarter of the 16th century. His five-voice chanson-motet, *Fiere attropos* (a *rondeau*, with the Good Friday antiphon *Anxiatus est in me spiritus meus* as cantus firmus) laments the death of France's sovereign lady, doubtless Anne of Brittany (*d* 1514). Another of Moulu's motets, the four-voice *Mater floreat florescat*, pays tribute to celebrated musicians of the 15th and 16th centuries: the first part of the piece lists composers from Du Fay to La Rue, and ends 'may the incomparable Josquin win the prize'. The second half names younger composers, many of them known to have sung in the French royal chapel, including Longueval, Lourdault [Jean Braconnier], Prioris, the brothers Févin and Mouton. The composition may have been written and first performed for the triumphal entry into Paris on 12 May 1517 of the newly crowned wife of François I, Queen Claude. Six of Moulu's nine surviving chansons are arrangements of monophonic *timbres* that circulated at the French court. In spite of this circumstantial evidence, Moulu is not mentioned in any archival documents of the French royal court or its allied chapels. Richard Sherr has uncovered several references to a 'Petrus Moulu' among the registers of supplication to papal authorities submitted by French monarchs on behalf of certain of their officials. This Moulu, whose profession is not clear from the register, apparently held a clerical post at the cathedral of Meaux between 1505 and 1513, a range of dates that complements the composer's political motets for the French monarchy.

In his dedication to the *Livre des meslanges* (Paris, 1560) Pierre de Ronsard mentioned Moulu as a student of Josquin Des Prez. Whether Ronsard's remark ought to be taken literally or not, Moulu's music does in fact show the influence of Josquin in some important respects. His *Fiere attropos* closely resembles Josquin's *déploration* for Ockeghem in many ways, while his *Missa 'Missus est Gabriel'* reworks Josquin's motet in the manner of a parody mass. In other respects, too, Moulu's music bears dual allegiance to older cantus firmus techniques and comparatively more modern approaches to imitative writing and musical form. His best-known mass, the *Missa 'Alma Redemptoris mater'* (paraphrasing the Marian antiphon) is composed so that it can be performed either as it stands or by omitting all of the rests longer than a minim. His multi-voiced chansons, printed in the self-consciously archaic *Livre des meslanges*, favour double canons and other contrapuntal complexities. His three-voice chansons, by contrast, represent a transitional phase of compositional practice. Those pieces found in Antico's *Couronne et fleur* of 1536, for instance, reveal a conservative approach to borrowed melodies (which appear in the tenor part, surrounded by often melismatic parts) joined to a decidedly more modern formal vocabulary, which in its sectional divisions and attention to poetic design and syntax looks to Claudin de Sermisy's music for its inspiration.

WORKS

Editions: *Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535*, ed. A. Smijers and A.T. Merritt (Monaco and Paris, 1934–64) [SM]

La Couronne et fleur des chansons a troy, ed. L.F. Bernstein (New York, 1984) [B]

Selections from Civico museo bibliografico musicale, MS Q 19: Rusconi Codex, ed. R. Sherr SCMot, vi–vii (1989) [S]

MASSES

Missa 'Alma Redemptoris mater', 4vv, RISM 1522
Missa 'Missus est Gabriel angelus', 4vv, *F-CA* 4 (on Josquin's motet)
Missa 'Mittit ad virginem', 4vv, *P-Cug* M.M.2
Missa 'Stephane gloriose', 4vv, 1540[1]

MOTETS

Adest nobis dies laetitiae, 4vv, *I-MOd* IX; Alleluia, Regem ascendentem, 4vv, *D-Bga* XX.HA StUB Königsberg 7 (formerly B of Königsberg, Universitäts Universitätsbibliothek, MS 1740; B only); Domine Dominus noster, 4vv, *D-Kl* 4°, 24; Fiere attropos, 5vv, ed. in MRM, iii–v (1968); Inducta est caro mea, 4vv, *Rp* B2111–15; In hoc ego sperabo, 3vv, 1542[18]; In pace, 5vv, SM

Mater floreat, 4vv, ed. in MRM, iii–v (1968); Ne projicias, 6vv, SM; Oculi omnium, 3vv, 1565[2]; O dulcis amica Dei, 5vv, S; Oremus pro conctis, 4vv, *I-Bc* R142, vol.iii; Quam dilecta, 3vv, 1565[2]; Regina caeli, 4vv, 1535[4]

Salve Barbara martyr, 7vv, *Pc* A17; Salve regina Barbara, 4vv, S; Sancta Maria, Dei mater, 4vv, *I-Bc* R141, vol.iv; Sicut malus, 3vv, ed. Y. Rokseth, *Treize motets et un prelude … parus chez Pierre Attaingnant* (Paris, 1930); Tu licet [= 'Crucifixus' from Missa 'Alma Redemptoris mater'], 2vv, 1549[16]; Vivo ego, 3vv, 1565[3]; Vulnerasti cor meum, 5vv, ed. in MRM, iii–v (1968)

CHANSONS

Au bois, au bois, madame, 4vv, ed. in SCC, xix (1991); En despit des faux mesdisans, 6vv, ed. in SCC, xix (1991); Et dout venès vous, 3vv, B; Hellas, hellas madame, 4vv, 1528[9]; J'ay mis mon cueur, 7vv, ed. in SCC, xix (1991); La rousée de moys de may, 6vv, ed. in SCC, xix (1991); N'aymés jamais ces gens, 3vv, B; Voicy le may, 4vv, 1530[5]

UNTEXTED WORKS AND THOSE WITH CONFLICTING ATTRIBUTIONS

Amy, souffrez que je vous aime, 4vv; ed. C. Adams, *French Chansons for Three Voices (ca. 1550)* (Madison, WI, 1982); attrib. Moulu in 1553[22] and 1578[14] (tables of those prints however credit the piece to Le Heurteur and Claudin respectively). *I-Fn* Magl.XIX.117 has attrib. 'Izagha' (Heinrich Isaac)

In illo tempore, accesserunt ad Jesum, 4vv, attrib. Mouton in 1537[1], attrib. Moulu in *I-Bc* Q19, ed. in S, facs. in RMF, i, 1988

J'ay … , 3vv, *I-Bc* Q19, facs. in RMF, i, 1988

Quam pulchra es, 4vv, attrib. Josquin in 1537[1]; attrib. Mouton in 1519[2]; attrib. Vinders in index of *NL-L* 1441; attrib. Moulu in *I-Bc* Q19, ed. in S, facs. in RMF, i, 1988

Saule, Saule, 5vv, ed. in SM; attrib. Moulu in *I-MOd* IX and to [Johannes] Lebrung in 1534[10] and other manuscript sources

Virgo carens criminibus, 4vv, *D-Rp* B220–22, ed. in SM; attrib. Andreas de Silva in 1521[4], 1534[6] and other sources

Untexted canon, 3vv, L. Zacconi: *Prattica de musica*, i (Venice, 1592/*R*), chap.56

BIBLIOGRAPHY

Y. Rihouët: 'Un motet de Moulu et ses diverses transcriptions pour orgue', *Musikwissenschaftlicher Kongress: Basle 1924*, 286–92

J.G. Chapman: *The Works of Pierre Moulu: a Stylistic Analysis* (diss., New York U., 1964)

A. Dunning: *Die Staatsmotette, 1480–1555* (Utrecht, 1970), 93, 117

D. Crawford: 'Reflections on Some Masses from the Press of Moderne', *MQ*, lviii (1972), 82–91

L.F. Bernstein: 'A Florentine Chansonnier of the Early Sixteenth Century: Florence, Biblioteca nazionale centrale, MS Magliabechi XIX 117', *EMH*, vi (1987), 1–107

R. Sherr: 'The Membership of the Chapels of Louis XII and Anne de Bretagne in the Years Preceding their Deaths', *JM*, xv (1988), 60–82

J.T. Brobeck: *The Motet at the Court of Francis I* (diss., U. of Pennsylvania, 1991)

HOWARD MAYER BROWN/RICHARD FREEDMAN

Mounsey, Ann (Sheppard) [Mrs Mounsey Bartholomew] (*b* London, 17 April 1811; *d* London, 24 June 1891). English composer, organist and teacher. At the age of six she became the pupil of Johann Bernhard Logier. In 1820 she attracted the interest of Spohr, who published her harmonization of a melody in his autobiographical account of a visit to Logier's academy. She later studied with Samuel Wesley and Thomas Attwood. In 1828 she was appointed organist at Clapton and four years later



Ann Mounsey: lithograph by Isaac Wane Slater after Joseph Slater jr from 'The Musical Keepsake' (1834)

became an associate of the Philharmonic Society. Her earliest known work was the ballad *Mary meet me there* (1832). In 1843 she gave the first of six series of Classical Concerts, at Crosby Hall, London. She became a friend of Mendelssohn and on 8 January 1845 gave the première of his anthem *Hear my prayer*, composed for her Classical Concerts. In 1853 she married William Bartholomew, a translator and adapter of librettos for Mendelssohn, and in the same year composed the oratorio *The Nativity* op.29, which was performed on 17 January 1855 under the direction of John Hullah at St Martin's Hall. Mounsey was well known in London as a teacher and organist; she published a sacred cantata, *Supplication and Thanksgiving* (1864), more than 100 songs, 40 partsongs, several hymns, and many works for the piano and for the organ. Her lieder settings include Goethe's *Erlkönig* and *Kennst du das Land*.

Her sister, Elizabeth Mounsey (*b* London, 8 Oct 1819; *d* London, 3 Oct 1905), was also an organist and composer. They collaborated in the publication of *Sacred Harmony* (London, ?1860) and *Hymns of Prayer and Praise* (London, 1868). Elizabeth also composed works for the organ, the piano and the guitar.

BIBLIOGRAPHY

Grove1 (G. Grove)
J.D. Brown and S.S. Stratton: *British Musical Biography* (Birmingham, 1897/*R*)

JANE A. BERNSTEIN

Mountain dulcimer. *See* APPALACHIAN DULCIMER.

Mount Edgcumbe, Richard, 2nd Earl [Edgcumbe, Richard] (*b* Plymouth, 13 Sept 1764; *d* Richmond, Surrey, 26 Sept 1839). English opera enthusiast and amateur composer. On his father's death in 1795 he was elevated to the peerage and became Lord Lieutenant of Cornwall. He attended the King's Theatre, London, from the age of nine, and acquired sufficient musical skill to compose an opera, *Zenobia*, to a text by Metastasio, which the prima donna Brigida Giorgi Banti performed at her benefit performance at the King's Theatre on 22 May 1800. His later claim that he withdrew the work after this sole performance because it was intended for Banti's exclusive use suggests limited success.

Mount Edgcumbe recorded his experiences in *Musical Reminiscences of an Old Amateur Chiefly Respecting the Italian Opera in England for Fifty Years, from 1773 to 1823* (London, 1824). Subsequent editions (1827, 1828, 1834/*R*) extended the period under discussion, the last including a section on the Handel Festival held in Westminster Abbey in 1834. Frequently his own eyewitness account, the *Reminiscences* are a valuable complement to contemporary British writings such as those of Charles Burney and William Parke. Mount Edgcumbe's tastes were formed during the late 1770s and early 1780s and were reinforced during his European tour of 1783–5, when he visited Vienna and various Italian cities (he again travelled abroad in 1802). His vivid descriptions of the leading singers of the age, several of whom he knew personally, shed light on matters such as the allocation of roles. No performers met his criteria of tone, technique, variety of expression, and tasteful use of ornamentation more than Banti and the castrato Gasparo Pacchierotti, in works by Bertoni, Bianchi, Gluck, Nasolini, Paisiello, Sacchini and others. Weak singers recieved withering criticism. During the 19th century Mount Edgcumbe perceived social changes in the audiences at the King's Theatre and he considered raised prices, caused by increases in singers' fees, responsible. He blamed Rossini's works for undermining the golden age of opera, lamenting the popularity of *pezzi concertati*, the neglect of Metastasian conventions, and changes in vocal styles. The appearance of Velluti, the last great castrato, in 1825 receives particular note. By now Mount Edgcumbe was an infrequent visitor to the theatre, relying on William Ayrton for information. Among the last operas he saw was Beethoven's *Fidelio*, which he admired, performed by a German company including Wilhelmine Schröder-Devrient, in 1832. Nostalgic for a bygone age and conscious that his views would be deemed old-fashioned, he found little other than John Braham's singing to praise in the Handel Festival of 1834.

GEORGE BIDDLECOMBE

Mouqué [Moucqué, Mocke, Mocqué], **Antoine** (*b* Ostend, 1 Aug 1659; *d* Ostend, 23 Aug 1723). Flemish composer, organist and singer. He began as a choirboy at the principal church of Ostend, St Petrus-en-Paulus, and in 1677 became a salaried singer there. He had meanwhile completed his studies in the humanities with the Oratorian fathers at Ostend. On 9 August 1680 at Leuven he became a novice in their order, but he soon left to go to Bruges as a vicar and substitute organist at St Donaas. In 1689 he was again mentioned as a salaried musician at St Petrus-en-Paulus, and on 27 April 1691 was appointed *phonascus* there. He remained in this post until his sudden death, though there was in theory a break in his service from 16 July 1706 to 6 August 1709. On 20 September 1692 he was ordained a priest at Bruges. In 1711 he was asked to go to Antwerp to try out the new carillon for Ostend and in 1722 to go to Bruges to test the new clock for the market tower. No music by him has survived, though he

appears to have been a prolific composer. The Ostend town accounts show that between 1690 and 1719 he was paid nine times for church compositions, including three masses and a collection of carols, which he dedicated to the magistrate. Works by him are also listed in four 18th-century inventories of music belonging to the principal churches of Oudenaarde (1734 and 1752), Ostend (1747) and Ghent (1754). These include an 'Opus Soloon', a Passion with Lamentations, an antiphon with *Magnificat*, a *Salve regina* and a *Regina coeli*. In 1706 Etienne Roger of Amsterdam advertised a printed collection of motets by him for one to five voices and instruments. His name also appears with those of Corelli, G.B. Vitali and others in a privilege dated 1695 awarded to the Bruges printer François van Heurck. Swert called him 'a famous musician very well versed in every sort of instrumental music'.

BIBLIOGRAPHY

BNB (P. Bergmans); *Vander StraetenMPB*, i, v; *VannesD*

A. Félibien: 'Catalogue de livres de musique qui se vendent à Amsterdam chez Estienne Roger mais qui ne sont point de son impression', *Conférences de l'Académie royale de peinture et de sculpture* (Amsterdam, 1706), appx

P. de Swert: *Chronicon congregationis Oratorii Domini Jesus per provinciam archi-episcopatus mechliniensis diffusae, 1626–1729* (Lille, 1740), 132

D. van de Casteele and E.Vander Straeten: *Maîtres de chant et organistes de Saint-Donatien et de Saint-Sauveur à Bruges* (Bruges, 1870), 40, 47

[C. van Iseghem]: 'Antoine Mouqué: sa vie, ses oeuvres', *La Feuille d'Ostende* (5, 8 and 12 April 1894)

GODELIEVE SPIESSENS

Mouret, Jean-Joseph (*b* Avignon, 11 April 1682; *d* Charenton, 20 Dec 1738). French composer. He was the son of an Avignon silk merchant, Jean-Bertrand Mouret, and his wife, Madeleine Menotte. Durey de Noinville related that the father, an amateur violinist, saw to it that Mouret 'perfected himself in the art of music'; it is reasonable to assume that he was trained at the choir school of Avignon's Notre Dame des Doms, where the young Rameau was appointed temporary organist in January 1702.

The Parfaict brothers indicate that he was employed in Paris as *maître de musique* by the Marshall of Noailles from 1704, but most later sources follow Titon du Tillet, who believed that Mouret established himself in Paris in 1707. Titon du Tillet called attention to Mouret's personal charm and excellent singing voice – assets that enabled him to move with ease in 'the best society'. At the time of his marriage to Marie Prompt in 1711, Mouret was *ordinaire de la musique* for the Duke of Maine, Louis XIV's son by the Marquise de Montespan, at Sceaux. Mouret later became *surintendant de la musique* there. Along with Nicolas Bernier, Marchand, Thomas-Louis Bourgeois, Colin de Blamont and Courbois, he composed the music for the Duchess of Maine's celebrated 'Grandes Nuits' (1714–15).

Mouret's first opera, *Les fêtes, ou Le triomphe de Thalie*, was given at the Paris Opéra on 19 August 1714 and, according to Titon du Tillet, had a 'prodigious success'. That same year he was appointed director of the orchestra of the Opéra, a post he held until 1718. By 1716 he was composing divertissements for Dancourt's comedies at the Comédie-Française. The following year he was appointed composer-director of the Comédie-Italienne (Nouveau Théâtre Italien), where he was to compose approximately 140 divertissements over the next 20 years. Mouret was living then with his wife and daughter 'beside the Café de la Régence' on the Place du Palais Royal, where they stayed until 1734. In 1718 he obtained a royal privilege to publish his own music. This was renewed the year he died. On 20 February 1720 he became an *ordinaire du Roy* as a singer of the king's chamber. Many of his motets, cantatas and *cantatilles* were composed for performance at the Concert Spirituel, which he headed as artistic director from 1728 to 1733. If frequent mention in the influential *Mercure de France* is to be taken as measure, Mouret was the most popular composer of the Regency (1715–24).

It is thus surprising to realize that his popularity was ephemeral, and to find that he was quickly stripped of income and prestige. The difficulties of his last years were partly actuated by the interminable financial and legal problems attendant on his directorship of the Concert Spirituel. When in December 1734 the Académie Royale de Musique took over administration of the Concert Spirituel, Mouret lost his position to Jean-Féry Rebel. After the death of the Duke of Maine in 1736, Mouret was no longer retained at Sceaux, and in 1737 he lost his post at the Comédie-Italienne. In four years he was left essentially without employment and dependent on the kindness of such friends as the Prince of Carignan who gave him a pension of 1000 livres. The first signs of Mouret's insanity were noted in 1737, and on 14 April 1738 he was sent to the Fathers of Charity at Charenton, where he died eight months later.

Mouret shared in the innovating spirit that characterized the best in French stage music between Lully and Rameau. His *Le mariage de Ragonde* is a true lyric comedy composed more than 30 years before Rameau's *Platée*. In his *opéra-ballet*, *Les fêtes ou Le triomphe de Thalie*, the humiliating defeat of Melpomene (muse of tragedy) by Thalia (muse of comedy) in the prologue, which the librettist La Font boldly set on the stage of the Paris Opéra, resulted in a *succès de scandale*. Pressure obliged the authors to remove the heretical 'Triomphe de Thalie' from the title and to add a new entrée ('La critique des fêtes de Thalie') in which La Font 'assigned all the merit of its success to the music and dance' (preface). Although Loewenberg was wrong to claim that *Les fêtes de Thalie* was the first work to introduce comedy into the sphere of French opera (see for example Campra's *Les fêtes vénitiennes*, 1710) it does eschew mythology and allegory, dealing instead with flesh and blood characters – soubrettes and coquettish widows – who were dressed, for the first time according to the libretto, 'à la françoise'. 'La Provençale', a new entrée added in 1722, even makes use of popular meridional tunes sung in Provençal dialect and local instruments from the Midi.

Mouret's melodic gifts earned him the posthumous title of 'musicien des grâces'. They may be seen to better advantage in the music of *Les fêtes de Thalie*, *Les amours de Ragonde* and the divertissements of the Comédie-Italienne than in his more pretentious (and less successful) *tragédies lyriques* and *ballets-héroïques*. There is simplicity and naturalness in the former music that avoids triteness through asymmetrical phrase-groupings and rhythmic contrasts. There is also keen observation of the entire spectrum of French stage music resulting in a highly developed sense of musical gesture; in *Le procès des théâtres* (1718), for example, Mouret's music characterizes the quarrelsome protagonists in the battle for supremacy in the theatrical world.

Mouret's motets, cantatas and *cantatilles*, designed for specific vocalists and solo instrumentalists at the Concert Spirituel, have a superficial elegance which is exemplified in the extended vocalises of the Alleluia finales to many of the motets (*O sacrum* even has a soprano cadenza). Only in the *Cantemus Domino* and in the poignant 'Ora pro nobis' of the *Regina coeli* does the music illuminate the text. In the cantatas vocal display is modified on occasion by rustic simplicity ('Mes moutons ne sont plus l'élite' from *L'absence*) and moments of true operatic intensity (the sea monster scene from *Andromède et Persée*).

The *Suites de symphonies* by Mouret and similar works by Jacques Aubert and Etienne Mangeant moved the small ensemble in France closer to an orchestral concept through their use of specific instrumentation. Dating from 1729, Mouret's *Suites* gave unusual attention to combinations of timbres. The first suite is scored for trumpet in D, first and second violins, oboes, bassoon, double bass and timpani; the second suite, a 'joyeuse musique de table', contains nine binary dances; the instrumentation, clearly indicated, exploits colour contrasts between horns and strings.

WORKS

printed works published in Paris unless otherwise stated

STAGE

first performances in Paris unless otherwise stated

Les fêtes ou Le triomphe de Thalie (opéra-ballet, prol, 3 entrées, J. de La Font), Opéra, 19 Aug 1714 (reduced score, 1714; 2/1720 as Les fêtes de Thalie); new entrées: 9 Oct 1714 (1714); 12 March 1715 (1715); 17 Sept 1722 (1722); *F-Pn*, *Po*

Le mariage de Ragonde et de Colin, ou La veillée de village (comédie lyrique, 3, P. Nericault–Destouches), Sceaux, Dec 1714 (1738); rev. as Les amours de Ragonde ou La soirée de village, Opéra, 30 Jan 1742 (reduced score, 1742); vocal and inst pts, *Po*

Ariane (tragédie lyrique, prol, 5, P.-C. Roy and F.-J. Lagrange-Chancel), Opéra, 6 April 1717 (1717)

Pirithous (tragédie lyrique, prol, 5, J.-L.-I. de La Serre), Opéra, 26 Jan 1723 (1723)

Les amours des dieux (ballet-héroïque, prol, 4 entrées, L. Fuzelier), Opéra, 16 Sept 1727 (reduced score, 1727)

Le prince de Noisy (divertissement for a comedy by d'Aigueberre), Théâtre Français, 1730 (*c*1730)

Le triomphe des sens (ballet-héroïque, prol, 5 entrées, P.-C. Roy), Opéra, 29 May 1732 (1732); new entrées: 8 July 1732; 14 Aug 1732

Les grâces (ballet-héroïque, prol, 3 entrées, Roy), Opéra, 5 May 1735 (reduced score, 1735)

Le temple de Gnide ou Le prix de la beauté (divertissement, 1, Bellis, Roy); Opéra, 31 Nov 1741 (reduced score, 1742)

Recueil des divertissements du Nouveau Théâtre Italien, augmenté de toutes les symphonies, accompagnements, airs de violons et de flûtes, de hautbois, de musettes, airs italiens et de plusieurs divertissements qui n'ont jamais paru (*c*1737) [divertissements for 140 plays; contents in Viollier 1950/*R*]

Divertissements for 9 comédies françaises, *Pcf*

VOCAL

Motets, 1–2vv, insts (1742): Usquequo Domine, Regina coeli, Quemadmodum, Nunc dimittis, Cantate Domino, O sacrum, Benedictus, Laudate nomen Domini, Cantemus Domino, Venite exultemus Domino

Cantates françoises, 1v, insts, livre premier (*c*1718/*R* in The Eighteenth-Century French Cantata, v (New York, 1990)): Andromède et Persée, ed. R. Blanchard (Paris, 1973); L'absence; La naissance du bal, L'heureux hazard

Cantatilles françoises, 1v, insts (n.d.) [also pubd separately]: Eglé; Hymne à l'Amour; Echo; Léda; L'Amour vainqueur; Thétis; Le raccomodement; Epitalame [also pubd as L'amour et l'hymen]: all repr. in The Eighteenth-Century French Cantata, v (New York, 1990)

L'été, cantatille, *F-Pn*

Amour, tout l'univers soumis à ton empire, cantatille, *Pc*

[19] Airs sérieux et à boire, 1–2vv, acc. (1719)

Second recueil d'[19]airs sérieux et à boire, 1–2vv, acc. (1719)

IIIme livre d'(20]airs sérieux et à boire, et de plusieurs parodies bachiques, 1–2vv, acc. (1727)

3 airs, S, B, bc, *A* 1171

Airs, cantatas, cantatilles and sacred contrafacta in over 50 18th-century anthologies, incl. Recueil des divertissements pour le Nouveau Théâtre Italien (Paris, 1713–37); Meslanges de musique latine, françoise et italienne (1725, 1729), 1 air, ed. in Le pupitre, vi (Paris, 1968); Nouveau recueil de chansons choisies (The Hague, 1723–43); Nouveau Théâtre de la Foire (1758); Nouvelles poésies morales (1737); Nouvelles poésies spirituelles et morales (1730–37); Recueil complet de vaudevilles et airs (1755); Ballard's Recueil d'airs sérieux et à boire (1711–18); Recueil de chansons nouvelles et vaudevilles (1737); Le Théâtre de la Foire ou L'Opéra Comique (1721–34); Le Théâtre de M. Favart ou Recueil des comédies, parodies et opéras comiques (1763–72); for others see *RISM*

INSTRUMENTAL

Fanfares, tpts, timbales, vns, obs, avec une suitte de simphonies mêlées de cors de chasse ... livre second (*c*1729); ed. R. Viollier (Paris, *c*1937) and M. Sanvoisin (Paris, 1970)

Concert de chambre à deux et trois parties, vns, recs, obs, suivi d'une suite d'airs à danser ... premier livre (1734)

Concert de chambre à deux et trois parties ... second livre (1738)

[6] sonates à deux flutes traversières ... premier livre (1725); ed. R. Viollier (Wilhelmshaven, 1975)

BIBLIOGRAPHY

AnthonyFB; *ES* (R. Viollier); *LoewenbergA*

J.N. de Francini and others, eds.: *Recueil général des opéra* (Paris, 1703–46/*R*)

C. and F. Parfaict: *Histoire de l'Académie royale de musique depuis son étalbissement jusqu'à présent* (MS, 1741, *F-Pn*)

E. Titon du Tillet: *Le parnasse françois* [suppl.] (Paris, 1743/*R*)

J.B. Durey de Noinville and L. Travenol: *Histoire du théâtre de l'Académie royale de musique* (Paris, 1753, 2/1757/*R*)

T. de Lajarte: *Bibliothèque musicale du théâtre de l'Opéra: catalogue historique, chronologique, anecdotique* (Paris, 1878/*R*)

C. le Gras: 'Jean-Joseph Mouret, "le musicien des grâces"', *Mémoires de l'Académie de Vaucluse*, 3rd ser., iii (1939), 115

R. Viollier: 'La musique à la cour de la Duchesse du Maine', *ReM*, xx, no.193 (1939), 96–105; xxi, no.194 (1939), 133–8

R. Viollier: *Jean-Joseph Mouret, 'le musicien des grâces'* (Paris, 1950/*R*)

M. Barthélemy: 'Les divertissements de Jean-Joseph Mouret pour les comédies de Dancourt', *RBM*, vii (1953), 47–51

J. Robert: 'Comédiens, musiciens et opéras à Avignon', *Revue de la Société d'histoire du théâtre*, xvii (1965), 275–93

D. Tunley: *The Eighteenth-Century French Cantata* (London, 1974, 2/1997)

D. Tunley: Introduction to *Jean-Joseph Mouret: Cantatas*, The Eighteenth Century French Cantatas, v (New York, 1990)

JAMES R. ANTHONY

Mourki [mourqui]. *See* MURKY.

Mourtois, Jean. *See* COURTOIS, JEAN.

Mourton, Robert. *See* MORTON, ROBERT.

Mousikon. An alternative designation for AKOLOUTHIAI.

Moussorgsky, Modest Petrovich. *See* MUSORGSKY, MODEST PETROVICH.

Mouth organ. A free-reed aerophone typically consisting of a wind-chest penetrated by one or more tubes, each fitted with a FREE REED of metal or bamboo. Because of the widespread use of Western free-reed mouth organs, called variously harmonica (*see* HARMONICA (i)), French harp and mouth harp, such instruments are known worldwide, but they probably originated in mainland South-east Asia or southern China during prehistoric

times. In addition, they are related to other Western free-reed instruments, including the REED ORGAN (harmonium) and all types of accordions.

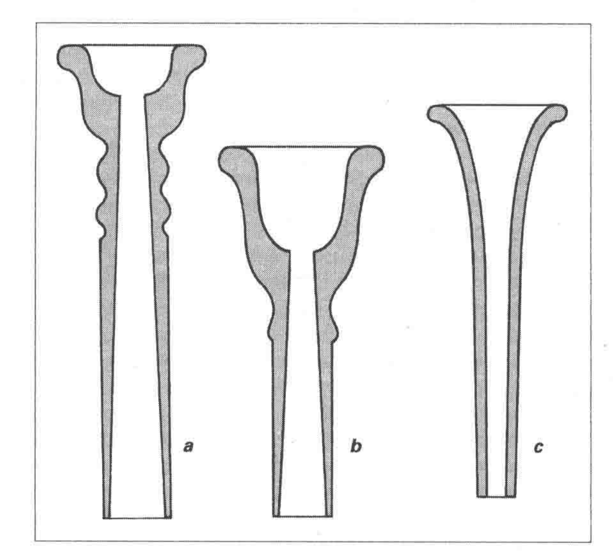
Within Asia five kinds of free-reed mouth organs are distributed from Japan to Thailand and from Bangladesh to Borneo. The two best-known types are the Chinese SHENG (Japanese SHŌ; Korean SAENGHWANG), with a bowl-shaped wind-chest of wood or metal and 17 or more graduated pipes arranged in a circle, and the Lao/north-east Thai KHÆN (khene), with 6, 12, 14, 16 or 18 bamboo pipes arranged in raft form with a carved wooden wind-chest. The Hmong in Laos, northern Thailand, and southern China use a mouth organ with six tubes (*gǣng* or *geej*), five with a single free reed, one with three (*lu sheng*). Both Tibeto-Burmese and Mon-Khmer upland groups in the mainland and certain peoples in Borneo use similar instruments with gourd wind-chests (e.g. *sompotan*, *dding*, *engkerurai komboat*, *naw*). Individual free-reed pipes, with or without a gourd wind-chest, are also widespread, the latter found chiefly in Myanmar, the former in northern Thailand, among the Hmong, Phuthai and Khmer. Related to mouth organs, buffalo horns with a metal free reed on the concave side are found chiefly among the Karen of Myanmar, but they are also known to the Lao and Khmer. For further information see T. Miller: 'Free-Reed Instruments in Asia: a Preliminary Classification', *Music East and West: Essays in Honor of Walter Kaufmann*, ed. T. Noblitt (New York, 1981), 63–99.

For illustration *see* REED INSTRUMENTS.

TERRY E. MILLER

Mouthpiece (Fr. *embouchure* [of clarinets and saxophones, *bec*]; Ger. *Mundstück*). That part of a wind instrument which is placed in or against a player's mouth, and which, together with the lips or a cane REED, forms the sound generator.

In brass instruments (including side hole types) it is roughly bell-shaped but is often much modified by external ornament. Internally it has three important elements: the cup (Fr. *bassin*); the throat (Fr. *grain*) (or orifice at the base of the cup); and the backbore (Fr. *queue*) (or expansion) which leads to the main tubing. All three have much influence on the characteristic tone and behaviour of the instrument (*see* ACOUSTICS, §IV). The cup varies from shallow hemispherical to deeply conical. The throat may be relatively large, small, sharp-edged, rounded off, or, in such as the horn, virtually non-existent. (This applies also to the backbore.) The rim applied to the lips varies according to individual convenience.



Mouthpieces of (a) a trumpet, (b) a trombone, (c) a horn

In clarinets and the like the mouthpiece is roughly conical externally for some two-thirds of its length, after which it is obliquely chamfered off to a chisel-shaped tip (*see* CLARINET, fig.3). Opposite the chamfer is a flat table tangential to the surface, and against this the flat reed is placed. The table is slightly curved towards the tip and this 'lay' allows the reed to vibrate under the influence of the breath and control of the lips. In the upper part of the table is a rectangular or keystone-shaped slot through to the interior. The internal 'tone chamber' may be a simple extension of the main bore of the instrument or it may be enlarged or contracted in various ways which have much influence on the tuning and tone quality of the instrument. Such mouthpieces are today made of wood, plastic, metal or glass.

PHILIP BATE/MURRAY CAMPBELL

Mouton, Charles (*b* Paris 1617; *d* before 1699). French lutenist and composer. His mother's family included musicians, one of whom had a career at court. By the mid-1640s Mouton was being lionized by Parisian literary society, to which he may have been introduced by the Gaultiers. Around 1664 he was still in Paris, teaching a number of well-placed pupils. In 1673 he directed the lutes and theorbos in an entertainment at the court of Savoy in Turin. From at least 1680 he was back in Paris, where he published his two surviving books of *Pièces de luth sur différents modes* (Paris, before 1679, *c*1680; ed. in Corpus des luthistes français, Paris, 1992), and where his pupils included Milleran and Le Sage de Richée. The famous portrait by François de Troy (in the Louvre) was painted in 1690. Mouton represents, with Jacques Gallot, the final flowering of the French lute school. His first book contains an important *Avertissement* on the performance of his pieces.

BIBLIOGRAPHY

M. Rollin: 'La suite pour luth dans l'oeuvre de Charles Mouton', *ReM*, no.226 (1955), 76–88
F. Lesure: Introduction to C. Mouton: *Pièces de luth sur différents modes* (Geneva, 1978), vii–xii [in Fr. and Eng.]
K. Sparr: 'French Lutenists and French Lute-Music in Sweden', *Le Luth et sa musique II*, ed. J.-M. Vaccaro (Paris, 1984), 59–67
C. Goldberg: *Stilisierung als kunstvermittelnder Prozess: die französischen Tombeau-Stücke im 17. Jahrhundert* (Laaber, 1987)
P. Vendrix: 'Le tombeau en musique en France à l'époque baroque', *RMFC*, xxv (1987), 105–38
F.-P. Goy and C. Meyer: *Sources manuscrites en tablature* (Baden-Baden, 1991–)

DAVID LEDBETTER

Mouton [de Holluigue], **Jean** (*b* ?Samer, before 1459; *d* St Quentin, 30 Oct 1522). French composer, one of the most important writers of motets of the early 16th century.

1. LIFE. His epitaph, now lost but formerly in the collegiate church of St Quentin where he was buried, is said to have given his full name as 'Maistre Jehan de Hollingue, dit Mouton'. Other spellings of his surname, together with contemporary references to him as 'Samaracensis', suggest that his family originally came from the hamlet Holluigue [now Haut-Wignes] near Samer. In 1507 he was identified as the eldest son of Jehenne le

Maire (by the then wife of Anthoine Larde) in a document concerning their sale of a house located next to the marketplace in Samer. Nothing is known of his education or other activities prior to his appointment as a singer and teacher of religious subjects (*écolâtre-chantre*) in the collegiate church of Notre Dame in Nesle (near Péronne) in 1477. By 1483 he had become *maître de chapelle* in Nesle and had also been ordained a priest; thus he was probably at least 25 years old. How long he stayed in Nesle is not clear. Recent archival researches by Andrew Kirkman have revealed that Mouton was paid for copying music and as a singer at the cathedral of St Omer in 1494–5. By 1500 he was in charge of training the choirboys at Amiens Cathedral, where a document from early that year lists him as *maistre des enffans* and one of the organizers of a performance of a mystery play.

In September 1501 he took charge of music in the collegiate church of St André in Grenoble, where his duties included teaching choirboys plainchant and polyphony. He did not stay there long; by the middle of 1502 he had left without the permission of the chapter. Possibly it was at this time that he joined the chapel of Queen Anne of Brittany, as she and her husband, Louis XII, visited Grenoble in June 1502 and may have taken Mouton with them when they departed. Records from Anne's chapel do not survive, but other evidence proves that Mouton entered her service during the first decade of the 16th century. In 1509, when the queen interceded personally on Mouton's behalf to obtain for him a position as canon at St André in Grenoble, he was identified as a singer in her chapel. By holding this canonicate *in absentia* he was enabled to draw income from a benefice conferred on him the following year, at which time he was described as her *magister capellae* (facs. in *MGG1*).

Mouton remained attached to the French court for the rest of his life. After Anne's death in 1514 he was transferred to the king's musical establishment, where he served first Louis XII and then his successor François I. Although never appointed head of the *chapelle royale* (a position held from 1515 until about 1522 by Antoine de Longueval), Mouton seems to have functioned as the official court composer during much of this time, writing music to celebrate important events both public and private. For example, his motet *Non nobis, Domine* marked the birth in 1510 of Renée, second daughter of Anne and Louis XII, and his moving *Quis dabit oculis* laments the queen's death, setting texts used in her funeral sermon. Mouton's position is further revealed by a letter written in 1518 by the Duke of Ferrara's representative at the French court, reporting that he was temporarily unable to send the duke any new compositions by Mouton, since the composer had shortly before returned to Paris from Amboise in order to compose new music in honour of the birth of the Dauphin (this music apparently has not survived). And one of Mouton's motets for St John the Baptist (*Inter natos mulierum* or *Regem confessorum*) may have been ordered by Anne to commemorate the saint in 1506, after she had been cured of an illness, ostensibly by application of one of his relics.

The text of *O Christe redemptor*, with its closing salutation, 'fit regi felicitas, reginae fecunditas', strongly implies that it was written as the result of a royal commission, perhaps in 1513. Lowinsky proposed that *Missus est Gabriel angelus/A une dame* was written for the entry of Louis XII's second wife, Mary Tudor, into Paris on 6 November 1514, but more recently Braas has argued that this work was written neither by Mouton nor by Josquin, to whom it is also ascribed. After Louis XII died on 1 January 1515, records show that Mouton took part in his funeral service, but no special music composed by him for the event has yet been identified. Mouton's motet *Domine, salvum fac regem*, on the other hand, is likely to have been composed for the coronation of François I in Reims Cathedral on 25 January 1515.

During his first year as king, François won a notable victory at the battle of Marignano, an event celebrated in Mouton's *Exalta regina Galliae*. Several months later, in December 1515, François and Pope Leo X met in Bologna to discuss peace. The meeting was enlivened by many musical performances by both the papal and the royal chapels, almost certainly including Mouton's *Exsultet conjubilando Deo*. The pope was very favourably impressed by the musicians in the king's service, and he rewarded some of them, including Mouton, whom he named an apostolic notary. A number of 16th-century sources stress that Mouton was one of Leo's favourite composers: Glarean, for example, who studied in Paris between 1517 and 1522 and knew the composer, stated that Leo was fond of Mouton's masses. The pope's acquaintance with Mouton's music may well have antedated their meeting in 1515, if the motet *Christus vincit* was indeed written in honour of Leo's election as pope in 1513; the choirbooks of the papal chapel already contained a number of his works. Lockwood has shown not only that Mouton travelled to Italy in late 1515 as part of François's retinue, but also that music by him and many other northern musicians enjoyed extensive distribution there at about this time, whether or not a particular composer actually made a trip southward. Recent research has revealed, for example, that the Medici Codex (*I-Fl* acq. e doni 666), prepared in 1518 as a wedding gift for Lorenzo de' Medici, duke of Urbino, and Madeleine de la Tour d'Auvergne, was copied in Rome by scribes regularly associated with the papal chapel, and not at the French court under Mouton's supervision, as Lowinsky had originally proposed. Although no proof exists it seems likely that Mouton accompanied François to his meeting with Henry VIII of England at the Field of the Cloth of Gold in 1520. Various commentators reporting on the event noted that the performances by the two rival chapel choirs were as elaborate then as they had been five years before in Bologna.

In Mouton's last years he was granted a benefice at St Quentin. Although no church records survive from those years, Mouton may have been elected a canon on the death of Compère in 1518. Like Compère, Mouton was buried in St Quentin. His epitaph described him as 'en son vivant chantre du roy, chanoine de Thérouanne et de cette église' and gave the exact date of his death. His connection with Thérouanne is also mentioned in two supplications of 1509, as well as in the document appointing him apostolic notary.

Quite apart from his stature as a composer and his position as one of the leading musicians at the French court, Mouton deserves a place in history as the teacher of Adrian Willaert, himself one of the greatest teachers of the 16th century, and hence a direct link in the tradition of Franco-Flemish composers who most influenced the direction of Italian music during the high Renaissance.

On a more personal level, one contemporary described him thus: 'Besides being gifted he is the most humble man that one can find, and a good servant of God'.

2. WORKS. Approximately 100 motets by Mouton survive, together with 9 Magnificat settings, 15 masses and 25 chansons. More than a third of these were published during his lifetime, and his compositions continued to appear in print for 50 years after his death. Petrucci devoted an entire volume to his masses (1515), and the Parisian firm of Le Roy & Ballard brought out a posthumous collection of his motets (1555). In addition, his works are preserved in numerous manuscripts and printed anthologies in libraries throughout Europe. Fully a quarter of the total, including works in all genres, are known today only as unica (several in fragmentary form, lacking one or more voices), while a few others achieved wide dissemination in 15 or more sources. The problem of conflicting attributions is unusually acute for Mouton's motets, nearly one fourth of which also appear under other composers' names, while a similar number of motets appear in 16th-century sources wrongly ascribed to him as well as to their true authors.

Pierre de Ronsard, in the dedication to *Livre des meslanges* (Paris, 1560), cited Mouton as a pupil of Josquin des Prez, and Teofilo Folengo in some verses from his *Opus ... macaronicorum* (1521) prophesied that Mouton was a composer whose music would be mistaken for Josquin's. Nevertheless it seems unlikely that Mouton actually studied with the older composer, although they may have known each other at the French court. Both Kast and Lowinsky pointed out that various other early 16th-century composers imitated Josquin's mannerisms more closely than Mouton did. Even though both composers employed many of the same techniques – paired imitation, canonic cantus firmi and so on – Mouton displayed a personality totally unlike that of Josquin. Although his music at times produces brilliant effects, by and large Mouton wrote placid, smoothly flowing polyphony, with great technical finish and superb contrapuntal command, but without Josquin's flashes of fire. As Lowinsky has pointed out: 'The evenness of his temperament, the steadiness of his character, the solidity of his craftmanship equipped him for a position of highest official importance'. That judgment corresponds well with the opinion of Glarean, who praised Mouton for his smoothly flowing melody ('facili fluentem filo cantum') and for his industry and application ('studio ac industria').

The smooth flow of Mouton's melody stems in large part from the stately regular pace at which much of his music moves. Short notes are used mostly to break up this slow, regular motion rather than to offer genuine rhythmic contrast. The melodic contours themselves tend to be rather short-spanned; Mouton's penchant for clear, sharply profiled motifs perhaps reflects the rational and precise spirit of his specifically French rather than Flemish heritage. Mouton was often indifferent to good text declamation: his music is filled with incorrect accentuations and other infelicities in the way he combines words and notes, a trait indicating that he was more interested in purely musical design than in expression. On the other hand, he sometimes took care to match the text carefully to his melodic lines, particularly in his occasional motets where the words are particularly important. In both the motet for François' coronation, *Domine, salvum fac regem*, and that celebrating the Battle of Marignano, *Exalta regina Galliae*, for example, the words can be clearly understood and the textual and musical accents usually coincide. Mouton was fond of full sonorities; all voices are consistently brought in soon after the initial point of imitation (although the entrance of a cantus firmus is often long delayed) and he normally kept all voices active most of the time. In spite of this, the texture is usually clear and transparent, owing partly to his care in keeping the various voice ranges separate.

On the other hand, the uniformity of his music should not be exaggerated, for it does reflect a diversity of approaches, as Kast has emphasized in his edition of five of the composer's motets (Cw, lxxvi). Kast may well be premature in his attempt to distinguish four distinct style periods in Mouton's work, since few of the motets can be precisely dated and stylistic criteria are unreliable in the absence of a complete edition, but he presents a convincing outline of the composer's development from a young man, fascinated by purely musical design and constructive elements, to a mature artist, judiciously mixing homophony or near-homophony with imitative sections and adopting a more humanistic attitude towards the texts he set. Dammann emphasized the change of style that took place about the turn of the century, in motets such as *Sancti Dei omnes*, *O Maria, Virgo pia* and *O quam fulges*, when Mouton's music became more chordally orientated, perhaps as a result of his confrontation with Italian music and particularly *laude*.

Along with secular motets, composed for political or other official events, Mouton set some texts appropriate for specific liturgical occasions, including sequences (*Ave Maria ... Virgo serena* and *Benedicta es, caelorum regina*), responsories (*Antequam comedam*) and antiphons (*Beata Dei genitrix*); some verses honouring various saints and presumably meant to be sung at services commemorating their subjects (e.g., *Amicus Dei Nicolaus* for St Nicholas, *Christum regem regum* for St Andrew and *Gaude Barbara beata* for St Barbara); and some biblical texts of a sort that had seldom been set polyphonically before the late 15th century, for example psalms (*De profundis*, surviving only in a lute arrangement, and *In exitu Israel*) and *evangelia*, that is, settings of the epistle or gospel of the Mass (those motets beginning *In diebus illis* or *In illo tempore*). In addition there are a number of Marian texts, several hymns (*O Maria piissima* and *O Maria, Virgo pia*) and various sacred verses not yet identified as belonging to a specific liturgical or para-liturgical occasion. Many of these are pieced together from several liturgical or biblical sources.

Mouton's dazzling contrapuntal skill is shown in those compositions in which all of the voices are canonic: *Nesciens mater Virgo virum*, for example, a quadruple canon partly based on a plainchant. At times he constructed his motets around a central canon, either derived from a Gregorian cantus prius factus (*Salva nos, Domine* and *Per lignum salvi facti sumus*), or based on apparently free material (*Peccata mea, Domine*). Those motets that do not make use of some scaffolding technique sometimes paraphrase a chant (as in *Noli flere, Maria* and *Regem confessorum Dominum*), but usually quite freely; the composer assimilated the chant so well into his own melodic style that the original is sometimes difficult to disentangle. In those motets that seem to be based entirely on free material, Mouton sometimes repeated sections in a formally significant way, either by ending each of the

two *partes* with the same music (Dammann, 1952, claimed that *Non nobis, Domine* (1510) is the earliest datable responsory motet in *aBcB* form) or by introducing a phrase which returns in the manner of a ritornello (*Sancti Dei omnes*), or at the very least by reworking previous motivic material in a later section using a free variation technique (*Quderamus cum pastoribus*). Also some motets (for example the brief, *lauda*-like *In omni tribulatione*) are entirely free of borrowed material, scaffolding techniques or repetition schemes; they depend for their effect on successive points of imitation, on melodic coherence or simply on the regular and steady rhythmic flow and the interplay between harmony and counterpoint.

Mouton's masses span the transition from cantus-firmus technique to the new procedures of paraphrase and parody. Most of them seem to date from his mature years, particularly the decade between 1505 and 1515. Mouton either took his cantus firmi from chant (*Alma redemptoris mater*) or used one voice from a polyphonic composition (for example, the tenor of Févin's motet *Benedictus Dominus Deus*). More often than not the cantus firmus is not sharply differentiated rhythmically from the other voices, but rather smoothly incorporated into the texture. Some of the masses paraphrase monophonic material, and several, including that based on Richafort's motet *Quem dicunt homines*, are fully-fledged parody masses, among the earliest to use that compositional process. Perhaps parody technique was first extensively applied to cyclic masses in the circles associated with the French court in the early years of the 16th century. Indeed, Mouton may have composed his *Missa 'Quem dicunt homines'* in competition with Divitis, and both masses may have been intended for performance at the meeting between François I and Leo X in Bologna in 1515.

Like his motets, Mouton's chansons display a variety of styles. Some are canonic, for example *En venant de Lyon* and the lament on the death of Févin, *Qui ne regrettoit*. Some are three-part popular arrangements, apparently paraphrasing now lost popular monophonic tunes. Some, like *Jamais, jamais* in the *Odhecaton*, and *Resjouysses vous bourgeoyses*, are wittily imitative pieces, influenced in their strongly metrical melodic style by popular tunes. Some of those for five and six voices resemble motets in their contrapuntal complexity. And at least one chanson, *De tous regretz*, is not unlike a later Parisian chanson in the manner of Claudin de Sermisy.

WORKS

Missarum ... liber primus, 4vv (Fossombrone, 1515)

Selecti aliquot moduli, 4–8vv (Paris, 1555) [1555]

Editions: *Joannis Mouton Opera omnia*, ed. A.C. Minor and T.G. MacCracken, CMM, xliii (1967–) [M]
Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535, ed. A. Smijers and A.T. Merritt (Monaco, 1934–64) [SM]
J.M. Shine, *The Motets of Jean Mouton* (diss., New York U., 1953) [S; listed only where there is no published edn]
Georg Rhau: Musikdrucke aus den Jahren 1538 bis 1545, ed. H. Albrecht and others (Kassel and Concordia, MO, 1955–) [R]
The Medici Codex of 1518, ed. E.E. Lowinsky, MRM, iv (1968) [L]
Jean Mouton: Motets à 4 et 5 voix, ed. H. Expert and others, MAMF, v (1975) [E]
The Motet Books of Andrea Antico, ed. M. Picker, MRM, viii (1987) [P]

For masses, Magnificat settings and chansons, only sources additional to those given in M i–v are listed; all bear ascriptions to Mouton unless otherwise noted. Intabulations have been disregarded except when they provide a unique source or ascription.

Incipit or Title	*No. of parts*	*Edition*	*Additional sources*	*Remarks*
		MASSES AND MASS SECTION		
Missa 'Alleluya'	4	M i, 1; Cw, lviii (1958)	—	
Missa 'Alma redemptoris mater'	4	M i, 37; MMRF, ix (1899)	*S-Uu* Vokalmusik i handskrift [collection omitted hereafter] 76b, anon.	on plainsong ant
Missa 'Argentum et aurum' (lost)	4	—	—	attested by G. Zarlino, *Le istitutioni harmoniche* (Venice, 1558), 390; not the same as *F-CA* 4, f.250*v*
Missa 'Benedictus Dominus Deus'	4	M i, 72	*B-Br* IV.922; *F-Pn* Cons.Rés.Vma.851; *I-REsp* s.s., anon.	on T of A. de Févin's motet
Missa d'Allemagne (see Missa 'Regina mearum')				
Missa 'Dictes moy toutes vos pensées'	4	M ii, 1	*D-HRD* [formerly *PA*] 9821; *I-REsp* s.s., anon.	on T of Compère's chanson
Missa 'Ecce quam bonum'	4	M ii, 51	*I-CFm* LIII; *REsp* s.s., anon.; *NL-L* 1443, anon.	
Missa 'Faulte d'argent'	4	M ii, 89	—	on popular song
Missa 'La sol fa my' (lost)	?	—	—	1st work in a lost MS of the Ste Chapelle, Dijon, inventoried in 1563; see Brenet, 331
Missa 'L'oserai je dire'	4	M iii, 1	*B-Br* IV.922	on popular song
Missa 'Quem dicunt homines'	4	M iii, 40	*D-Bsb* 40175, anon.; *S-Uu* 76f, anon.	on Richafort's motet
Missa 'Regina mearum'	4	M iii, 65	*I-CFm* LIII	
Missa sans cadence	4	M iii, 102	—	
Missa [sine nomine] (i)	4	M v, 1	*S-Uu* 76b	

Incipit or Title	*No. of parts*	*Edition*	*Additional sources*	*Remarks*
Missa [sine nomine] (ii)	4	M v, 32	*I-CMac* M(D)	
Missa 'Tu es Petrus'	5	M iv, 1	—	on plainsong ant
Missa 'Tua est potentia'	4	M iv, 42	*D-Rp* C99, anon.; *E-Tc* Res.23; *I-REsp* s.s., anon.; *Rvat* S.M.M.24, anon.; *S-Uu* 76b; *Uu* 76c, anon.	on his own motet
Missa 'Verbum bonum'	4	M iv, 79	*I-CFm* LIII; *REsp* s.s., anon.	on Therache's motet
Credo	4	M v, 56	*D-Ju* 36	

MAGNIFICAT SETTINGS

Magnificat primi toni (i)	4	M v, 65	—	no.936 in W. Kirsch, *Die Quellen der mehrstimmigen Magnificat- und Te Deum-Vertonungen bis zur Mitte des 16. Jahrhunderts* (Tutzing, 1966) [K]
Magnificat primi toni (ii)	4	M v, 79	—	K no.937 [= 943]
Magnificat primi toni (iii)	4	M v, 90	—	not in K
Magnificat tertii toni	4	M v, 97	—	K no.942
Magnificat quarti toni (i)	4	M v, 108	—	K no.938
Magnificat quarti toni (ii)	4	M v, 113; SM vi, 1	—	K no.939
Magnificat quarti toni (iii)	4	M v, 123	—	K no.1154; attrib. Willaert in *NL-L* 1442, with different verses 4, 8, 10
Magnificat quinti toni	4	M v, 132	—	K no.940 [= 291]
Magnificat sexti toni	4	M v, 142; SM vi, 81	—	K no.941; both odd and even verses set
Fecit potentiam [quinti toni]	2	M v, 239	—	K no.945; ? section of lost setting

MOTETS

Incipit or Title	*No. of parts*	*Edition*	*Sources with ascription to Mouton*	*Other sources, Remarks*
Alleluia: Confitemini Domino	4	SCMot, vii (1989), 155	1545[2], 1555, *A-Wn* Mus.18825, *I-Bc* Q19	anon. in D-Dlb 1/D/506, Grimma, 59, *I-Pc* A17
Alleluia: Noli flere, Maria	4	SCMot, viii (1990), 29	1547[6], 1559[2]	attrib. Gascongne in 1545[2], 1554[1;0], *D-Rp* A.R.849–52, *H-Bn* Bártfa 23, *I-Bc* Q20, Breslau, Stadtbibliothek, MS 5 (lost); anon. in *I-Pc* A17, *Rvat* mus.571
Amicus Dei Nicolaus	4	SCMot, v (1992), 84	1519[1]; 1526[2], *A-Wn* Mus.15941, *S-Uu* 76b	anon. in *I-Pc* A17
Antequam comedam suspiro/Je ris et si ay larme a l'oeil	5	SM xi, 146	1535[3], 1555, *D-Mu* 4° Art.401, *I-Bc* Q27(1)	c.f. T of ?Josquin's chanson
Ave fuit prima salus	4	Cw, lxxvi (1959), 25; P, 330	*A-Wn* Mus.15941, *I-Bc* Q19	anon. in 1521[5], *I-Rvat* Pal.lat.1976–9
Ave Maria gemma virginum	8	SM iii, 173	1534[5]	quadruple canon (4vv notated)
Ave Maria, gratia Dei plena per saeculum	4	S i, 85	*GB-Cmc* Pepys 1760	
Ave Maria, gratia plena … benedicta tu	4	E, 26; SCMot, vi (1989), 102	1521[4], *D-Z* LXXXI.2, *I-Bc* Q19, R142	attrib. Josquin in *I-Bc* R142 (index); anon. in *I-REsp* s.s.; canon (3vv notated)
Ave Maria, gratia plena … Virgo serena	5	E, 28; SCMot, vii (1989), 35	*I-Bc* Q19, *I-MOd* Mus.IX, *I-Rvat* C.S.26	anon. in *I-PCd* (5)
Ave sanctissima Maria	4	SM i, 150	1534[3], 1555	anon. in *I-Fn* Magl.XIX.117
Ave virginum gemma Katharina	4	S i, 96; MacCracken, ii, 681	*I-Fn* II.I.232, *S-Uu* 76b	
Ave Virgo caeli porta	4	R vi, 321	1520[3], 1545[7] (text Libera animam meam)	double canon (2vv notated)
Beata Dei genitrix Maria	4	E, 33; SCMot, iv (1991), 64	1514[1], 1526[1]	
Beatus vir qui non abiit	6	—	*I-Bc* R142	only 1st T survives
Benedicam Dominum	6	Cw, lxxvi (1959), 9	*I-Rvat* C.S.38	canon (5vv notated)
Benedicite … et agimus	4	S i, 112	*GB-Cmc* Pepys 1760	

Incipit or Title	*No. of parts*	*Edition*	*Sources with ascription to Mouton*	*Other sources, Remarks*
Benedicta es, caelorum regina	4	E, 38; MME, xv (1954), 185	1514[1], 1526[1], 1555, *E-Mmc* R.6832	canon (3vv notated)
Benedictus Dominus Deus Israel	4	S i, 124	1555	
Bona vita, bona refectio	4	S i, 140	*I-Fn* II.I.232	anon. in *I-Fn* Magl.XIX.164–7
Caeleste beneficium introivit	4	E, 1; SCMot, iv (1991), 112	1514[1], 1526[1], *A-Wn* Mus.15941	anon. in *GB-Lbl* Roy.8.G.VII, *I-Rvat* Pal.lat.1976–9
Christe redemptor (see O Christe redemptor)				
Christum regem regum adoremus	4	SM iv, 78	1514[1], 1526[1], *I-Fn* II.I.232	anon. in 1534[6], *I-Pc* A17
Christus vincit, Christus regnat	?4	—	1521[4]	only A survives
Confitemini Domino	4	SM ix, 47	1535[1], 1553[6], 1555	
Confitemini Domino/Per singulos dies benedicimus te	6	—	*I-Rvat* C.S.38	attrib. Josquin in *I-Rv* 35–40 (formerly S.Borr.E.II.55–60); c.f. plainsong ant; canon (5vv notated)
Congregate sunt gentes	4	P, 277	1519[1], 1520[2], 1526[2]	
Corde et animo Christo canamus	4	L, 137	1519[1], 1520[1], 1526[2], *GB-Lcm* 2037, *I-Bc* Q19, *Fl* Acq. e doni 666	
Da pacem, Domine	6	S i, 213	1555	canon (5vv notated)
De Beata Virgine (see Salve mater salvatoris)				
De profundis	4	S i, 223	1558[20] (lute tablature)	
Descende in ortum (2p. of O pulcherrima mulierum)				
Domine Deus exercitum	4	—	*D-Bga* XX.HA StUB Königsberg 7 (formerly B of Königsberg, Universitätsbibliothek, MS 1740), *GB-Lcm* 2037	only S and B survive
Domine, Dominus noster	4	P, 169	1520[1], 1538[6], *D-ROu* Mus.saec.XVI-71/1	attrib. Moulu in *D-Kl* 24; anon. in *D-HB* XCIII–XCVI/3
Domine, salvum fac regem	4	L, 142; E, 18	1547[1], *I-Fl* Acq. e doni 666	anon. in 1520[2]
Dulces exuviae	4	R iii (1959), 26	1559[2]	anon. in *GB-Lbl* Roy.8.G.VII
Ecce Maria genuit (i)	4	E, 49; SCMot, iv (1991), 59	1514[1], 1526[1], *I-Fn* II.I.232	anon. in *GB-Lbl* Roy.8.G.VII, *I-Pc* A17
Ecce Maria genuit (ii)	4	—	*GB-Cmc* Pepys 1760	see Brobeck, 315
Exalta regina Galliae	4	L, 132; Cw, lxxvi (1959), 32	*I-Fl* Acq. e doni 666	
Exsultet conjubilando Deo/Sine macula beatus Romanus/Pater ecclesiae, Romane	8	S i, 267	1555, 1564[1], *D-Mbs* Mus.ms.1536	c.f.1: plainsong ant; c.f.2: G hexachord
Factum est silentium	4	P, 355	1519[1], 1521[5], 1526[2], *A-Wn* Mus.15941, *I-Fn* II.I.232, *MOd* Mus.IX	anon. in *F-Pn* fr.1817, *I-CT* 95–6, *Pc* A17, *Rvat* C.S.46
Felix namque es	4	P, 76	1521[3], *I-Fn* II.I.232, *MOd* Mus.III, *Rvat* C.S.26	anon. in 1519[2], 1526[3], 1527, *I-CMac* D(F), *Fn* Magl.XIX.164–7
Fulgebunt justi/Christus vincit, Christus regnat/ Omnes sancti et sancte Dei	8	—	*I-VEaf* CCXVIII	c.f.1: plainsong acclamation; c.f.2: plainsong ant
Gaude Barbara beata	4	MME, xxi (1962), 133	1514[1], 1526[1], *E-Mmc* R.6832, *I-Fn* II.I.232	anon. in *F-CA* 125–8, *Pn* fr.1817, *GB-Lcm* 1070, *I-CFm* LIX, *CT* 95–6, *Rvat* Pal.lat.1980–81, *S-Uu* 76b
Gaude virgo Katherina	4	SM vii, 162; E, 66	1529[1], 1534[9] (attrib. Gombert in B)	
Gloriosa virgo Margareta	4	MacCracken, ii, 687	*S-Uu* 76b	
Gratia plena ipsa	4	CMM, lxxxvii (1979), 130	*A-Wn* Mus.15941 (T index; attrib. Ninot Le Petit in B index)	anon. in *I-Rvat* Pal.lat.1976–9

Incipit or Title	*No. of parts*	*Edition*	*Sources with ascription to Mouton*	*Other sources, Remarks*
Homo quidam fecit cenam	4	SM i, 196	1519^1, 1526^2, 1534^3, 1555, *GB-Lcm* 2037	anon. in *E-V* 15, *I-CFm* LIX, *Pc* A17
Illuminare, illuminare Jerusalem	4	SCMot, v (1992), 73	1519^1, 1526^2, *A-Wn* Mus.15941, *I-MOd* Mus.IX	anon. in *D-Mbs* Mus.ms.41, *I-Bsp* XXXVIII, *CMac* D(F), L(B), *Pc* A17, *Rvat* C.S.46, Pal.lat.1976–9, *S-Uu* 76c
In diebus illis: Filius Diocletiani	4	S i, 376	*I-VEcap* DCCLX	
In exitu Israel (see Nos qui vivimus)				
In illo tempore: Accesserunt ad Jesum	4	SCMot, vii (1989), 1	1537^1, 1540^4, 1555, 1559^2, *A-Wn* Mus.15941, *D-Dl* Mus.1/D/6	attrib. Moulu in *CH-SGs* 463, *I-Bc* Q19; anon. in *c*1521^7, *D-Dl* Löbau 51, *Rp* A.R.940–41, *Rtt* Freie Künste Mus.76 Abt.II, *GB-Lcm* 1070, *I-Ma* 519
In illo tempore: Maria Magdalena	4	E, 59; P, 365	1521^5, 1529^1, *A-Wn* Mus.18825, *GB-Lcm* 2037, *I-Bc* Q19, *BGc* 1209D, *MOd* Mus.IX	attrib. Josquin in *I-VEcap* DCCLX; anon. in *c*1521^7, *D-Mbs* Mus.ms.41, *F-CA* 125–8, *GB-Lcm* 1070, *I-Pc* A17, *B-Amp* R43.13
In omni tribulatione	4	L, 201	*I-Fl* Acq. e doni 666	attrib. Moulu in 1521^5, 1521^6; anon. in *I-Rvat* Pal.lat.1980–81, *VEcap* DCCLX
In principio erat Verbum	?	—	*D-Dl* Grimma 51	only 1st and 2nd A, T, B partbooks survive
Inter natos mulierum	4	S i, 400	*I-Bc* Q20, *Pc* A17	anon. in *I-Rvat* C.S.46
Jocundare Jerusalem	4	P, 385	1521^5	
Lauda Christum	3	S i, 421a	1541^2	anon. in *B-Bc* 27511
Laudate Deum in sanctis eius	4	E, 86; SCMot, iv (1991), 42	1514^1, 1526^1, 1555, *A-Wn* Mus.15941	anon. in *A-Wn* Mus.15500, *GB-Lcm* 1070, *I-Pc* A17
Lectio Actuum Apostolorum: In diebus illis	4	SCMot, vii (1989), 11	*I-Bc* Q19	
Libera animam meam (see Ave virgo caeli porta)				
Maria Virgo semper laetare	4	SM i, 82; SCMot, v (1992), 95	1519^1, 1526^2	attrib. Gascongne in 1534^3; anon. in *GB-Lcm* 1070
Miseremini mei saltem vos	4	SM i, 176; P, 217	1547^1, *CH-SGs* 463, *D-Mbs* Mus.ms.16	attrib. Josquin in 1520^2; attrib. Richafort in 1519^1, 1526^2, *A-Wn* Mus.15941; anon. in 1534^3, *I-Rvat* Pal.lat.1976–9, 1980–81, *NL-L* 1441
Missus est Gabriel angelus/Vera fides geniti	5	S ii, 514	*I-Rvat* C.S.42	c.f. plainsong hymn
Moriens lux amantissima/ Tibi soli peccavi	5	SCMot, vi (1989), 1	*c*1530^1, *A-Wn* Mus.4704, *GB-Lbl* Add.19583, *I-Bc* Q19	anon. in *D-Mbs* Mus.ms.1503b, *I-BGc* 1209D, *MOe* α.F.2.29, *Pc* A17, *PCd* (5), *Rvat* mus.571; c.f. plainsong ant
Nesciens mater Virgo virum	8	SM iii, 43; L, 207	1534^5, 1540^7, 1547^1, 1555, 1564^1, *CH-SGs* 463, *D-Mbs* Mus.ms.1536, *ROu* Mus.saec.XVI-71/1, *DK-Kk* 1872, *I-Fl* Acq. e doni 666, *VEaf* CCXVIII	anon. in *c*1521^7, *D-Mbs* Mus.ms.41, *NL-SH* 72C; quadruple canon (4vv notated)
Nobis Sancte Spiritus	4	—	*GB-Lcm* 2037	only S and B survive
Noe, noe, noe, psallite noe	4	SM ii, 86	1519^1, 1526^2, 1534^4, 1555, *GB-Lcm* 2037, *I-MOe* α.N.1.2, *Rvat* C.S.46	anon. in *I-CMac* N(H), *Pc* A17
Noe, noe, noe, puer nobis nascitur	4	S ii, 514	*GB-Lbl* Add.19583, *Lcm* 2037	only S, A and B survive
Noli flere, Maria	4	S ii, 572	*A-Wn* Mus.18825	anon. in *D-LEu* Thom.49
Nolite confidere	2	R vi (1980), 97	1545^6	contrafactum of Ag II from Missa 'Tua est potentia'

Incipit or Title	*No. of parts*	*Edition*	*Sources with ascription to Mouton*	*Other sources, Remarks*
Non nobis, Domine	4	SM xi, 38; Cw, lxxvi (1959), 1	1519[1], 1526[2], *GB-Lcm* 2037	attrib. Gascongne in 1535[3] (with rev. text); anon. in *I-Rvat* Pal.lat.1976–9
Nos qui vivimus. In exitu Israel	4	SCMot, iv (1991), 1	1514[1], 1526[1], 1539[9], *E-Zac* Igl.Metr.14	Psalm with pre- and postfixed ant
O Christe redemptor	4	P, 374	1519[1], 1521[5], 1526[2]	attrib. Messens in *D-LEu* Thom.49; anon. in *Z* LXXIII
O Domine Jesu Christe	4	R iii (1959), 147	1538[8]	
O Maria piisima/ Nativitas unde gaudia	6	S ii, 623	1555	c.f. plainsong ant
O Maria, Virgo pia	4	SCMot, iii (1991), 17	1505[2]	
O pulcherrima mulierum	4	SCMot, v (1992), 204	*E-Bc* 454	attrib. C. Festa in *I-Bc* R142; attrib. A. de Févin in *A-Wn* Mus.15941; anon. in 1519[3], 1526[4], *I-Bc* Q27(2), *Pc* A17, *VEcap* DCCLX; 2p. alone attrib. A. de Févin in 1540[7]
O quam fulges in aetheris	4	SCMot, iii (1991), 28	1505[2]	anon. in *I-Rvat* Pal.lat.1976–9
O salutaris hostia	4	S ii, 657	1521[6], *I-MOe* α.N.1.2	
Peccantem me quotidie (i)	5	SM iii, 98	1534[5], 1555	anon. in *D-GOl* A.98, *I-Rvat* mus.571; canon (4vv notated)
Peccantem me quotidie (ii)	?5	—	*GB-Lbl* Add.19583, *I-MOe* α.F.2.29	only S and T survive; see Brobeck, 322
Peccata mea, Domine	5	L, 241	1519[1], 1526[2], 1555, *I-Bc* Q19, Q27(1), *Fl* Acq. e doni 666, *Rvat* C.S.26	canon (4vv notated)
Per lignum salvi facti sumus	5	L, 246	1521[3], 1555, 1559[1], *F-Pn* Cons.Rés.41, *I-Bc* Q19, *Fl* Acq. e doni 666, *Fn* II.I.232, *Rvat* C.S.38	anon. in *I-Bsp* XXXXV; canon (4vv notated)
Puer natus est nobis ... Gloria in excelsis Deo	4	SCMot, vi (1989), 139	*A-Wn* Mus.15941, *D-Dl* Grimma 51, *D-Rp* A.R.878–82, *E-Tc* Res.23, *I-Bc* Q19, *Fn* II.I.232, *MOd* Mus.IX, *Rvat* C.S.46	anon. in *c*1521[7], *D-Dl* Grimma 59, *I-Bsp* XXIX, *Pc* A17
Puer natus est nobis ... Haec dies	4	R iii (1959), 15	1538[8] (attrib. Mahu in B)	attrib. Josquin in *D-Dl* Grimma 51; anon. in 1570[3], 1591[25], *CH-Zz* T 410–13, *D-ERu* 473/4, *LEu* Thom.51, *Mu* 8° 326, *Rp* A.R.940–41
Quaeramus cum pastoribus	4	P, 97; MME, xv (1954), 172	1521[3], 1529[1], 1553[2], 1555, 1559[2], *CH-SGs* 463, *D-Dl* Grimma 51, *Rp* A.R.786–837, A.R.838–43, A.R.878–82, *I-Bc* Q25, *Rvat* C.S.46	anon. in *c*1521[7], *E-Mmc* R.6832, *GB-Lbl* Add.4911, *Lcm* 1070, *I-Bsp* XXXVIII, *CMac* D(F), *Fd* 11, *MOd* Mus.III, Mus.XI, *Pc* D27, *Rvat* C.S.77, *S-Uu* 76c, *US-BLl* Guatemala music 4, 8, 9
Quam pulchra es ... carissima	4	CMM, iv/7 (1959), 77	*F-CA* 125–8	attrib. Jacquet in his *Motetti ... [5vv], libro secondo* (Venice, 1565); attrib. Lupi in 1538[5], 1540[6], *D-Rp* A.R.940–41; anon. in Breslau, Stadtbibliothek, MS 8 (lost), *D-Dl* Mus.1/D/501, *LEu* Thom.51, *I-Pc* D27
Quis dabit oculis nostris	4	E, 10	1519[2], 1526[3], 1527, 1555, 1559[2], *I-Fn* II.I. 232	anon. in *D-Rp* C120, *F-Pn* fr.1817, *I-CT* 95–6, *Rvat* Chigi C.VIII.234
Regem confessorum Dominum	4	S ii, 723	*I-Fn* II.I.232, *Rvat* C.S.46	anon. in *I-Fd* 11, *Fn* Magl.XIX.164–7, *Pc* A17
Reges terrae congregati sunt	4	SM i, 16; E, 52	1534[3], 1555, *I-MOd* Mus.IX	
Rex pacificus hodie natus est	4	S ii, 751	1554[10], *D-Rp* A.R.1018	

Incipit or Title	*No. of parts*	*Edition*	*Sources with ascription to Mouton*	*Other sources, Remarks*
Salva nos, Domine	6	L, 227	1521[6], 1540[7], 1558[4], *D-HAu* Ed.1147 (D only), *Mbs* Mus.ms.1536, *Sl* 3, *I-Bc* Q19, *Fl* Acq. e doni 666, *MOd* Mus.IX, *Rvat* C.S.38, *NL-SH* 72C	attrib. Josquin in *I-Bc* R142; attrib. Willaert in 1542[10]; anon. in Breslau, Stadtbibliothek, MS 8 (lost), *I-Rvat* mus.571, Pal.lat.1980–81; canon (5vv notated)
Salve mater salvatoris	4	P, 214	1520[2], 1521[4], 1547[1], 1563, *CH-SGs* 463, *I-Fn* II.I.232	anon. in *GB-Lbl* Add.35087, *I-Pc* A17; canon (3vv notated)
Sancte Sebastiane, ora pro nobis	4	P, 398	1521[5]	anon. in *I-Rvat* C.S.63
Sancti Dei omnes	4	E, 75; Cw, lxxvi (1959), 15	1555, *I-Rvat* C.S.42, C.S.76	attrib. Josquin in *E-Tc* 13; anon. in 1504[1], *GB-Lcm* 1070, *I-Bsp* XXXIX, *CFm* LIX, *Md* 3 (2267), *Sc* K.I.2, *VEcap* DCCLVIII, DCCLX
Spiritus Domini replevit orbem terrarum	4	S ii, 814	1540[7], *D-Rp* A.R.875–7, B211–15	attrib. Isaac in *D-Rp* A.R.875–7 (D); anon. in *D-Mbs* Mus.ms.16, Mus.ms.41 (arr. 6vv), *H-Bn* Bártfa 22
Surgens Jesus a mortuis	4	S ii, 821	1545[2], 1554[10]	
Tota pulchra es	4	S ii, 832	1521[6]	anon. in *GB-Lcm* 1070
Tu sola es mater purissima	5	—	*I-Bc* R142	only T survives
Tua est potentia	5	L, 250	1521[3], 1540[7] (arr. anon.), 1559[1], *A-Wn* 9814, *D-Rp* B.211–15, *H-Bn* Bártfa 23 (arr. anon.), *I-Fl* Acq. e doni 666, *Rvat* C.S.26, *NL-SH* 72C	anon. in *CZ-HKm* II A 29, *D-ERu* 473/3, *Rp* C99, *F-CA* 125–8, *DK-Kk* 1873; canon (4vv notated)
Veni ad liberandum nos	4	S ii, 847	*I-MOd* Mus.IX	
Verbum bonum et suave	8	S ii, 853	1564[1], *D-Mbs* Mus.ms.1536, *I-VEaf* CCXVIII (attrib. Lupus in index)	
Verbum caro factum est	6	—	Breslau, Stadtbibliothek, MS 6, no.1 (kbd tablature; lost)	attrib. Lafage in 1558[4], Breslau, Stadtbibliothek, MS 6, nos. 12–13 (Keybd tablature, lost), MS 11 (lost), *D-Mbs* Mus.ms.1536, *Sl* 1

CHANSONS

Incipit or Title	*No. of parts*	*Edition*	*Additional sources*	*Remarks*
Adieu mes amours	4	M v, 160	—	double canon (2vv notated)
Ce que mon coeur pense	5	M v, 163	—	
De tous regretz	4	M v, 168	—	
Dieu gard de mal de deshonneur	3	M v, 171	—	
Du bon du coeur, ma chere dame	5	M v, 174	—	
En venant de Lyon	4	M v, 178	—	canon (1v notated)
Jamais, jamais, jamais	4	M v, 180	—	
James n'aymeray mason	3	M v, 184	—	
Je le laray puisqu'il my bat	4	M v, 186	—	Canonicus
Je ne puis	4	M v, 240	—	only A survives
La, la, la, l'oysillon du bois	4	M v, 188	—	
La rousée du mois de may	5	M v, 191	—	attrib. Benedictus in 1540[7]; attrib. Willaert in *D-Mbs* Mus.ms.1508
La rousée du mois de may	6	M v, 195	—	attrib. Moulu in 1572[2]
Le berger et la bergere	5	M v, 201	—	
Le grant desir d'aymer m'y tient (i)	3	M v, 205	—	attrib. Willaert in 1562[9], 1569[11]
Le grant desir d'aymer m'y tient (ii)	3	M v, 207	—	
Le villain jaloix	4	M v, 209	—	

Incipit or Title	No. of parts	Edition	Additional sources	Remarks
Mais que ce fust le plaisir d'elle	3	M v, 212	—	
Payne trabel	6	M v, 241	—	survives only as intabulation for 2 vihuelas in 1547[25]
Prens ton con, grosse garsse noyre	3	M v, 213	—	
Qui ne regrettroit le gentil Fevin	4	M v, 215	—	double canon (2vv notated)
Resjouysses vous bourgoyses	4	M v, 217	—	
Velecy, velela ma mere	4	M v, 221	—	
Vray Dieu d'amours	5	M v, 225	—	attrib. Descaudin in *D-Mbs* Mus.ms.1508
Vray Dieu qu'amoureux ont de peine	6	M v, 229	—	

DOUBTFUL AND MISATTRIBUTED WORKS

Incipit or Title	No. of parts	Edition	Sources of attribution to Mouton	Other sources, Remarks
		(masses and mass section)		
Missa 'Ave regina coelorum'	5	CMM, xxxi/1 (1965), 24	attrib. in *FétisBS*, vi, 220	by Arcadelt
Missa 'Benedicam Dominum'	?	—	attrib. in Brenet, 331	anon., on Mouton's motet
Missa 'Da pacem'	4	*Werken van Josquin des Près*, ed. A. Smijers and others (Amsterdam, 1922–69), Missen iv: 34	Königsberg, Universitätsbibliothek, MS 1740, lost (B now *D-Bga* XX.HA StUB Königsberg 7)	probably by Bauldeweyn
Missa 'Duarum facierum'	4	—	attrib. in *EitnerQ*, vii, 88	by Moulu
Missa 'L'homme armé'	5	CMM, civ (1996), 111	*D-Ju* 3	by Forestier
Missa 'Nigra sum'	4	P.G. Swing, *Parody and Form in Five Polyphonic Masses by Mathieu Gascongne* (diss., U. of Chicago, 1969), 516	attrib. in *EitnerQ*, vii, 88	by Gascongne
Missa 'Peccata mea'	5	CMM, liv/1 (1970), 70	*I-TVd* 16 (index)	by Jacquet of Mantua, on Mouton's motet
Missa 'Sancta Trinitas'	4	M iv; *Collected Works of Antoine de Févin*, ed. E. Clinkscale (Ottawa, 1980–96), iv, 1	A-Wn mus. 15497, *I-Rvat* Pal. lat. 1982, *NL*- 72c, *P-Cug* M. 2	probably by A. de Févin, on his own motet
Credo	6	RRMR, xciv (1993), 133	*I-TVd* 1 (lost)	by Divitis
		(motets)		
Adjutorium nostrum in nomine Domini	4	E, 6; SCMot, iv (1991), 118	as 2p. of Caeleste beneficium: 1514[1], 1526[1]	as 2p. of Caeleste beneficium: anon. in *GB-Lbl* Roy.8.G.VII; as separate motet: attrib. A. de Févin in *Cmc* Pepys 1760, *Ob* lat.liturg.a.8; anon. in *Lcm* 1070, *I-Rvat* Pal.lat.1976–9
Angelus ad pastores ait	4	SCMot, vi (1989), 21	1554[10], Breslau, Stadtbibliothek, MS 15 (lost), *D-Rp* A.R.838–43	anon. in *CH-Zz* T410–13; see Noe, noe, noe … hodie salvator mundi
Angelus Domini (2p. of Surge Petre et induete)				2p. copied first, attrib. Gombert in *D-Sl* 34; anon. in *LEu* Thom.49, *PL-Tm* 29–32
Ave ancilla trinitatis	3	MRM, ii (1967), 201; CMM, v/5 (1972), 1	1541[2] (with text Ave Maria, gratia plena)	attrib. Brumel in 1502[2], *E-SE* s.s.; anon. in *c*1535[14], *D-Mu* 8° 322–5
Ave Maria, gratia plena (see Ave ancilla trinitatis)				
Candida Phoebus moneas	4	S i, 162	attrib. by Shine in S	anon. in *F-CA* 125–8

Incipit or Title	*No. of parts*	*Edition*	*Sources of attribution to Mouton*	*Other sources, Remarks*
Christus resurgens	4	P, 259	*A-Wn* Mus.18825	attrib. Baston in 1545[2]; attrib. Richafort in 1520[2], 1547[1], 1553[2], 1554[10], 1555[9], his *Modulorum* [4–6vv], *liber primus* (Paris, 1556), Breslau, Stadtbibliothek, MS 5 (lost), *E-Bbc* 681; anon. in *CZ-HKm* II A 21, *D-Mu* 4° Art.401, *E-V* 15, *F-CA* 125–8, *H-Bn* Bártfa 23, *I-CMac* D(F), *Fd* 11, *Rvat* Pal.lat.1976–9, *TVd* 7, *S-Uu* 76c
Contremuerunt omnia membra mea	4	SM iv, 84; E, 45	1514[1] (*I-Bc* copy)	anon. in 1514[1], 1526[1], 1534[6], *I-Pc* A17
Dulces exuviae	3	R iii (1959), 26; R ix (1989), 159	*D-Rp* A.R.940–41	attrib. Willaert in *CH-SGs* 463; anon. in 1520[6], 1538[8], 1542[8]; altus ad placitum in *D-Rp*, 1538[8] perhaps added by Mouton
Ego sum qui sum	5	M.E. Kabis, *The Works of Jean Richafort* (diss., New York U., 1957), ii, 156	*I-Bc* Q27(1)	attrib. Richafort in *E-Tc* Res.23, *NL-L* 1439; attrib. Hesdin in 1539[7]; anon. in *CZ-HKm* II A 29, II A 30
Egregie Christi martyr	4	SCMot, iv (1991), 124	*A-Wn* Mus.15941	attrib. A. de Févin in 1514[1], 1526[1]; anon. in *GB-Lbl* Roy.8.G.VII, *I-Bsp* XXXVIII, *CMac* P(E)
Elisabeth Zachariae	4	L, 100	1559[2], *D-Rp* A.R.861–2, A.R.940–41	attrib. Lafage in 1519[1], 1520[1], 1526[2], 1538[8], *I-Fl* Acq. e doni 666, *MOd* Mus.IX; anon. in *D-Dl* Mus.1/D/501, *LEu* Thom.51, *Rp* C120, *I-Pc* A17
Filiae Jerusalem	4	—	'B[ibliothek] B[erlin, MS] 14800'	unverifiable reference in *EitnerQ*, vii, 87
Gaude francorum regia corona	4	SM xi, 141	1526[1] (*E-Bbc* copy, index)	attrib. A. de Févin in 1514[1], 1526[1] (*D-Ju* copy), 1535[3]
Gloriosi principes terrae/ Petrus apostolus et Paulus	5	SM viii, 93; L, 380	1534[10], 1555	attrib. 'Erasmus' (Lapicida) in *I-Fl* Acq. e doni 666; c.f. plainsong ant
Hodie Christus natus est	4	ed. K. Jeppesen, *Italia sacra musica* (Copenhagen, 1962), i, 105	*SK-BRsa* Kninica Bratislavskej Kapituly 11	attrib. Laurus Patavinus in *I-BGc* 1207D, 1209D, *I-Bc* Q20
Hodie salvator mundi	4	CMM, xlviii (1969), 60	*I-TVd* 8	attrib. Lhéritier in *I-Rvat* C.G.XII.4; anon. in *Bc* Q19, *CMac* D(F)
Impetum inimicorum	4	SCMot, viii (1990), 72	1558[20] (lute tablature)	attrib. Claudin in *I-Bc* Q20; anon. in 1528[2], *Pc* D27
In illo tempore: Postquam consummati sunt	4	P, 412	1554[10]	attrib. C. and S. Festa in *H-Bn* Bártfa 23; attrib. S. Festa in 1521[5], *I-Bc* Q19
In nomine Jesu omne genu flectatur	6	PÄMw vi (1877), 32	*I-Bc* R142	attrib. Josquin in 1558[4], 1564[3], *D-Mbs* Mus.ms.1536; probably by neither (see Brown, 1986)
Inviolata, integra et casta es	8	—	*I-VEaf* CCXVIII (1st B)	attrib. Gombert in *I-VEaf* CCXVIII (index); attrib. Verdelot in *D-Mbs* Mus.ms.1536, *Rp* A.R.786–837; anon. in 1564[1]
Miserere mei, Deus	4	CMM, lviii/5, 42	1538[6]	attrib. Carpentras in 1519[3], 1526[4], *I-Fn* II.I.232; anon. in *D-HB* XCIII–XCVI/3, *I-Fn* Magl.XIX.164–7

Incipit or Title	*No. of parts*	*Edition*	*Sources of attribution to Mouton*	*Other sources, Remarks*
Missus est Gabriel angelus/Aune dame j'ay fait veu	5	L, 360	1520[4], 1559[1], *I-Fl* Acq. e doni 666	attrib. Josquin in 1519[3], 1526[4], *D-Mu* 4° Art.401, *I-Rvat* C.G.XII.4, C.S.19; anon. in *CZ-HKm* II A 30; probably by neither (see Braas); c.f. T of Busnois' chanson
Noe, noe, noe ... hodie salvator mundi (2p. of Angelus ad pastores ait)				2p. copied first, attrib. Jacquet in *I-Bc* Q19, *BGc* 1209D; anon. in *Pc* D27
O beate Sebastiane	4	SCMot, iii (1991), 103	*E-Bc* 454	attrib. Martini in 1505[2]
Quam pulchra es ... Quam pulchrae sunt	4	SCMot, vi (1989), 161	1519[2], 1526[3], 1527, *I-Bc* R142	attrib. Josquin in 1537[1], 1559[2]; attrib. Moulu in *D-Ju* copy of 1537[1], *CH-SGs* 463, *D-HRD* 9820, *Rp* B.220–22, *Z* LXXXI.2, *E-Tc* 10 (index), *I-Bc* Q19; attrib. Verdelot in *E-Tc* 10; anon. in *c*1521[7], *CZ-HKm* II A 21, *D-LEu* Thom.49, *E-V* 5, *I-Ma* 519
Regina caeli laetare	4	S ii, 745	attrib. by Shine in S	attrib. Michot in *I-Rvat* C.S.46
Regina caeli laetare	5	SCMot, iii (1991), 103	attrib. by J.M. Llorens, *Cappellae Sixtinae codices* (Vatican City, 1960), 85	anon. in 1505[2], *I-Rvat* C.S.42
Salvator mundi, salva nos	4	CMM, xlviii (1969), 72	*CH-SGs* 463, *E-V* 5	attrib. Lhéritier in *I-Rvat* C.G.XII.4; anon. in 1520[2], *c*1521[7], *I-CMac* D(F), *Rvat* Pal.lat.1980–81
Salve quadruplicem	4	S ii, 771	attrib. by Shine in S	anon. in *F-CA* 125–8
Sancta Trinitas, unus Deus	4	ed. E. Clinkscale in *Collected Works of Antoine de Févin* (Ottawa, 1980–96), iii, 114	1536[13] (lute tablature)	attrib. ANTOINE DE FÉVIN
Si oblitus fuero tui	4	CMM, lxxxvii (1979), 96	attrib. by Shine in S	attrib. Nino Le Petit in *I-Fn* II.I.232, *Rvat* C.S.42; attrib. Obrecht in *D-Dl* Mus.1/D/501; anon. in 1504[1], *D-Mbs* Mus.ms.3154, *F-CA* 125–8, *Pn* fr.1817, *I-CT* 95–6
Surge Petre et induete	4	CMM, vi/6 (1964), 87; RRMR, lvi (1983), 45	Königsberg, Universitätsbibliothek, MS 1740, lost (B now *D-Bga* XX.HA StUB Königsberg 7)	attrib. Gombert in his *Motectorum ... liber secundus*, 4vv (1541, 2/1542), 1554[7]; attrib. Verdelot in *D-Z* LXXXI.2; anon. in *D-Usch* 237, *F-CA* 125–8, *H-Bn* Bártfa 23, *S-Uu* 76a; see also Angelus Domini
Suscipe Domine munera	4	ed. K. Jeppesen, *Italia sacra musica* (Copenhagen, 1962), i, 95		attrib. 'Mutus' in *I-VEcap* DCCLX
Te Deum laudamus	4	CMM, xlix/1 (1970), 71	Königsberg, Universitätsbibliothek, MS 1740, lost (B now *D-Bga* XX.HA StUB Königsberg 7)	attrib. Josquin in 1537[1] (*D-Bsb* and *Ju* copies), *D-ROu* Mus.saec.XVI-49; attrib. De Silva in *I-Bc* Q20; anon. in 1537[1], *D-As* Tonkunst Schletterer 7, *Dl* Mus.1/D/6, *ERu* 473/1, *Rp* A.R.940–41, A.R.1018, C120, *S-Uu* 76c
Usquequo, Domine	4	CMM, xlviii (1969), 123	*I-Bc* Q20	attrib. Lhéritier in *c*1526[5]
Veni Sancte Spiritus	4	SCMot, vi (1989), 45	*I-Bc* Q20	attrib. Jacquet in *I-Bc* Q19; anon. in *Pc* A17

Incipit or Title	*No. of parts*	*Edition*	*Sources of attribution to Mouton*	*Other sources, Remarks*
Vulnerasti cor meum	4	MME, xv (1954), 166	attrib. by Anglès in MME edn	attrib. Rein in *D-Rp* A.R.940–41; anon. in 1514[1], 1526[1], *A-Wn* Mus.78.F.21, *CZ-HKm* II A 17, *E-Mmc* R.6832, *I-Bc* Q19, *CMac* L(B)
		(chanson)		
Languir me fais	4	CMM, lii (1974), 142; CMM, xx (1961), 103	*D-Mbs* Mus.ms.1516	attrib. Claudin in 1528[3], *c*1528[8], 1531[2], 1535[7], *D-Bsb* 40194; anon. in 10 prints, 13 MSS (see CMM edns)

BIBLIOGRAPHY

C. Gomart: 'Notes historiques sur la maîtrise de Saint-Quentin et sur les célébrités musicales de cette ville', *Bulletin de la Société académique de Saint-Quentin: Mémoires*, 2nd ser., viii (1850), 212–81
M. Brenet: 'Jean Mouton', *Tribune de Saint-Gervais*, v (1899), 323–34
G. Durand: 'La musique de la Cathédrale d'Amiens avant la Révolution', *Bulletin de la Société des antiquaires de Picardie*, xxix (1920–22), 329–457
J. Delporte: 'L'école polyphonique franco-flamande: Jean Mouton', *Revue liturgique et musicale*, xv (1931–2), 143–4; xvi (1932–3), 52–3, 72–8, 109–12, 144–51; xvii (1933–4), 14–16, 84–5; xviii (1934–5), 96–8; xix (1935–6), 33–5
L. Royer: 'Les musiciens et la musique à l'ancienne collégiale Saint-André de Grenoble du XVe au XVIIIe siècle', *Humanisme et Renaissance*, iv (1937), 237–73
J. Delporte: 'Nouveaux documents sur Jean Mouton', *Musique et liturgie*, xxi (1937–8), 7–9
B.-A. Wallner: 'La messe *Quaeramus cum pastoribus* de Cristobal Morales et son modèle, le motet de Jean Mouton', *Musica sacra*, xlv (1938), 172–6
A.C. Minor: *The Masses of Jean Mouton* (diss., U. of Michigan, 1950)
F. Lesure: 'Un document sur la jeunesse de Jean Mouton', *RBM*, v (1951), 177–8
R. Dammann: *Studien zu den Motetten von Jean Mouton* (diss., U. of Freiburg, 1952)
D. Plamenac: 'Deux pièces de la Renaissance florentins tirées de fonds florentins', *RBM*, vi (1952), 12–23
R. Dammann: 'Spätformen der isorhythmischen Motette im 16. Jahrhundert', *AMw*, x (1953), 16–40
J.M. Shine: *The Motets of Jean Mouton* (diss., New York U., 1953)
P. Kast: *Studien zu den Messen des Jean Mouton* (diss., U. of Frankfurt, 1955)
P. Kast: 'Zu Biographie und Werk Jean Moutons', *Musikwissenschaftlicher Kongress: Vienna 1956*, 300–03
P. Kast: 'Remarques sur la musique et les musiciens de la chapelle de François 1er au camp du drap d'or', *Fêtes et cérémonies au temps de Charles Quint: Brussels, Antwerp, Ghent and Liège 1957*, 135–46
L. Lockwood: 'A View of the Early 16th-Century Parody Mass', *Queens College Twenty-fifth Anniversary Festschrift*, ed. A. Mell (Flushing, NY, 1964), 53–77
E.E. Lowinsky: *The Medici Codex of 1518*, i: *Introduction and Commentary*, MRM, iii (1968)
A. Dunning: *Die Staatsmotette 1480–1555* (Utrecht, 1970)
S. Bonime: *Anne de Bretagne (1477–1514) and Music* (diss., Bryn Mawr College, 1975)
L. Lockwood: 'Jean Mouton and Jean Michel: New Evidence on French Music and Musicians in Italy, 1505–1520', *JAMS*, xxxii (1979), 191–246
C.W. Dill: 'Non-Cadential Articulation of Structure in some Motets by Josquin and Mouton', *CMc*, xxxiii (1982), 37–55
T.G. MacCracken: *The Manuscript Uppsala, Universitetsbiblioteket, Vokalmusik i Handskrift 76b* (diss., U. of Chicago, 1985)
T. Braas: 'The Five-Part Motet *Missus est angelus Gabriel* and its Conflicting Attributions', *Josquin Symposium: Utrecht 1986*, 171–84
H.M. Brown: 'Notes Towards a Definition of Personal Style: Conflicting Attributions and the Six-Part Motets of Josquin and Mouton', ibid., 185–207
R. Stewart: 'Jean Mouton: Man and Musician; Motets Attributed to both Josquin and Mouton', ibid., 155–70
R. Sherr: 'The Membership of the Chapels of Louis XII and Anne de Bretagne in the Years Preceding their Deaths', *JM*, vi (1988), 60–82
Y.-H. Hur: *Conflicting Attributions in the Continental Motet Repertory from ca.1500 to ca.1550* (diss., City U. of New York, 1990)
J.T. Brobeck: *The Motet at the Court of Francis I* (diss., U. of Pennsylvania, 1991)
R. Heyink: 'Zur Wiederentdeckung der Motu proprio-Erlasse Papst Leos X. an Jean Mouton und weitere Mitglieder der französischen Hofkapelle', *KJb*, lxxvi (1992), 45–58

HOWARD MAYER BROWN/THOMAS G. MacCRACKEN

Move, the. English rock group. It was formed in 1966 by the singer and guitarist Roy [Ulysses Adrian] Wood (*b* Birmingham, 8 Nov 1946) with Bev Bevan (*b* Birmingham, 25 Nov 1945; drums), Christopher 'Ace' Kefford (*b* Birmingham, 10 Dec 1944; bass), Trevor Burton (*b* Birmingham, 9 March 1944; guitar) and Carl Wayne (*b* Birmingham, 18 Aug 1944; vocals), other musicians drawn from Birmingham's leading beat groups. Jeff Lynne (*b* Birmingham, 30 Dec 1947; guitar), formerly of the Idle Race, joined in 1970. During the late 1960s the versatile songwriting skills of Wood and Lynne made the Move one of the most successful beat groups in Britain. Wood in particular was a master of many genres, confecting pastiches of psychedelic rock and 1950s rock and roll. The group's best-known songs included *Flowers in the Rain* (which borrowed its melody from Tchaikovsky's festival overture *1812*), *Fire Brigade*, *I can hear the grass grow*, *Blackberry Way* (a nod towards the Beatles' *Strawberry Fields Forever*) and *Brontosaurus*. By 1971 the group had split up, with Wood and Lynne setting up the Electric Light Orchestra (ELO) to play rock with string arrangements. Wood subsequently formed the group Wizzard whose most enduring work is the seasonal song *I wish it could be Christmas everyday* (1973).

DAVE LAING

Movement (Fr. *mouvement*; Ger. *Satz*; It. *movimento*). A term for a section, usually self-contained and separated by silence from other sections, within a larger musical work. It originates in the idea of work consisting of sections defined by their difference in tempo or 'movement'; hence the use of *mouvement* in French and *movimento* in Italian to denote tempo and of the Italian term *tempo* for a movement. The term came into use in English during the 18th century; the *Encyclopedia Britannica* (1770 edition) uses it in the sense of motion in music, and Burney (*General History*, 1776) wrote of the 'first

movement' of a larger work. A multi-movement work is sometimes described as CYCLIC FORM.

The idea of a work made up of several sections in different tempos originates in instrumental music of the late 16th and early 17th centuries; such sections were generally performed without a break. The standard keyboard suite of the middle and late Baroque might have any number of separate movements, mostly in dance style, from four to six or more; the typical instrumental sonata commonly had four movements, although no regular pattern prevailed (especially in the dance sonata) until the 18th century. The Venetian concerto of the late 17th and early 18th centuries established the three-movement form that became the standard for the concerto (Brahms's Piano Concerto no.2, in four movements, is an exception). The Classical string quartet or string quintet is normally in four movements, although in most chamber-music genres of the Classical period three is the norm. Boccherini's quartets however, are usually in four or two; the two-movement type (often called *notturno*) was favoured by several composers of the 1770–90 period. The early symphony, in Italy, was normally in three movements, but in most countries a fourth (a minuet, or later a scherzo, normally placed third) came to be added regularly during the late 18th century, and from the 1780s a slow introduction was often provided to the fast opening movement. In a multi-movement serenade (there are examples in six, seven and eight movements), the finale might also have a slow introduction, a tradition that continued as far as Schubert's Octet D803 (1824) and is also found in Brahms's Symphony no.1.

In some works, in particular Italian opera overtures or symphonies of the 18th century, the movements are played without a break, a manner adopted occasionally by other composers (including Mozart, for example in Symphony no.26 K184/161a) and later applied to dramatic ends (as in Beethoven's Symphony no.6). In several examples, material from one movement recurs within another, as in Haydn's no.46 and Beethoven's no.5, in each of which music from the third movement recurs within the fourth (last) movement, while in Mozart's Symphony no.32 K318 the Allegro first movement breaks off for a complete slow movement and then resumes. Works in which movements are interleaved, or in which material from an earlier one recurs in a later, were particularly favoured by Boccherini and later by Berwald. The relationships – aesthetic, and sometimes thematic, harmonic or of some other analysable kind – between the movements of a larger work are generally regarded as significant, so that the work's identity and integrity are linked to them, although in the 18th century many composers (notably J.C. Bach, in his symphonies) re-used movements from one work within another of the same key. In suites and other works of the 17th century all movements of a work are normally in the same key (indeed to some extent works were defined as the grouping together of movements in a particular key); later, slow movements (commonly placed second in the Classical and Romantic periods) are often in the subdominant, less often the dominant or a relative key, of the work's principal key, and from the end of the 18th century onwards key patterns became increasingly irregular.

The idea of tempo as the sole determinant of the extent of a movement was already eroded by the late 18th century, with the use of the slow introduction as part of the first movement; changes in tempo within a movement, or movements that comprehend sub-sections at different tempos, became increasingly common in the 19th century (sometimes sub-sections are marked 'Tempo I', and occasionally 'Tempo II', at their recurrence). Sibelius's Symphony no.7 is considered a symphony in one movement (the published score is marked 'In einem Satze') although it has seven main subdivisions at different tempos with many nuances of tempo in between; Beethoven's op.131 string quartet, however, is regarded as being in seven movements although they are played without a break.

The term, though sometimes applied to the sections of a mass setting, is rarely used for individual numbers in a vocal work such as an opera or a song cycle, although it is normal for vocal movements in an instrumental context, for example the symphonies of Mahler.

See also SATZ.

STANLEY SADIE

Movie music. *See* FILM MUSIC.

Movius, Caspar (*b* ?Lenzen, Brandenburg; *fl* 1633–59). German composer. He is described on the title-pages of some of his works as 'Leontinus Marchicus', which probably denotes that he was born at Lenzen. In 1634 he was a student of theology at Rostock, where all his known publications appeared. In 1636 he was deputy rector of the school at Stralsund. He belonged to, and enjoyed a high reputation among, the active group of north German composers who were primarily engaged in producing music – particularly psalm settings and chorale arrangements – for the Lutheran church. His first two publications are devoted to small-scale pieces with continuo, which, however, really belong to the tradition of bicinia and tricinia, since the continuo part is texted and may therefore be sung if desired. *Triumphus musicus* is a collection of ten German pieces based on chorale texts and melodies, the majority for double choir; they thus belong with the many chorale compositions produced in north Germany at this time by Heinrich Scheidemann, Matthias Weckmann, Tunder and others. Movius did not generally exploit colourful virtuoso effects to the same extent as many of his contemporaries, but the final piece in this collection, marked 'Concert', is an exception: its two upper parts contain florid and dramatic writing, while the other four act as a contrasting tutti. The double-choir pieces, with their high and low voice groupings, show the influence of Venetian polychoral music.

WORKS

printed works published in Rostock

Hymnodia sacra, 2vv, bc (1634, 2/1639); 1 piece from 2/1639 pubd separately 1633

Psalmodia sacra nova, das ist, Geistliche Concerten newes Werck, 3vv, bc (1636)

Triumphus musicus spiritualis, 6, 8vv, bc (1640)

Odae ecclesiasticae, 1–4vv, bc (1659), lost

Several pieces in J.M. Dilherr: Seelenmusik (Nuremberg, 1654)

10 sacred vocal works, incl. 8 from Triumphus musicus, *D-Bsb*, *Lr*, *PL-WRu*, *RUS-KA*

BIBLIOGRAPHY

M.H. Schacht: *Musicus danicus, eller Danske sangmester* (MS, 1687, *DK-Kk*); ed. G. Skjerne (Copenhagen, 1928)

G. Schünemann: 'Matthaeus Hertel's theoretische Schriften', *AMw*, iv (1922), 336–58

W. Müller: 'Stralsunds liturgisch-musikalische Reformationsarbeit von der Einführung der evangelischen Lehre (1525) bis zum Ende des 30-jährigen Krieges (1648)', *Baltische Studien*, new ser., xxx (1928), 1–25

W. Schwarz: *Pommersche Musikgeschichte* (Cologne, 1988)
W. Schwarz, F. Kessler and H. Schennchen: *Musikgeschichte Pommerns, Ostpreussens und der baltischen Lande* (Dülmen, 1989)

A. LINDSEY KIRWAN/LOTHAR HOFFMANN-ERBRECHT

Mowere [Mawere], **Richard** (*fl c*1450-70). English composer. He may be the Richard Mawere who was ordained on 30 May 1450 at Exeter Cathedral. Two three-voice settings, *Beata dei genitrix* and *Regina celi letare*, are ascribed to him in the Ritson manuscript (*GB-Lbl* Add.5665), which was apparently copied for an ecclesiastical foundation in Devon and which contains works by a number of composers associated with Exeter Cathedral. In both of Mowere's works, florid triplex and contratenor parts decorate a monorhythmic plainsong tenor.

BIBLIOGRAPHY

G.R. Dunstan, ed.: *The Register of Edmund Lacy, Bishop of Exeter, 1420–1455*, iv (Oxford, 1971), 232

ANDREW WATHEY

Mo Wuping (*b* Hengyang, Hunan, 5 Sept 1958; *d* Beijing, 2 June 1993). Chinese composer. He studied privately with Luo Zhongrong and at the Central Conservatory in Beijing (1983–88), later continuing his studies with Taira and Malec in Paris. Mo's limited output shows a great sophistication and power of expression. When he died of liver cancer at the age of 34, the younger generation of Chinese composers lost one of its most promising voices. Mo's music combines elements of Chinese folksong with a contemporary idiom sometimes reminiscent of Ligeti yet strongly personal and imaginative. He was an accomplished performer of his own vocal works and a brilliant pianist. His string quartet *Sacrificial Rite in Village* (1987) won a prize at the World Music Days in Hong Kong in 1988. *Fan I*, for male voice and ensemble (1991), with the composer as vocal soloist, was given an award at the Asian Festival of the Arts 1991 and was later widely performed in Europe and Asia, with several of Mo's colleagues (Tan Dun, Qu Xiaosong) as vocal soloists in turn. *Fan II*, for ensemble (1992) was commissioned and first performed by the Nieuw Ensemble in Amsterdam, a group which had a close working relationship with the composer. After his initial successes in China, Japan and Europe, Mo planned various works on a more ambitious scale, including an opera, but his fatal illness intervened. A full account of his life is given in Luo Zhongrong, ed.: *Mo Wuping, zuoqujia* [Composer Mo] (Beijing, 1994).

WORKS
(*selective list*)

Vocal: Folk Song, S, fl, va, hp, 1985; Ov., 1v, orch, 1988; Fan I, 1v, 9 insts, 1991
Inst: Str Qt no.1, 1986; Str Qt no.2 'Sacrificial Rite in Village', 1987; Solo, vn, 1991; Ao, bn, hp, perc, db, 1992; Fan II, 12 insts, 1992

FRANK KOUWENHOVEN

Moxica (*fl* late 15th century). Spanish composer. Two songs by him (*Dama, mi gran querer* and *No queriendo sois querido*) were included in the Cancionero Musical de Palacio (*E-Mp* 1335; ed. in MME, v, 1947). Nothing is known of his life, but since *Dama, mi gran querer* sets a poem by Pedro González de Mendoza it has been suggested that Moxica may have been attached to his household. Mendoza, who from 1473 was cardinal of Spain and from 1485 Archbishop of Toledo, maintained a sizable chapel; on his death in 1495 five of his singers transferred to the Castilian royal chapel. Indeed, close relations between the chapels of the Catholic Monarchs and that of the Archbishop would account for the inclusion of songs by one of his singers among works by court composers in the Cancionero de Palacio.

Both songs set poems of courtly love in the canción form; stylistically they belong to the earlier generation of composers represented in the manuscript, most of whom were active in the 1470s and 80s.

BIBLIOGRAPHY

StevensonSM
F.A. Barbieri, ed.: *Cancionero musical de los siglos XV y XVI* (Madrid, 1890/*R*), 59
J. Romeu Figueras: *La música en la corte de los Reyes Católicos*, iv/1, MME, xvi/1 (1965)
G. Haberkamp: *Die weltliche Vokalmusik in Spanien* (Tutzing, 1968), 172–3

TESS KNIGHTON

Moy, Louys de (*fl* 1631–2). Flemish composer. His surname suggests Antwerp connections. His *Le petit boucquet de Frise orientale* (n.p., 1631/*R*) reveals that he had been in the service of Count Ulrich of East Friesland as *musicien ordinaire* 'for several years'. This book, published at de Moy's expense, celebrates the count's marriage to Princess Juliana of Hessen, and the French texts of the 20 chansons for two voices (soprano and bass, doubled by viols) and lute reflect this. Some, such as *Tant que vivray*, are clearly adapted for the purpose. The collection also contains a single four-part chanson in Dutch, 11 pavanes for lute and *violons communs* (treble and bass) with descriptive titles naming places in Friesland, and 56 dances for solo lute, including works by French lutenists such as Robert Ballard (ii) as well as by de Moy. The chansons and ensemble pieces are printed in table-book format. His *Airs de cour à trois parties* (Emden, 1632) also demonstrates familiarity with French musical fashion, and includes airs by Pierre Guédron arranged, like de Moy's own songs, for two voices and instrumental bass, reflecting a similar move towards continuo practice in French prints of the 1630s.

BIBLIOGRAPHY

M. Jape: Introduction to *Le petit boucquet* (Peer, 1987), 5–22 [facs.]
G. Durosoir: *L'air de cour en France 1571–1655* (Liège, 1991)
J. Le Cocq: *French Lute-Song, 1529–1643* (diss., U. of Oxford, 1997)

JONATHAN LE COCQ

Moyne, Jean-Baptiste. *See* LEMOYNE, JEAN-BAPTISTE.

Moyse, Marcel (Joseph) (*b* Saint Amour, Jura, 17 May 1889; *d* Brattleboro, VT, 1 Nov 1984). French flautist. He studied at the Paris Conservatoire with Paul Taffanel, winning a *premier prix* in 1906. He played principal flute in various Paris orchestras, notably the Opéra-Comique from 1913 to 1938, appeared widely as a soloist and made many recordings. These display his innate musicianship and distinctive intensity of tone, much influenced by contemporary singers. Ibert's Flute Concerto was dedicated to Moyse, and he gave the work's première in 1934. That same year he founded the Moyse Trio with his son Louis (piano) and daughter-in-law Blanche Honegger (violin). He became professor of flute at the Conservatoire in 1932 and remained there, apart from a gap during the war years, until he emigrated to Argentina in 1949; he later moved to North America. His masterclasses became legendary and were attended by flute players from all over the world. Always a trenchant and controversial figure, Moyse had a decisive influence on the evolution of flute playing. He wrote many books of exercises and studies,

combining a scientific approach to technique with a romantic quest for musical expression. His life and influence are documented by Trevor Wye in *Marcel Moyse: an Extraordinary Man* (Iowa, 1993).

EDWARD BLAKEMAN

Moyzes, Alexander (*b* Kláštor pod Znievom, nr Martin, 4 Sept 1906; *d* Bratislava, 20 Nov 1984). Slovak composer and teacher, son of MIKULÁŠ MOYZES. In 1925 he entered the Prague Conservatory, where he studied composition with Šín and Karel, conducting with Ostrčil and the organ with Wiedermann; between 1928 and 1930 he attended Vítezslav Novák's masterclass. From 1929 Moyzes taught theory and composition at the Academy of Music and Drama (the Conservatory from 1941) in Bratislava, and between 1949 and 1978 served as professor of composition at the Academy of Music and Dramatic Art (VŠMU). He was head of the music department at Bratislava radio (1937–48), president of the Slovak section of the Czechoslovak Composers' Union (1948–51) and rector of VŠMU (1965–71). He was the recipient of many awards and prizes, and in 1966 was created National Artist.

Together with Suchoň and Cikker, Moyzes was the founder of a modern Slovak musical expression. As a student he was influenced by the Czech late Romanticism and Impressionism of Novák. In the 1920s and 30s, in the wake of Les Six and Stravinsky, Moyzes experimented with small forms and anti-Romantic, utilitarian principles (e.g. *Vest-pocket suita*, 1928), while in *Fox Etude* and *Impromptu* and the *Divertimento* he employed elements of jazz. However, during this period he also composed large-scale works (such as the first and second symphonies), which use traditional forms and a chromatic vocabulary, enhanced (following the example set by Novák) by references to Slovak folk music. The distinguishing feature of Moyzes' style include masterly thematic development which becomes the basis for long teleological strands, including themes that are carried over into subsequent movements. As with Shostakovich, his musical expression emphasizes epic breadth with a range of gradations, and deep, poignant meditation on human existence (e.g. the Largo of the Seventh Symphony, dedicated to the memory of the composer's daughter). In the final stage of his career Moyzes tended towards archaic elements combined with Classical purity and formal clarity; a good example of this is the *Partita na poctu Majstra Pavla z Levoče* ('Partita in Honour of Master Pavol from Levoča', 1970). His folk-inspired works – including arrangements, the orchestral suites and pieces written for large ensembles formed after World War II – focus on Slovak hay-making songs and tales of brigandry [version of Svätopluk].

WORKS
(*selective list*)

Op: Svätopluk (radio op, 8 scenes, Ľ. Zúbek and Moyzes, after J. Hollý), op.25, 1935, Bratislava Radio, 1935; rev. for stage as Udatný kráľ [The Deposed King] (6 scenes, 2 intermezzi, Moyzes, after Hollý), op.60, 1965–6, Bratislava, Slovak National, 4 Nov 1967

Orch: Sym. no.1, D, op.4, 1929, rev. 1936; Sym. Ov., op.10, 1929; Sym. no.2, a, S/T, orch, op.16, 1932, rev. for orch 1941; Concertino, 1933; Jánošíkovi chlapci [Jánošík's Boys], ov., op.21, 1934, rev. 1941 as Jánošíkovi chlapci [Jánošík's Boys]; Nikola Šuhaj, ov., op.22, 1934; Váh, suite, (op.26, 1935, rev. 1945 as Dolu Váhom [Down the Váh]; Pf Conc., 1941 [arr. of Concertino, 1933; completed 1995 by Hrušovský]; Sym. no.3 'Malá symfónia' [The Little], B♭, op.18, 1942 [arr. of Wind Qnt, 1933]; Sym. no.4, E♭, op.38, 1947, rev. 1957; Tance z Pohronia [Dances from Pohronie], op.43, 1950; Sym. no.5, F, op.39, 1948 [from M. Moyzes: Malá vrchovská symfónia, 'Little Highland Sym.']; Sym. no.6, G, op.45, 1951; Februárová [The February Ov.], op.48, 1952; Sym. no.7, op.50, 1955; Tance z Gemera, op.51, 1955; Vn Conc., op.53, 1958; Sonatina giocosa, op.57, str, 1962; Fl Conc., op.61, 1967; Partita na poctu Majstra Pavla z Levoče [Partita in Honour of Master Pavol from Levoča], op.67, 1969; Sym. no.8, op.64, 1969; Sym. no.9, op.69, 1971; Vatry na horách [Fires on the mountains], suite, op.71, 1971; Musica istropolitana, op.72, str, 1974; Povesť o Jánošíkovi [The Tale of Jánošík], suite, op.76, 1976; Sym. no.10, op.77, 1978; Sym. no.11, op.79, 1978; Sym. no.12, op.83, 1983

Vocal: Farby na palete [Colours on a Palette] (L. Novomeský), song cycle, op.5, 1v, pf, 1928; Dvanásť ľudových piesní, zo Šariša [12 Folksongs from Šariš], op.9, 1v, pf, 1929; Demontáž [The Dismantling] (cant., J. Rob-Poničan), op.12, T, chorus, orch, 1930, rev. as Balladic Cant., op.55, T, chorus, orch, 1959; Na horách spievajú [In the Mountains they Sing], op.15, chorus, orch, 1933; Cesta [The Way] (song cycle, Novomeský), op.19, S/T, orch, 1943, rev. 1966 [Version of 2nd movt of Sym. no.2]; Spievajú, hrajú, tancujú [They Sing, Play and Dance] (cycle of folksong arrs.), op.33, S, T, B, orch, 1938; Či organy hrajú [Do the Organs play?] (cycle of folksong arrs.), op.37, chorus, 1947; Znejú piesne na chotári [Songs Resound in the Country] (suite), op.40, S, T, chorus, orch, 1948; V jeseni [In Autumn] (song cycle, J. Kostra), op.56, Mez, orch/pf, 1960 arr. Mez, pf, *c*1965; music for SĽUK [Slovak Folk Art Ensemble]

Chbr and solo inst: Vest-pocket suita, op.7, vn, pf, 1928; Str Qt no.1, E♭, op.8, 1929, rev., 1942; Divertimento, op.11, pf/orch, 1930; Jazz Sonata, op.14/2, 2 pf, 1932; Wind Qnt, B, op.17, 1933; Fox etuda a Impromptu [Fox Etude and Impromptu], opp.14/1 and 14/3, pf, 1935; Poetická suita, op.35, vn, pf, 1940; Sonata, e, pf, 1942; Zbojnícka rapsódia [Brigand Rhapsody], op.52, pf, 1957; Malá sonáta [Small Sonata], op.63, vn, pf, 1968; Str Qt no.2, D, op.66, 1969; Sonatina, op.75, fl, gui, 1975; Str Qt no.3, op.83, 1981; Str Qt no.4, op.84, 1983

MSS in *SK-BRnm*

Principal publishers: Opus, Panton, Slovenské hudobné vydavateľstvo, Slovenský hudobný fond, Supraphon, Universal

BIBLIOGRAPHY

L. Burlas: *Alexander Moyzes* (Bratislava, 1956)
I. Hrušovský: *Slovenská hudba v profiloch a rozboroch* [Slovak music in profiles and analyses] (Bratislava, 1964), 163–89
L. Burlas: *Slovenská hudobná moderna* [The Slovak musical avant garde] (Bratislava, 1983)

VLADIMÍR ZVARA

Moyzes, Mikuláš (*b* Zvolenská Slatina, 6 Dec 1872; *d* Prešov, 2 April 1944). Slovak composer and teacher, father of ALEXANDER MOYZES. He received his musical education at the teachers' institute in Kláštor pod Znievom (from which he graduated in 1893) and then worked as a music teacher and organist in Eger, Nagyvárad (now Oradea) and Csurgó. In 1904 he returned to Slovakia, where he taught at the institute in Kláštor (until 1908) and then at a similar institute in Prešov (until 1932).

The stylistic basis for his composition was music of the Romantic age and his perceptive study of the works of Bach. Before World War I he was one of the most distinguished composers of music for the Hungarian Catholic Church; he was also an active participant in the Cecilian movement and an author of textbooks and articles on music theory. In addition to sacred music he composed choruses and songs to Hungarian and German texts during this period, and sought ways of nurturing a Slovak national style. On his return to Slovakia he embarked on arrangements and a study of authentic rural folksongs (unlike other contemporary Slovak composers whow drew inspiration from versions performed in towns). After the establishment of independent Czechoslovakia, his compositional activities intensified as he absorbed new ideas passed to him by his son Alexander, who was studying composition in Prague. Of his original

works, many of which contain folklike melodies, *Ctibor* (1920) and the melodramas (1921–40) are notable for their intensification of the poetic tone of Slovak folk ballads. The works from this later period betray influences of Dvořák (e.g. the fourth quartet and *Malá vrchovská symfónia* ('Little Highland Symphony')).

WORKS
(selective list)

Sacred vocal: Agnus Dei, chorus, 1895; Da mihi Jesu, chorus, 1901; Inveni David, chorus, orch, org, 1901; Missa solemnis, C, 1906; Mass, d, 1929

Secular vocal: Boldog voltam [I Was Happy] (K. Tóth), 1v, pf, 1899 (pubd as Bol som šťastný); Ha csókollak ... [When I Kiss You] (F. Szalay), 1v, pf, 1901; Út az égbe [Way to the Heaven] (F. Szalay), male chorus, 1909 (pubd as Cesta do neba); Abendlied (M. Uhlarik), female chorus, pf, 1911; Ctibor (J. Botto), ballad, 1v, pf, 1920 [lost], arr. A. Moyzes, T. orch, 1944; Canossa (E.B. Lukáč), male chorus, 1927

Melodramas: Siroty [Orphans] (I. Žiak-Somolický), 1v, pf/orch, 1921; Lesná panna [Maid of the Woods] (Ľ. Podjavorinská), 1v, orch, 1922; Čertova rieka [The Devil's River] (A. Prídavok), 1v, pf/orch, 1940

Orch: 2 suites, orch, 1931, 1932; Malá vrchovská symfónia [Little Highland Sym.], orch, 1936 [rev. A. Moyzes, 1948 as A. Moyzes: Sym. no.5]

Chbr and solo inst: Mazurek and Polonaise, pf, 1901; Keringö (Valse lente), vn, pf, 1904; Elégia, org, 1911; 3 fúgy, org, 1911; Rozpomienka [Recollection], org, 1911; Str Qt [no.1], D, 1916–1926; 3 bagately, hn, org/pf, 1927; Scherzo, org, 1929, orchd A. Moyzes 1938 as Naše Slovensko [Our Slovakia]; Str Qt [no.2], a, 1929; Str Qt [no.3], f♯, 1932; Wind Sextet, A♭, 1934; Wind Qnt, F, 1935; Toccata a fuga, F, org, 1940; Str Qt [no.4], G, 1943

Folksong arrs., teaching works

MSS in *SK-BRsav, BRnm, Mms*

Principal publishers: Matica slovenská, Matúš, K. Rosznayi, Slovenské hudobné vydavateľstvo, Slovenský hudobný fond, Tranoscius

BIBLIOGRAPHY

J. Kresánek: 'Mikuláš Moyzes-myslitel' [Moyzes, thinker], *Slovenské pohľady*, lviii (1942), 557–62

Z. Bokesová: 'Mikuláš Moyzes: klasik slovenskej hudby' [Moyzes: a classic of Slovak music], *Hudobnovedné štúdie* (Bratislava, 1955), 7–150

I. Hrušovský: *Slovenská hudba v profiloch a rozboroch* [Slovak music in profiles and analyses] (Bratislava, 1964), 97–111

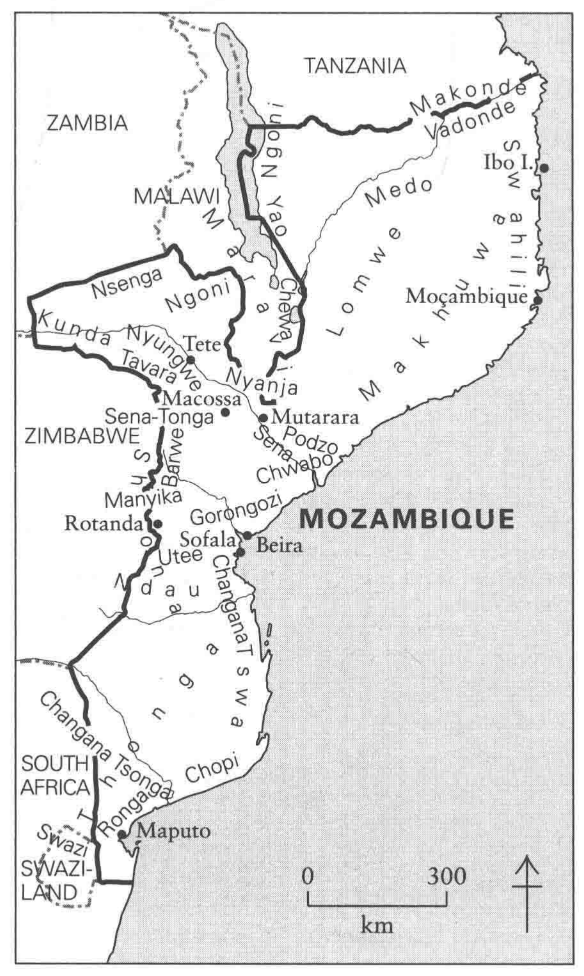
VLADIMÍR ZVARA

Mozambique (Port. República de Moçambique). Country in south-east Africa. It has an area of 799,380 km^2 and a population of 19·56 million (UN est. 2000, before severe floods of Feb 2000). After about four centuries of Arab influence and settlement on coastal islands such as Moçambique and Ibo, the first Portuguese, Pero da Covilhã, reached Moçambique Island and Sofala in 1489. Rapid settlement followed, and within a century most of the coastline had been colonized. In 1752 the General Government of Mozambique was created. The main areas of development were Moçambique Island, the lower Zambezi and Manica highlands, and the coastal area from Inhambane southwards. Except for the Tete area in the Zambezi valley, however, Portuguese rule was finally established in the interior only in the early 20th century (the final campaign was in 1912). Lourenço Marques (now Maputo) became the capital in 1897. Mozambique became independent in June 1975.

1. Ethnic groups and historical background. 2. Main music areas. 3. Instruments and instrumental music: (i) Idiophones (ii) Membranophones (iii) Aerophones (iv) Chordophones. 4. Vocal music. 5. Popular music and other modern developments.

1. Ethnic groups and historical background. The Zambezi valley divides the primarily matrilineal peoples of the north from the patrilineal peoples of the south; it also marks the approximate southern limit of Swahili or Arab influence, which was manifested in trade and the introduction of slavery and Islam. The north is inhabited by the Swahili, whose territory extends along the coast into Tanzania; the Makonde, who are also divided between Tanzania and Mozambique and who are noted for their rich sculptural tradition, their masked dances, and other cultural features more typical of Central than East African peoples (*see* Tanzania, §2(v)); the Makua (Makhuwa) group, the largest; and the Maravi group (which includes the Cewa or Chewa, Mang'anja or Nyanja, Ngoni and Yao) (fig.1).

The Zambezi valley and delta have been an access route for at least three groups of invaders: the Indonesians, who also settled in other large African river valleys, and are presumed to have come in about 500 CE; the Portuguese, who established military posts and engaged in extensive trade and agriculture from the 16th century; and the Nguni invaders who, originally escaping from warfare in Natal at the beginning of the 19th century, marauded throughout central Mozambique until the end of the century, finally settling among the Maravi people. The



1. Map of Mozambique showing the distribution of the principal ethnic groups

heterogeneous population of this area includes the Chikunda (or Kunda), the Nyungwe (including the Sena-Tonga and the Tavara), the Sena and the Cuabo (or Chwabo). Many of the Shona peoples (who include the Manyika, Barwe, Utee and Ndau subgroups) consider themselves closely linked with the culture of the Shona of Zimbabwe and were adherents of the Monomotapa empire in the 16th to 18th centuries.

The Thonga group, consisting of Tswa, Tsonga, Ronga and Shangana (Changana), predominate in the south. In the 19th century the Shangana were conscripted into the armies of the Nguni, who controlled southern and parts of central Mozambique, Zimbabwe and Malawi throughout the century.

The Chopi are a small isolated group (*c*760,000) related culturally to the Shona of Zimbabwe and famous for their xylophone orchestras. Their land is fertile, and abundant crops allow them much leisure for music-making. Twenty years of civil war beginning in 1975 along with the deposition of the chiefs, once the patrons of the orchestras, led to the virtual disappearance of this magnificent music; an entire generation has grown up without it. International efforts are being made to institute a school of Chopi music, to be taught by Venancio Mbande, the only surviving Chopi master musician. Numerous recordings of the traditional music of Mozambique are held at and published by the International Library of African Music, Rhodes University, Grahamstown, South Africa.

2. Main music areas. The music of Mozambique may be considered in relation to three main areas. In northern Mozambique the music is generally hexa- or heptatonic: there are many kinds of drums and drumming styles but only simple xylophones and lamellophones. Some singing in parallel 3rds occurs among the Makua, Makonde and Ndonde (Vadonde); otherwise singing is monophonic or with movement in parallel 4ths and 5ths. Various elements indicate Arab influence: ornamented monophonic singing, timbre and intonation, the use of drone, the characteristic lowering of the voice by a whole tone at the end of a long held note, and the use of one-string spike fiddles and *daira* (tambourines). Much of the population is Muslim, particularly along the coast. The central area (as also among the Chopi and Tswa further south) has many complex types of xylophone and lamellophone and many string and wind instruments; drums are less common. The music is generally heptatonic and polyphonic, mostly using 4ths and 5ths in oblique rather than parallel part movement. In the south, among the Thonga (and also the Ngoni further north), musical bows, lamellophones and guitars are common. The use of drums is relatively limited. Melodies are penta- and hexatonic, and vocal harmonies consist mostly of 4ths and 5ths in parallel movement.

3. Instruments and instrumental music.

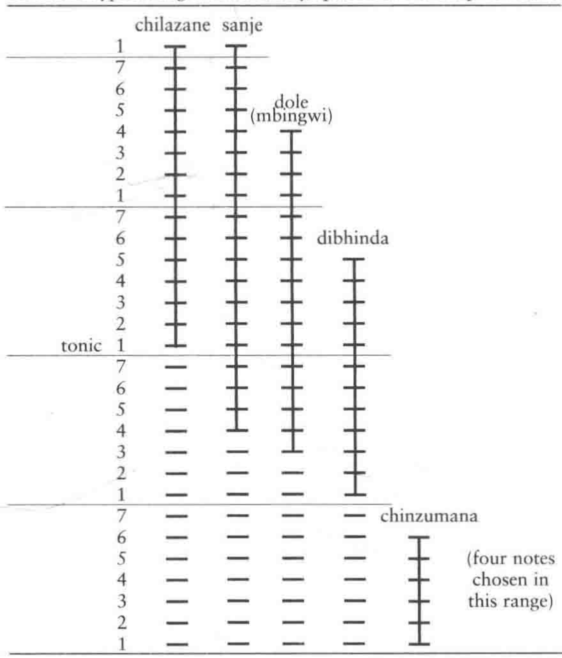
(i) Idiophones. These are among the most important instruments and include the xylophone and lamellophone, many varieties of rattle (made of gourd, tin, basket, reed-raft, fruit shell, seed-pod, moth cocoon, palm leaf etc.) and percussion beams, clappers, iron sheets, pipes etc. Slit-drums and bells, characteristic of Central and West African music, are not used in Mozambique.

There are four distinct xylophone traditions. The best known is that of the Chopi xylophone orchestras (Port. *marimbeiros de Zavala*; fig.2*a*) associated with the dance known as *mgodo*, the 'classical' music of the Chopi. The *mgodo* performers are male xylophone players, rattle players and dancers who also sing. There may be between five and 30 xylophones (*mbila*, pl. *timbila*), usually about 12, carefully constructed in five sizes and tuned to cover a range of four octaves (Table 1). The four higher-pitched instruments are played seated; the four-note *chinzumana* is played standing and provides a deep rhythmic drone. The slats are made of highly resonant sneezewood (*Ptaeroxylon obliquum*) and require tempering by fire before they will ring. Each slat has its own resonator, made from the shell of a wild orange, tuned in sympathy with it. A single central member forms the frame, with holes for the attachment of the resonators. As with many African xylophones, a buzzing membrane is attached over a small hole in the side of each resonator. A peculiarity of the Chopi instrument is the use of a small cylindrical piece of gourd, one end of which is fixed to the resonator surrounding the membrane to make the tone rounder. In all, about 15 different natural products are used.

The tuning system is equiheptatonic (i.e. with seven intervals to the octave, each about 170 cents). This has been used as evidence by Jones and others to associate the xylophones of Africa with those of Indonesia. The absolute pitch of the tonic, which is variously called *dikokoma dawumbila* ('the slat which gives the quality of the *mbila*'), *chilanzane* ('the first note of the highest instrument') or *hombe* ('the great note'), does not vary from village to village by more than about 100 cents. Many Chopi musicians have a sense of absolute pitch. Hugh Tracey (1948) described in detail the physical arrangement of the orchestra and dancers, the structure of the movements (usually 10 or 11) and the high degree of control exercised by the leaders of the orchestra and dance group through rehearsal and by aural and visual cues.

The musical texture is complex and dense owing to the variety of ways in which each of the many players may present his version of the tune. The two hands of the

TABLE 1: Typical ranges of the five xylophones of the Chopi orchestra





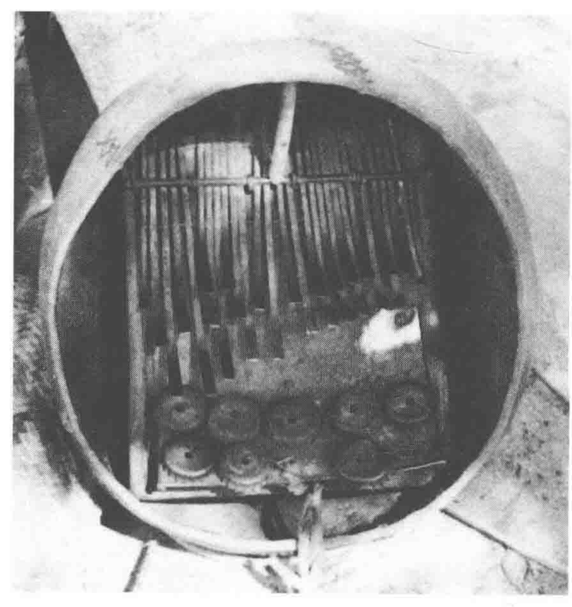
2. *Xylophones: (a) mbila orchestra of the Chopi people, Zandamela; note the double-bass xylophones at the back, and rattle players in front; (b) valimba with keys resting on bundles of grass over a pit, Sena migrant workers, Rotanda; (c) valimba with individual gourd resonators, Sena migrant workers, Macossa*

xylophonist move in rhythmic counterpoint, which experienced players vary continuously throughout a performance. Rhythmic patterns of two against three and three against four are always present. Some types of tunes appear to be harmonically based; the preferred intervals are 4ths, 5ths and octaves, as in most southern African music, although 3rds, 6ths and to a lesser extent 7ths and 9ths occur; chord movement is rarely parallel. In other pieces the music is dependent on the words, and sometimes moves in parallel 4ths and 5ths. In many tunes there is a harmonic alternation between chords based on the tonic and chords based on the note immediately above. The tunes are based on cyclical patterns which vary from four rattle beats to 32 (frequently 8, 12, 16, 20, 24 or 26 beats) in length. The *mgodo* serves as recreation and as a means of social control at the village level; at the national level it is a source of pride and provides a sense of identity both for the Chopi and for Mozambique.

The Tswa people are immediate neighbours of the Chopi. Their *muhambi* xylophone resembles that of the Chopi (i.e. an equiheptatonic fixed-key instrument with individual gourd resonators) but has lighter keys and beaters, giving a different tone quality. It is played by adults, mostly in groups of three, accompanied by dancers, singers and three drums, in a suite of three or four contrasting movements, which often include elements of drama or mime. The style is related to that of the Chopi but is freer in form and includes more improvisation and use of parallel octave part movement. This simpler type of performance may well be the original from which the Chopi developed their complex orchestral style. Xylophones made by the Tswa are bought and played by neighbouring peoples, the Shangana and the Ndau-Shanga (Changa), who adapt their own musical styles to it.

The third xylophone tradition is that of the Mang'anja, Podzo, Cuabo, Yao, Sena, Barwe and Ndau peoples in the lower Zambezi area. Their heptatonic instruments include the free-key type (with rough slats or logs laid across two long bundles of grass; fig.2*b*) and the trough-resonated type (with all the keys sharing a common resonator box), as well as those with individual gourd resonators (fig.2*c*). While they are generally played singly, there is always more than one player to an instrument. The players sit either together on one side or on opposite sides, and beat the keys in the centre with soft-tipped sticks. The compass varies from about ten notes in the simpler types to four octaves in the gourd-resonated types. The parts interlock rhythmically; some of the music is related to that of the lamellophone traditions and has a strong harmonic framework. The xylophone is usually called *valimba*, and less commonly *varimba*, *ulimba*, *madudu*, *bachi*, *mambira*, *marimba* or *ngambi*. It is normally played for young people's dances at night, accompanied by singing, rattles and sometimes a drum.

The fourth xylophone tradition is that of the Makua and Makonde peoples. Their hexatonic free-key log xylophones (with six to eight keys resting on two banana trunks, or on a pair of logs padded with grass) are always sounded by two players sitting opposite each other. In contrast to the lower Zambezi xylophone tradition, the keys are struck not at the centre but at the ends, with plain wooden sticks. As in other African log xylophone traditions (in Uganda, former Zaïre, Cameroon etc.) the playing technique requires the interlocking of the two parts at high speed. The Makua call this instrument *mangwilo*, the Makonde *dimbila*.



3. Mbira ja vaNdau (lamellophone) of the Ndau people, with bottle-top buzzers and calabash resonator

There are three main lamellophone performing traditions, found in the north, the Zambezi basin and in the south. In the north, among the Makonde and Makua, the lamellophone is known as *shitata*, *chityatya* etc. and is a small instrument with calabash resonator and seven or eight keys (similar to the *malimba* of southern Tanzania). The instrument is played solo with the thumbs and one forefinger.

The Zambezi basin tradition is the richest of the three and extends into most of Zimbabwe and parts of Zambia, Malawi and northern South Africa. There are at least nine types of lamellophone, most with slightly wedge-shaped bodies, calabash-resonated, and from 8 to over 30 keys, played with the thumbs and forefingers. The tuning of these instruments is heptatonic (with a tendency to equal spacing), and harmony is important, the style being based on chord sequences of 4ths and 5ths. Normally played solo with singing, two or more may be played together, producing complex polyphony. The nine main types are *kalimba* (Nsenga, Ngoni, Cewa, Nyungwe and Chikunda peoples); *ndimba* (Nsenga); *karimba* (Nyungwe, Chikunda, Sena-Tonga and Tavara); *njari* (Nyungwe, Sena-Tonga, Manyika and Utee); *njari huru* (Chikunda); *hera* or *matepe* (Tonga, Nyungwe, Sena); *mbira huru* (Manyika); and *nyonganyonga* (Barwe, Gorongozi and Sena). *Mbira*, *marimba* and *nsansi* are broad generic names also used in this area. Some of the instruments in this family (e.g. *njari*, *hera* and *mbira huru*) are played in ancestral spirit ceremonies; the others are usually played for entertainment.

The southern instrument, called *mbira ja vaNdau* by the Ndau and *timbila* by the Tsonga, is related to the above group, and is widely played in Mozambique south of Beira (fig.3). It has hexatonic tuning with widely differing intervals, and three manuals of keys. It is played by young men for entertainment and courting and also by a class of older minstrels known as *varombe* who entertain professionally, sometimes achieving a wide reputation.

Several Mozambique radio stations broadcast traditional music; players such as António Gande (a Ndau musician from Chingune Island) and Lázaro Vinho (a blind Nyungwe *njari* player from Tete) were well known as broadcasters in the 1970s and 80s (for further discussion of lamellophones in Mozambique *see* LAMELLOPHONE, §§2 and 3).

(ii) Membranophones. Drums are played by all the peoples of Mozambique, but the number of types and the frequency with which they are played decrease towards the southern end of the country. Most drums are single-headed with pegged skins and cylindrical or conical bodies, open at the lower end. They are tuned by heating, or sometimes by using tuning-paste. Double-headed drums were formerly rare but are now more common throughout the country, particularly in towns, because they can easily be constructed from metal cans with the two opposite heads laced together. The friction drum is played by the Swazi to accompany dancing and by the Makonde during puberty ceremonies. Tambourine-type frame drums called *daira* are played near the island of Moçambique and in other areas influenced by Islam in the north, and also in the south by the Thonga during their spirit-possession ceremonies. Closed bowl-shaped drums are used by the Chopi, Ndau and Sena-Tonga for the same purpose.

Throughout the country drums are played together in ensemble, usually a minimum of three (fig.4). The highest-pitched drum usually plays a fixed time-keeping part, the lowest is the leader. There are several musical styles in which drums are prominent. The *likhuba* (of the Mang'anja and Sena peoples) is a drum-chime consisting of up to ten drums tuned to a pentatonic scale; the leader plays five or six of these with his hands, accompanied by three or four other drummers, rattles, singing and solo exhibition dancing. The Ndau *muchongoyo* ensemble consists of three double-headed drums beaten by one or two players with sticks, with singing and hand-clapping providing a virtuoso polyrhythmic accompaniment to a unison-dance team performing acrobatic and humorous movements. The formerly moribund sacred *mafuwe* circle dance of the Nyungwe, Sena and Tonga, with its four drums and polyphonic yodel-singing, was revived in the refugee camps of Zimbabwe and Malawi during the civil war and can once again be heard in Mozambique. The Nyungwe *kangoma kabodzi* is a more modern dance form, accompanied by virtuoso drumming on one tall, cylindrical drum. The most characteristic of a remarkable variety of Makonde drums are the slender *neya* drum and the small closed *singanga* drum, whose foot is extended into a narrow spike one metre in length. Ten or more *singanga* may be used simultaneously as part of a drum ensemble.

(iii) Aerophones. Horn, bone and wood whistles, and end- and side-blown bamboo flutes, although now rare, are played in some parts of Mozambique, mostly by herdsmen for private enjoyment. The Chopi, Tsonga and Ndau of the south play globular flutes or ocarinas of gourd or clay. Ensembles of single-note stopped pipes, common in other parts of southern Africa, are found only among the Chopi, where boys perform the *chimveka* circle-dance in the fields at night, playing in hocket fashion. The magnificent *nyanga* (panpipe) dance of the Nyungwe is a circle-dance performed by 20 to 30 men, each with two-, three- or four-note panpipe making in all a heptatonic compass of three and a half octaves (fig.5). The men dance irregularly phrased steps as they play, interspersing sung notes with blown notes, and each



4. Sena drummers from Mutarara district accompanying the likhuba dance in Bulawayo, Zimbabwe

5. Part of a nyanga (panpipe) ensemble of the Nyungwe people at Nsava, near Tete

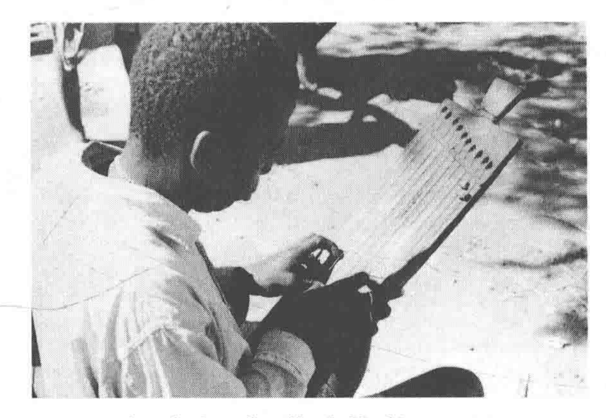
interlocking his part with that of the others so that there is a continuous sound of both blown and sung notes, to which the voices of women singers are added. (*See* STOPPED FLUTE ENSEMBLE.)

Antelope horns, particularly of the kudu and sable, with a lateral mouth-hole near the tip, are blown as signal or ceremonial instruments in many districts. Kazoos called *malipenga* are used in ensembles with drums by the Cewa near Lake Malawi. The instruments are made in various sizes from the straight or curved neck of a gourd, closed at the smaller end with a nasalizing membrane, and with a lateral mouth-hole for singing into near the same end. *Malipenga* dances are said to have originated in military drill music in Tanzania and Malawi during the early 20th century.

(iv) Chordophones. Many types of MUSICAL BOW are still played in the south. They include the popular braced *chitende* with a gourd resonator, used widely by men for topical and humorous songs, the mouth-resonated *kadimbwa* (of the Nyungwe and Sena-Tonga), and *chizambi* (of the Tsonga, Chopi and Ndau), whose palm-leaf string is sounded by rubbing the notched body of the bow with a small rattle stick.

In the northern half of Mozambique two string instruments are popular. The board zither, known variously as *bangwe*, *pango*, *bango* etc., is played mainly by the Cewa and Yao peoples near Malawi and Lake Malawi, but is also found among the Makua and Makonde. Its single wire or fibre string is stretched seven times from end to end through holes near each end. The player usually strums all the strings with the right index finger, while damping those notes that are not required with the left fingers. The far end of the instrument is sometimes put in a calabash or metal tin for resonance. Among the Mang'anja and Sena of the central Zambezi the instrument has nine to 12 strings which the player plucks (fig.6). The other northern instrument is the long-necked, one-string spike fiddle (Swahili *rabeka*, Lomwe *takare*, Meto or Medo *chikwesa*, Cewa *mugole*, Mang'anja *siribo*). It is played by wandering troubadours, some of them blind or crippled, who sing ballads, epic poems or humorous and satirical songs to its accompaniment. The body of the fiddle is like a small drum and is made of calabash, wood or coconut shell covered with an antelope or lizard skin. The use of a tuning-loop, which passes around the neck and the wire or sisal string, is distinctive.

4. VOCAL MUSIC. Whereas instruments are nearly always played by men, most singing is by groups of women, who provide an essential accompaniment to many dances and communal performances. The tone of their voices is typically shrill and piercing, designed, like numerous



6. Bangwe (board zither) played by the blind Sena musician Francisco Singirira, at Mutarara

instrumental timbres, to cut through a welter of polyphonic sound. Yodelling by both men and women is important in central Mozambique (e.g. in men's lamellophone songs and women's polyphonic pounding-songs) and also to a lesser extent among the Makua in the north. On Moçambique and Ibo islands in the north large, well-rehearsed choirs of women, beautifully and uniformly dressed in bright costumes and with faces whitened, sing dramatic and romantic songs to the accompaniment of several *daira* and hand-clapping. Thonga men in the south form vocal dance groups called *makwaya* (from 'choir'), which sing topical and satirical songs in a vigorous style that was first developed in the mining compounds of South Africa.

In addition to the two traditional harmonic styles using either 4ths and 5ths or 3rds (see §2), there is a third style that uses the triadic harmonies of Euro-American popular and church music. Apart from being used in towns and mission centres, this style has had considerably less influence in Mozambique than in most other African countries.

5. Popular music and other modern developments. Popular music has been influenced by Portuguese music and by the urban musics of neighbouring African states. The guitar, introduced in the 16th or 17th century, is popular in the south where the guitar-based music of Maputo is known as *marrabenta*. The musical influence of other settler groups such as Indians and Chinese has been minimal. The slow rate of urbanization and development in the country has meant that many traditional cultures have been left relatively undisturbed. This, coupled with Portuguese tolerance of folk arts, has favoured one of the strongest and most varied musical cultures in Africa. However, the damage inflicted on traditional culture by the civil war cannot be underestimated. The abolition of chiefs, the change to a money-based economy with high unemployment and the destruction wrought on the population and on the environment all combine to break the essential continuity of long-established art forms.

BIBLIOGRAPHY
AND OTHER RESOURCES

H.A. Junod: *Les chants et les contes des Ba-Ronga, de la baie de Delagoa* (Lausanne, 1897)
G.M. Theal: *Records of South-Eastern Africa* (Cape Town, 1898–1903/*R*) [with reports from J. dos Santos (1586) and A. Fernandes (1560, 1562), 9 vols. pubd]
H.P. Junod: 'The *Mbila* or Native Piano of the Tshopi Tribe', *Bantu Studies*, iii (1927–9), 275–85
P.R. Kirby: 'Chopi Instruments and Music', *The Musical Instruments of the Native Races of South Africa* (Oxford, 1934/*R*, 2/1965/*R*), 57–70
H.T. Tracey: 'Três dias com os Ba-Chope', *Moçambique*, no.24 (1940), 23–58
H.T. Tracey: 'Música, poesia e bailados Chopes', *Moçambique*, no.30 (1942), 69–112
H.T. Tracey: 'Marimbas, os xilofones dos Changanes', *Moçambique*, no.31 (1942), 49–61
B. Marques: *Música negra (estudos de folclore Tonga)* (Lisbon, 1943)
H. Tracey: *Chopi Musicians: their Music, Poetry and Instruments* (London, 1948, 2/Oxford, 1970)
N. dos Santos Jr: 'Contribuição para o estudo dos intrumentos musicais dos indígenas de Moçambique: A *chita*', *Garcia de Orta*, vi (1958), 347–65
N. dos Santos Jr: 'Contribuição para o estudo dos instrumentos musicais dos indígenas de Moçambique – O *pango* ou *panco*', *Garcia de Orta*, vi (1958), 527–36
F.P. Marjay: *Mozambique* (Lisbon, 1963)
A.M. Jones: *Africa and Indonesia: the Evidence of the Xylophone and Other Musical and Cultural Factors* (Leiden, 1964, enlarged 2/1971)
G. Kubik: 'Recording and Studying Music in Northern Moçambique', *AfM*, iii/3 (1964), 77–100
G. Kubik: 'Transcription of Mangwilo Xylophone Music from Film Strips', *AfM*, iii/4 (1965), 35–51
M. Dias: 'Os instrumentos musicais de Moçambique', *Geographica*, ii/6 (1966), 2
J. and M. Dias: *Os Macondes de Moçambique*, iii (Lisbon, 1970)
T.F. Johnston: 'Xizambi Friction-Bow Music of the Shangana-Tsonga', *AfM*, iv/4 (1970), 81–95
A. Tracey: 'The Matepe Mbira Music of Rhodesia', *AfM*, iv/4 (1970), 37–49
J.A.R. Wembah-Rashid: 'Isinyago and Midimu, Masked Dancers of Tanzania and Mozambique', *African Arts*, iv/2 (1970–71), 38–44
A. Tracey: 'The Nyanga Panpipe Dance', *AfM*, v/1 (1971), 73–89
T.F. Johnston: *The Music of the Shangana-Tsonga: a Study in Cultural Context of the Vocal and Instrumental Music of a People of Mozambique and the Northern Transvaal* (diss., U. of Witwatersrand, 1972)
T.F. Johnston: 'Possession Music of the Shangana-Tsonga', *AfM*, v/2 (1972), 10–22
G. Kubik: 'Transcription of African Music from Silent Film: Theory and Methods', *AfM*, v/2 (1972), 28–39
A. Tracey: 'The Original African Mbira?', *AfM*, v/2 (1972), 85–104
T.F. Johnston: 'Mohambi Xylophone Music of the Shangana-Tsonga', *AfM*, v/3 (1973–4), 86–93
T.F. Johnston: 'Hand-Pianos, Xylophones, and Flutes of the Shangana-Tsonga', *Afrika und Übersee*, lvii/3 (1974), 186–92
T.F. Johnston: 'Mqangala and Xipendana Musical Bows of the Shangana-Tsonga', *Afrika und Übersee*, lxiii/1 (1980), 257–68
L. Vail and L. White: 'Forms of Resistance: Songs and Perceptions of Power in Colonial Mozambique', *American Historical Review*, lxxxviii (1983), 883–919
M. Lutero: 'Notes about the Popular and Traditional Music in Mozambique', *Folklore in Africa Today: Budapest 1982* [*Artes Populares*, x–xi (1984)], 337–50
M. Dias: *Instrumentos musicais de Moçambique* (Lisbon, 1986)
T.F. Johnston: 'Children's Music of the Shangana-Tsonga', *AfM*, vi/4 (1987), 126–43
T.F. Johnston: 'Shangana-Tsonga Dance: its Role in Exorcism, Initiation, and the Social Beer-Drink', *Anthropologie*, xxviii (1990), 89–99

RECORDINGS

Moçambique: Chopi, coll. H. Tracey, Sound of Africa Series, International Library of African Music TR 197, 209 (1943)
Northern Rhodesia – Lozi – Moçambique – Ndau, Sound of Africa Series, International Library of African Music TR 67 (1959)
The 1973 Mgodo wa Mbanguzi and *The 1973 Mgodo wa Mkandeni*, videotapes, dirs. A.G. Zantzinger and A. Tracey, Pennsylvania State University 50484 and 50485 (University Park, PA, 1974)
The Chopi Timbila Dance, videotape, dir. A. Tracey, Pennsylvania State University 40350 (University Park, PA, 1980)
Music of Mozambique, i, ii: *Chopi Timbala*, iii: *Chordophonic Music*, Smithsonian Folkways F4310, F4318, F4319 (1980–83)
Banguza Timbila, videotape, produced by R. and O. Hallis, First Run Icarus Films (New York, 1982); re-released on Flower Films & Video FF 1145 (El Cerrito, CA, 1989)
Vamos Dancar Marrabenta, Mediafrica MIA 10 (1991)
Independance, perf. Orchestra Marrabenta Star de Moçambique, Piranha PIR15 (1993)
Mozambique, GlobeStyle CDORBD 086-087 (1994)
Timbila ta Venancio Mbande, Mozambique: Xylophone Music from the Chopi People, Haus der Kulturen der Welt SM 1513-2 (281513-2) (1994)
Kerestina: Guitar Songs of Southern Mozambique, coll. H. Tracey, Original Music OMCD 030 (1995)

ANDREW TRACEY

Mozarabic chant. One of the principal branches of Christian liturgical chant in the West during the Middle Ages. It was sung on the Iberian peninsula, but its influence extended beyond Spain to touch other chant repertories such as the Gregorian, Ambrosian and Gallican. The relationship between the Mozarabic and Gallican rites is now of particular interest to scholars.

1. History. 2. Sources and notation. 3. Musical forms in the Office. 4. Musical forms in the Mass.

1. HISTORY. The repertory of Mozarabic chant belongs to the rite observed by Spanish Christians until its suppression in favour of the Roman rite in 1085. The term 'Mozarabic' refers to Christians living under Muslim domination. It is generally applied to the rite because its principal surviving documents date from the period after the Muslim invasion of the Iberian peninsula in 711. The term, however, is not strictly appropriate in some respects, for the formation of the rite clearly antedates the Muslim invasion. And many of the surviving manuscripts, though copied in the Mozarabic period, were copied in lands already reconquered from the Muslims by Christian rulers. Alternatives such as 'Visigothic' and 'Hispanic' are, however, equally inappropriate in some respects. Scholars have come to favour the term 'Old Hispanic' for this repertory.

The earliest evidence for the existence of a rite essentially like that preserved in later manuscripts is found in the writings of ISIDORE OF SEVILLE (*d* 636). His *Etymologiae* and *De ecclesiasticis officiis* contain descriptions of the Mass that closely parallel the later liturgical and musical documents themselves. Furthermore, the process of unification within the Iberian peninsula and parts of southern France was evidently already well advanced by 633, for in that year the Fourth Council of Toledo met under Isidore's leadership to decree the observance of 'one order of prayer and singing in all Spain and Gaul'. Only about 70 years later was the oldest surviving liturgical document for this rite copied. This is the *Orationale* of Verona, which, although it does not contain musical notation, does contain prayers and text incipits for antiphons and responsories. Comparison of this manuscript with the musical manuscripts of the 10th and 11th centuries makes it clear that the musical repertory too must have been set largely before 711.

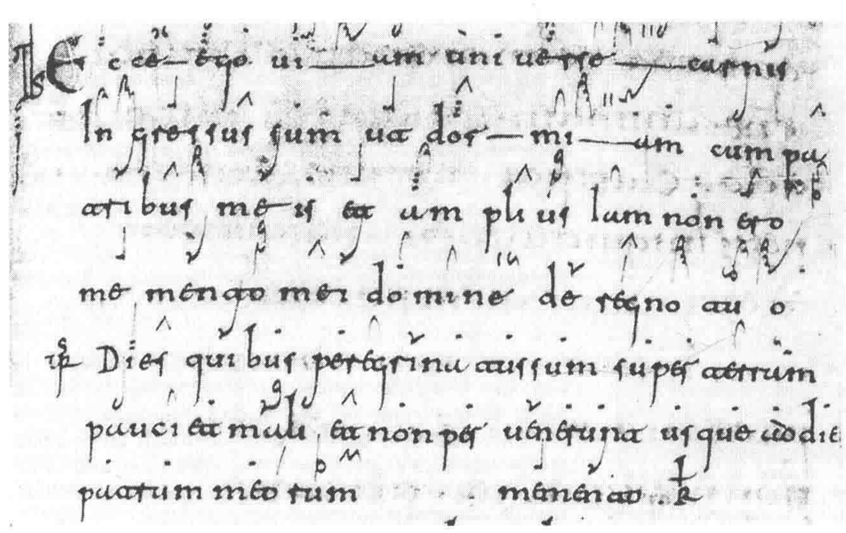
The Mozarabic rite began to give way to the Roman rite as the reconquest of the peninsula gradually proceeded. The Roman rite entered Catalonia as early as the 8th century, but it was not until 1071 that it was adopted in Aragon. In 1076 it was adopted in parts of Castile and León, although surviving manuscripts from these territories make it clear that the Mozarabic rite had been observed here in the years immediately following the reconquest.

Toledo, the seat of the Spanish Church, was not recaptured from the Muslims until 1085. Hence, it was not until that year and the appointment of a French archbishop that the Roman rite could be imposed on the Spanish Church as a whole. Although Pope Alexander II had approved the Mozarabic service books as recently as 1065, Pope Gregory VII made their suppression official. Only a few parishes in Toledo itself were allowed to continue in the observance of their ancient rite. Whether the rite continued to be observed in territory held by the Muslims as late as 1492 is not known.

In the late 15th century Cardinal Jiménez de Cisneros embarked on a project to restore the rite. He published a missal in 1500 and a breviary in 1502. Some of the manuscripts on which these are based are still preserved in Toledo; they transmit a form of the rite that was not, however, found in the majority of the manuscripts there, or in any of the manuscripts from northern Spain. Scholars disagree over which form of the rite is the more ancient. New musical manuscripts were also copied at this time, although their melodies, in rhythmic notation, are evidently different from those of the older, non-diastematic sources.

The restoration of the rite received added impetus from Cardinal Lorenzana in the late 18th and early 19th centuries with the publication of new books and with increased support for the Mozarabic chapel in Toledo Cathedral. Except for relatively brief periods, this chapel has functioned continuously since that time, and services are still held daily. A few churches elsewhere in Spain have received permission to celebrate the Mozarabic Mass, but none does so on a regular basis.

2. SOURCES AND NOTATION. There are more than 20 surviving manuscripts and as many more fragments containing musical notation for Mozarabic chant. With only five exceptions, all these sources employ non-diastematic notation. The exceptions are four manuscripts copied during and after Cisneros's restoration of the rite around 1500 and one 11th-century manuscript containing about 20 melodies in Aquitanian neumes. Hence, the melodies will forever remain indecipherable, unless new sources are discovered that employ a more advanced



1. Mozarabic chant, northern notation (Liber ordinum, E-SI 4, f.85)

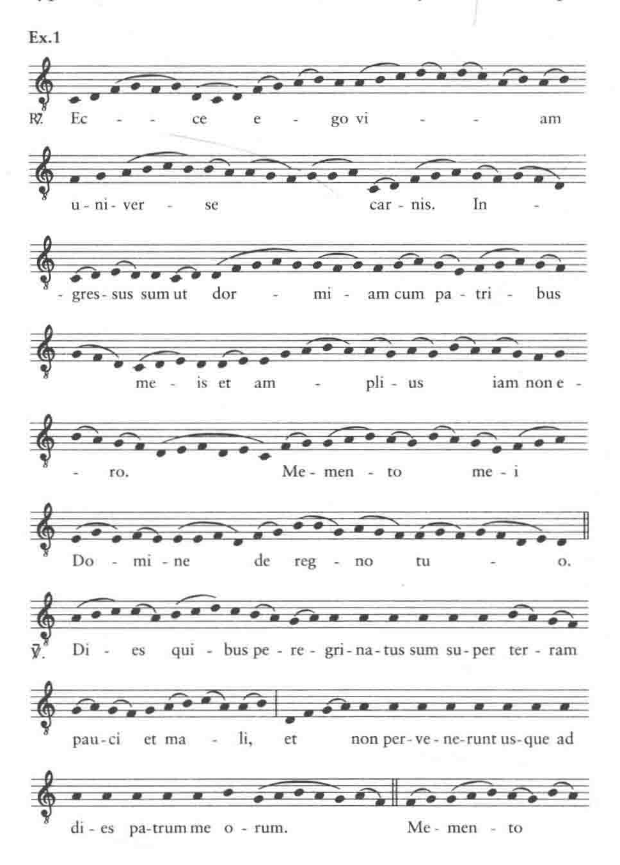
notation. It is unlikely, however, that such sources ever existed, for the rite was suppressed and the copying of manuscripts virtually ceased at just the period in which diastematic notation came into general use. Even scribes in Toledo, where the rite was observed after 1085, seem not to have bothered to recopy their melodies in a notation like that of the French manuscripts which the new archbishop had brought in that year.

On notational grounds, the manuscripts (excluding those copied during and after Cisneros's restoration) may be divided into two broad classes: those employing northern notation and those employing Toledan notation. These labels should not be taken to represent the actual geographical state of affairs in the 11th century and before. It is not certain, for example, whether all the Toledan manuscripts were actually copied in Toledo, and we have no idea at all of what notations might have been used in the southern half of the peninsula.

The northern notation is found primarily in manuscripts copied in the provinces of León (e.g. the antiphoner *E-L* 8) and Castile (e.g. *GB-Lbl* Add.30851, from S Domingo de Silos). It bears some resemblance to neumatic notations found elsewhere in Europe and is characterized by a predominance of upright neumes employing vertical strokes (fig.1 and ex.1).

By contrast, vertical strokes are almost totally lacking in Toledan notation, the neumes being generally inclined to the right. There are, furthermore, two types of Toledan notation. The first is found in manuscripts that embody the liturgical tradition of the north (referred to in the literature as tradition A). This notation includes a large number of delicate, rounded strokes (fig.2). The second type of Toledan notation is found only in manuscripts embodying a different liturgical tradition (tradition B), and is much coarser and more angular in appearance (fig.3).

Ex.1



The chronology of the sources, and thus the relative antiquity of the notations they contain, is not yet fully established, especially with respect to Toledan sources. The latter have been thought to include manuscripts copied as early as the 9th century. The manuscripts in question may, however, actually date from the 12th century and in some cases from as late as the 13th and 14th centuries (Mundó, 1965). The idea that non-diastematic notation continued in use into the 14th century must, of course, raise serious questions, but it is important to note that the earlier dating of these manuscripts is not firmly based.

Dates for a number of the northern manuscripts were provided by their copyists; all fall within the 11th century. Others, such as the antiphoners of León and S Millán de la Cogolla (*E-Mba* Aemil.30), have been assigned by scholars to the 10th century, although further study may show that some of these, too, should be placed in the 11th century.

The organization of the manuscripts into types and the arrangement of material within each of the types (for which see the writings of Pinell) are peculiar to the Mozarabic rite. For example, material which, in service books for the Roman rite, would be divided between the antiphoner (containing chants for the Office) and the gradual (containing chants for the Mass) is present in a single book in the Mozarabic rite. The León antiphoner is such a book and thus from the Roman point of view is not strictly an antiphoner at all. Within this volume all the music for both the secular Office and the Mass are combined in a single series so that the feasts of the Lord and the feasts of the saints appear in the order in which they would normally occur during the liturgical year. This series is followed by Offices and Masses for the Common of Saints, ordinary Sundays and various special occasions such as marriages and deaths. Other sources, such as the antiphoner of S Millán de la Cogolla, add to this same arrangement all the Proper prayers for both Mass and Office. Finally, the *Liber ordinum* from Silos (*E-SI* 4) contains the special liturgy for the week before Easter as well as numerous votive masses, including those for bishop, king and the sick or troubled. Music, prayers and readings are all provided in this manuscript.

3. Musical forms in the Office. The musical forms encountered in Mozarabic chant present a number of analogies with those of the Roman rite. For example, a comparable distinction exists between antiphonal and responsorial singing. And Mozarabic chant may be seen to make use of three styles: syllabic, neumatic and melismatic, much as in Gregorian chant. In the following descriptions of the principal musical items in both the Mozarabic Office and Mass, some of these analogies will be discussed further. The items from the Mass are presented here in the appropriate liturgical order.

(i) Antiphons. There are approximately 3000 in the surviving manuscripts. They are generally moderate in length and employ a simple syllabic or moderately neumatic style. Descriptions of the singing of antiphons found in the writings of Isidore of Seville and in the second prologue to the antiphoner of León make it clear that the alternation of two choirs was used, much as it is in Gregorian chant. Mozarabic manuscripts illustrate,

2. Mozarabic chant, Toledan notation, tradition A (E-Tc 35.4, f.44)

furthermore, that the verse or verses following the antiphons were sung to simple recitation formulae much like the Gregorian psalm tones. Unfortunately, however, there is very rarely musical notation for an entire verse. Instead, most antiphons are simply provided with the incipit of a single verse, usually without any notation at all. This was presumably done because the formulae were simple and so well known that there was no need to write them down, at least not for every antiphon.

The exact number of antiphonal psalm tones used in Mozarabic chant has not so far been ascertained because of the fragmentary nature of the evidence. Certainly it cannot be shown that there were eight tones corresponding to eight modes, as in Gregorian chant. Nevertheless, there are at least two tones that recur often enough to suggest that the application of the psalm tones depended on some scheme for classifying melodies, a scheme analogous to the modal system of Gregorian chant. Evidently these psalm tones could be modified slightly in order to adapt to individual antiphons, although these modifications are neither so numerous nor so extensive as the Gregorian *differentiae*.

The structure of the two most common tones is simple, consisting of an intonation of two or four elements, apparently applied without regard for text accent, a recitation tone, perhaps modified by an occasional elevation, and a final cadence consisting in one case of two elements and in the other of four applied mechanically to the final syllables of the verse. Whether these psalm tones were divided into two parts by a medial cadence is not clear.

The verse incipits provided for the antiphons are frequently not drawn from the beginning of a psalm, nor do the manuscripts always concur well in the choice of verse for a given antiphon. It is thus often doubtful, in the secular Office at least, whether an entire psalm was to accompany each antiphon, although the descriptions of antiphonal singing mentioned above always refer to the singing of 'verses' between the two choirs. Only in the monastic Office does it seem clear that entire psalms were sung with antiphons and that there was some provision for singing the entire psalter on a regular basis. For this purpose, however, psalters provided with antiphons were used in conjunction with other books containing other types of music such as the responsories. There seems to have been no single book containing all the music for the monastic Office.

At Matins, pairs of antiphons are each combined with an *alleluiaticus* (the term for an alleluiatic antiphon; see below) and a responsory to form *missae*, the number of which varies with the solemnity of the feast. Normally, the notation of the four pieces within any single *missa* does not suggest that they share common musical material. But a few *missae*, which definitely postdate the oldest core of the repertory, do display a musical unity brought about by shared material, sometimes extending to the responsory as well as the antiphons and *alleluiaticus*.

Another regular feature of Matins is a group of three antiphons, one drawn from each of the three *Psalmi canonici* (Psalms iii, l and lvi in the Vulgate numbering) and each presumably accompanied by the singing of the appropriate psalm. Although they do not follow one

3. Mozarabic chant, Toledan notation, tradition B (E-Mn 10.110, f.XXXVIIv)

another immediately in the service, the three pieces are generally cut from the same melodic stock.

(ii) Alleluiatici. These are simply alleluiatic antiphons, and they share the psalm tones and musical style of the antiphons just described. The rubrics in the sources, however, clearly distinguish these pieces from the remaining antiphons, and they occur only at specific points in the liturgy: as the third item in the *missae* at Matins and as the second antiphon at Vespers. Even during parts of Lent, when the word 'alleluia' is eliminated from the liturgy, pieces drawn from the alleluiatic psalms and bearing the rubric for the *alleluiatici* continue to appear in the appropriate places at Matins and Vespers.

(iii) Responsories. Approximately 500 responsories survive, and they bear a strong resemblance to the Great Responsories of Gregorian chant. They occur at Matins as the last item of each *missa* (see above) and at certain of the lesser hours. Their style is generally neumatic, as illustrated in ex.1 by one of the few melodies to have survived in both Mozarabic and decipherable Aquitanian neumes.

Most responsories are provided with a single verse written out complete with musical notation, and the manuscripts embody four clearly distinguishable traditions for the psalm tones to which these verses are sung. The northern sources transmit two of these traditions, one in sources from the region of León and the other in sources from the Rioja (the Ebro River valley above and below the city of Logroño) and neighbouring Castile. The melodies of these two traditions clearly correspond to one another, and since neither seems clearly to have been derived from the other, they must have descended from a common archetype dating from before the 10th century and the earliest surviving northern sources.

Studies of early Spanish monasticism suggest that, following their reconquest in the 8th century, parts of Castile were colonized by monks from Galicia, and that it was from Castile that the Rioja was colonized. The organization of monastic life in all three of these regions clearly sets them apart from León. Hence, it is not surprising that the musical manuscripts from Castile and the Rioja should present a tradition different from that of the Leonese manuscripts. And even though there are no musical sources from Galicia before the colonization of Castile, we may conclude that the differences between the two northern traditions reach back as far as the 8th century.

Of the two northern traditions, the Leonese is the more elaborate and systematic. Seven different tones occur more than once in the sources from León, but two of these appear much more frequently than the others (227 and 150 times, respectively, in a total of almost 500 pieces in the antiphoner of León). This immediately suggests that, here again, some scheme for the classification of melodies existed which formed the basis for the assignment of a particular psalm tone to each responsory. But it seems not to have been a scheme as elaborate as the Gregorian system of eight modes.

The application of the more common psalm tones to the responsory verses follows extremely closely certain principles, especially in the Leonese sources. As in the Gregorian Great Responsories, the melodies are generally bipartite, certain formulae (notably the final cadences) remaining fixed while others are adjusted to the structure of the text in question. These adjustments are carried out through the addition of single notes and through the contraction or division of more complex neumes. Even the adjustable formulae, however, are modified within narrow limits, and here the accentuation of the text clearly provides the guiding principle. In fact the treatment of accentuation in these melodies, unlike that in their Gregorian counterparts, is so careful that it provides clear evidence for some of the kinds of changes that were taking place in Latin on the Iberian peninsula just at the time when the vernacular began to emerge. The grammatical construction of the texts also exercises a clear influence on the melodies, for clauses and phrases in the text are punctuated through the introduction of secondary mediants and intonations. The verse in ex.1 presents one of the tones from the Rioja tradition.

The Toledan sources also transmit two traditions for the responsorial psalm tones, and these differ markedly from one another as well as from the two northern traditions. The two Toledan musical traditions correspond to the two liturgical and notational traditions found in these manuscripts. In the sources that agree liturgically with the northern manuscripts, there are again two tones that account for the great majority of examples. But neither of these tones corresponds clearly to any of the northern tones, even allowing for the considerable differences between the two notational systems. The melodies of the responsories themselves are clearly the same in these Toledan manuscripts and in the northern manuscripts, but responsories assigned to a single tone in one tradition are divided among several tones in the other. In general, these Toledan tones are much less elaborate and systematic than those of either northern tradition.

The Toledan sources embodying liturgical tradition B present four distinct responsorial psalm tones, and of these, one accounts for more than half of the total. It is treated with much the greatest consistency, but none of the four is applied to its texts as systematically as are the northern tones, and none significantly resembles tones in any other tradition.

An understanding of this last Toledan tradition must await a better knowledge of the liturgical tradition with which it is associated. But if the remaining three traditions for the responsorial psalm tones are compared, several conclusions emerge. The responsories themselves are the same in these three traditions, allowing for minor variants and notational differences. Consequently the disparity between the psalm tones of the two northern traditions on the one hand and the Toledan tradition on the other suggests that the psalm tones were transmitted orally long after the responsories themselves had been written down. By the time the psalm tones were written down, individual melodies and the criteria for applying them had evidently undergone considerable change in different parts of the peninsula, and they must have been written down only after the Toledan and northern notations had become quite distinct.

The existence of two quite distinct notational systems transmitting a single repertory of responsories can perhaps be attributed to the Muslim domination of large parts of the peninsula. Musical notation of the type found in Western chant manuscripts generally can only have been in its very first stages, if that, at the time of the Muslim invasion in 711. The Toledan and northern notations must therefore have become distinct only after the

Muslims were in control of much of Spain. Northern notation probably developed on the Christian side of the frontier, and Toledan probably among Christians living in territories on the Muslim side (the latter notation is thus properly 'Mozarabic'). And until it moved to the south of Toledo, opening the way for the suppression of the rite altogether, it was this frontier, marked with fire and blood, that kept the two notational and musical traditions separate.

These conclusions about regional differences in Mozarabic chant and its notations have been based almost exclusively on a study of the responsories for the Office and their psalm tones. But many of them could doubtless be confirmed by systematic studies of other types of chant.

(iv) Matutinaria. Occurring only at Matins, these pieces are evidently antiphons which are set apart from the others because their texts treat the appropriate themes for the early morning hours. They are normally provided with a notationless incipit for one verse.

(v) Benedictiones. Not to be confused with the *benedictiones* of the Mass, these are antiphons sung to the accompaniment of *Daniel* iii.52, 'Benedictus es Domine Deus', and the verses following. The sources occasionally provide the normal rubric for antiphons along with the rubric 'BNS' which always accompanies these pieces. Since the verse to follow was invariable, the sources do not always provide an incipit for it.

(vi) Soni. These often melismatic melodies occur at both Matins and Vespers. Their style and formal design, which resemble those of the *sacrificia* of the Mass (see below), make it clear that they are soloistic chants at least in part. Their refrain form suggests that they might be responsorial chants, but they are not mentioned in the prologues to the antiphoner of León as numbering among those pieces sung in the manner of responsories. The numbering of their verses also suggests that they belong to a separate category, for the first verse following the initial refrain always bears the rubric 'II' instead of the 'VR' of clearly responsorial chants. These melodies occasionally include long melismas (often on the word 'alleluia') that embody the double versicle structure of the *sequentiae* found in other chant repertories. With only the rarest exceptions in peripheral sources, these melismas were apparently not provided with *prosae*.

(vii) Laudes. Pieces bearing this title occur at Matins, at some of the Little Hours and at the Mass. The singing of 'alleluia' is a prominent feature of all of them except during Lent, when this word is suppressed throughout the liturgy.

(viii) Psallendi. These pieces occur at Matins and Vespers, generally without a verse following, although they were to be followed always by the Doxology. What melodies, if any, were to be used for this latter is not known, nor can it be said with certainty how the piece as a whole was performed and by whom. The closest analogy outside Mozarabic chant is provided by the *psallendae* of Ambrosian chant, although there are no concordances between the two groups.

(ix) Vespertini. The prologues to the antiphoner of León identify these as having been sung in the manner of responsories. Neumatic in style, they occur as the first item at Vespers and bear some resemblance to the Ambrosian *lucernaria*, the texts of the *vespertini* dealing with the traditional subjects of light, evening, night and the like. Although the term 'vespertinus' goes back at least as far as the Council of Merida in 666, the term 'lucernarium', describing what is certainly the same item in the liturgy, may be found in the *Regula monachorum* of Isidore of Seville and in the canons of the First Council of Toledo, which met between 397 and 400. Some Toledan manuscripts employ the rubric 'Lm', which should perhaps be interpreted as standing for 'lucernarium', given the Spanish tradition for this term.

There are not sufficient *vespertini* to provide a different piece for each feast. Hence, many of them are repeated during the course of the year. Within this limited repertory (fewer than 70 examples in the antiphoner of León) there is a considerable variety of forms. For example, although the *vespertini* are grouped among the responsorial pieces, about a quarter of them (notably those assigned to the ferias of Lent) lack verses. Almost another quarter have two or more verses, one of these pieces including as many as nine.

How the pieces without verses were performed is not clear. The ones with verses were almost certainly performed by soloists and a choir, as were other responsorial pieces. The verses were evidently performed by the soloists alone in most cases, for each verse is generally followed in the manuscripts by an indication to repeat the final portion of the refrain. This method of responsorial singing corresponds with Amalarius of Metz's description of responsorial singing among the Franks. Only when the music of the refrain and the verse is the same (or when the two at least end with the same material) is the repetition of part of the refrain omitted. In such cases, the choir presumably joined the soloists in singing the final portion of the verse.

The number of verses included in any one piece seems to be an index of the solemnity of the feast to which it is assigned. The composition of the texts with multiple verses, furthermore, makes it clear that these pieces are not remnants of a practice in which all *vespertini* consisted of entire psalms, for some of them intermingle psalmodic and non-psalmodic verses.

The *vespertini* illustrate most clearly the use of centonate composition in Mozarabic chant (*see* CENTONIZATION). Some of them employ common melodic formulae in such a way as to eliminate any possibility that one melody served as the model for the remainder. Among the *vespertini* without verses, however, there is one melody that was simply provided with different texts for different days in Lent.

(x) Preces. Occurring in both the Office and the Mass, the *preces*, in their most highly developed form, present us with rhythmic poetry composed in relatively short strophes separated by a brief refrain. Musically, this refrain may be entirely separate from the strophe or it may be the final phrase in what is essentially a single musical statement comprising both a strophe and a refrain. The melodies range between a simple syllabic and a moderately neumatic style.

The tradition of the *preces* reaches back at least into the 7th century and offers one of the principal points of contact between the Mozarabic and Gallican rites. It is generally thought that the texts shared by the two rites are Spanish in origin. Only two of these texts, however, can be shown to have employed the same melodics in France and Spain, and their distribution in Spanish

sources suggests that they may have originated in France. Among Spanish manuscripts, those associated with Toledo, and particularly those embodying liturgical tradition B, are richest in *preces*.

(xi) Hymns. Mozarabic manuscripts present texts for numerous hymns, many of which are common to other rites. But only a very few examples include musical notation. Hymns are assigned to Matins, Vespers and a number of the Little Hours.

4. Musical forms in the Mass.

(i) Praelegenda. These correspond in function to the Gregorian introits and, like them, are examples of antiphonal psalmody. In fact, some melodies in the Mozarabic rite serve both as *praelegenda* for the Mass and as antiphons or *alleluiatici* for the Office. In general, the manuscripts do not provide complete verses for the *praelegenda*, but there are enough verses with notation to reveal that the same psalm tones are employed as those found among the antiphons for the Office.

(ii) Gloria in excelsis Deo. Although this text and melodies for it rarely appear in the manuscripts, the antiphoner of León contains several versions among the pieces for ordinary Sundays.

(iii) Trisagion. The threefold singing of 'Hagios' to melodies that are at times quite melismatic is provided for in the manuscripts on only a few occasions. The texts sometimes present just the transliterated Greek; sometimes both the Greek and a Latin translation sung to the same melody; and in one case the Latin alone is given. The only rubric employed for these pieces is 'GRC', which is also used in the Office for antiphons with texts in transliterated Greek.

(iv) Benedictiones. All texts for the *benedictiones* of the Mass are drawn from the Canticle of the Three Children in the book of *Daniel*. Because their melodies are neumatic and even moderately melismatic, all verses in each piece are written out with notation. Within each piece, all verses employ much the same melodic material, and each is followed by the repetition of a refrain, a feature built into the scriptural text itself.

(v) Psalmi. Although scholars have generally employed the term 'psallenda' (singular 'psallendum'), the sources suggest that 'psalmi' (singular 'psalmo') ought to be preferred. In the antiphoner of León, these pieces are referred to as 'psalmi pulpitales'. They correspond to the Gregorian graduals in a number of respects.

Like the *vespertini*, they are numbered among the responsorial pieces by the author of the second prologue to the antiphoner of León. They are generally neumatic or melismatic in style, most consisting of a refrain and a single verse. As with the *vespertini*, part of the refrain is repeated after the verse unless the refrain and verse share the same melody. Only five out of more than 120 surviving examples have non-psalmodic texts.

Only nine examples include more than a single verse, and these nine are assigned to the Sundays in Lent, with the exception of the first, and to Tuesday, Wednesday, Thursday and Friday of Holy Week. The number of verses gradually increases as the weeks pass, and the *psalmo* for Good Friday in the antiphoner of León includes a total of 15 verses. This artificial arrangement alone suggests that these pieces are not remnants of an earlier practice in which all of the *psalmi* consisted of whole psalms. The structure of the texts adds some support to this notion, for the verses are not always presented in the order in which they occur in the psalm itself. Thus, at the very least, a considerable amount of rearranging was done in the course of abbreviating them. If the *psalmi* (and perhaps analogous pieces in other rites) originally consisted of whole psalms, it seems likely that nothing of the original melodies has been preserved for us.

(vi) Clamores. Only about 20 feasts are provided with *clamores*, and these pieces, though always identified by the appropriate rubrics, clearly form part of a continuous piece with the *psalmi*. A *clamor* normally consists of two parts separated by the acclamation *Deo gratias*, the melody for which is invariable. After the second part of the *clamor*, it is the refrain from the preceding *psalmo* that is repeated. If the concept of mode is applicable to these melodies at all, each *clamor* must be in the same mode as its associated *psalmo*. And since parts of the *clamor* melody are always the same, it would appear that all *clamores* and all their associated *psalmi* must be in the same mode. The 20 or so feasts to which these pieces are assigned are among the most ancient and important of the liturgical year. Hence, it appears that the oldest core of the *psalmo* repertory is constructed from a single mode, even though the notation for these pieces does not suggest significant melodic similarities among them. It is not possible to say, however, how many other *psalmi* might be in this same mode or how many other modes might be represented in the repertory of *psalmi* as a whole.

The *clamores* also bear on the question of whether the *psalmi* might originally have included more than one verse as a general rule. The text for a *clamor* is almost always taken from the psalm providing the text for its *psalmo*, and such an addition would have been pointless if the *psalmo* already consisted of the entire psalm. Hence, if the *clamores* and *psalmi* are of equal antiquity, as is generally agreed, the *psalmi* for which *clamores* exist must not have consisted originally of entire psalms.

(vii) Threni. The 11 pieces bearing this name substitute for the *psalmi* on certain days in Lent. Their texts are drawn from the books of *Job*, *Jeremiah* and the *Lamentations of Jeremiah*, and in the antiphoner of León all 11 pieces begin with the same refrain followed by three or four verses. Furthermore, all the pieces, and all verses within each piece, make use of the same melismatic melody. As with the *psalmi*, in which refrain and verse share the same melody, the refrain of the *threni* is not repeated after each of the verses. Hence, it is not entirely clear that they should be regarded as responsorial pieces. Their closest analogue in Gregorian chant is the tract, although this substitutes not for the gradual in Lent but for the alleluia.

(viii) Laudes. The *laudes* of the Mozarabic Mass correspond clearly to the alleluias of the Roman Mass. Outside Lent these pieces begin with the singing of the word 'alleluia' to a lengthy melisma. This is followed by a verse (although the usual rubric for verses does not appear here) that is neumatic in style, and this in turn is followed by a repetition, sometimes modified or expanded upon, of the initial alleluia melisma. Since the *laudes* are grouped among the pieces sung in the manner of responsories, it seems likely that they were performed in much the same manner as the Gregorian alleluias, although the manuscripts do not indicate the specific roles

of the soloists and choir. Like the Gregorian alleluias, too, the *laudes* for the Mass may be grouped into a number of melodic families.

The Mozarabic Mass includes an item with the title 'laudes' in Lent too. But since the word 'alleluia' itself is suppressed during this season, the *laudes* of Lent have quite a different form from their non-Lenten counterparts. In most respects they resemble the *psalmi* and the *vespertini*, for they are neumatic in style and consist of a refrain followed by one or two verses. And unless refrain and verse share the same melody, the final portion of the refrain is repeated after each verse.

(ix) Sacrificia. These correspond in function to the Gregorian offertories and are often quite long and highly melismatic. Each consists of a refrain followed by one or more verses (usually not from the psalter), although the first verse following the refrain always bears the roman numeral 'II'. In this and other respects, they resemble the *soni* of the Office, and in fact, an occasional piece serves in both categories. In this connection, it should be remembered that in the Gallican rite the piece which corresponds to the Gregorian offertory and the Mozarabic *sacrificium* is called the *sono*.

The final portion of the refrain is repeated after each of the verses, and in this respect the *sacrificia* resemble the *psalmi* and other responsorial pieces. But the second prologue to the antiphoner of León does not include them in this category. Hence, because of other peculiarities such as the scheme for numbering their verses, they are best placed in a separate category along with the *soni*.

(x) Ad pacem. The few melodies sung during Mass at the giving of the kiss of peace bear only the rubric 'ad pacem'. They are, however, antiphons which share the psalm tones found with the antiphons of the Office.

(xi) Ad sanctus. Chants bearing this rubric are provided for only a few important feasts. The texts, of which there are several different examples, are related to, but not the same as, the Sanctus of the Roman Mass. The rubric 'ad sanctus' is occasionally applied also to the Latin version of the Trisagion, which normally precedes the *benedictiones* of the Mozarabic Mass.

(xii) Ad confractionem panis. Sung at the breaking of the bread, this piece most often bears the rubric 'RS' for responsory. Unlike the responsories for the Office, however, it is rarely provided with a verse, even though a few melodies serve in both Office and Mass. The characteristic formulae for the verses of the Office responsories are never presented with the pieces for the Mass.

(xiii) Ad accedentes. These melodies correspond in function to the communion antiphons of the Roman rite. They are similar to the Office antiphons in style and in the treatment of their verses, sharing with them the same psalm tones.

BIBLIOGRAPHY

EDITIONS

C. Blume, ed.: *Die mozarabischen Hymnen des alt-spanischen Ritus*, Att, xxvii (Leipzig, 1897/*R*)
M. Férotin, ed.: *Le Liber ordinum en usage dans l'église wisigothique et mozarabe d'Espagne du Ve au XIe siècle* (Paris, 1904/*R*)
J.P. Gilson, ed.: *The Mozarabic Psalter* (London, 1905)
M. Férotin, ed.: *Le Liber mozarabicus sacramentorum et les manuscrits mozarabes* (Paris, 1912/*R*)
J. Vives, ed.: *Oracional visigótico*, Monumenta hispaniae sacra, Serie litúrgica, i (Barcelona, 1946)
Antifonario visigótico mozárabe de la Catedral de León, Monumenta hispaniae sacra, Serie litúrgica, v/2, Facsimiles musicales, i (Madrid and Barcelona, 1953)
L. Brou and J.Vives, eds.: *Antifonario visigótico mozárabe de la Catedral de León*, Monumenta hispaniae sacra, Serie litúrgica, v/1 (Barcelona and Madrid, 1959)
I. Fernández de la Cuesta: 'El "Breviarium gothicum" de Silos', *Hispania sacra*, xvii (1964), 393–494
J. Janini, ed.: *Liber ordinum sacerdotal (Cod. Silos, Arch. monástico, 3)* (Burgos, 1981)
I. Fernández de la Cuesta, ed.: *Antiphonale silense: British Library Mss. Add. 30.850* (Madrid, 1985)
I. Fernández de la Cuesta, ed.: *Antiphonale hispaniae vetus: S. X–XI* (Zaragoza, 1986)
J. Janini, ed.: *Liber ordinum episcopal (Cod. Silos, Arch. monástico, 4)* (Burgos, 1991)

CATALOGUES ETC.

W.M. Whitehill and J. Pérez de Urbel: 'Los manuscritos de Santo Domingo de Silos', *Boletín de la Real academia de la historia*, xcv (1929), 521–601
W.M. Whitehill: 'A Catalogue of Mozarabic Liturgical Manuscripts Containing the Psalter and Liber Canticorum', *Jb für Liturgiewissenschaft*, xiv (1934), 95–122
A. Millares Carlo: *Manuscritos visigóticos: notas bibliográficas*, Monumenta hispaniae sacra, Subsidia, i (Barcelona and Madrid, 1963); first pubd in*Hispania sacra*, xiv (1961), 337–464
K. Gamber: *Codices liturgici latini antiquiores* (Freiburg, 1963, 2/1968)
J.M. Mora Ontalba: 'Bibliografía general, ediciones de textos, trabajos y repertorios', *Estudios sobre la liturgia mozárabe*, ed. J.F. Rivera Recio (Toledo, 1965), 165–87
J.M. Pinell: 'Los textos de la antigua liturgia hispánica: fuentes para su estudio', ibid., 109–64
D.M. Randel: *An Index to the Chant of the Mozarabic Rite* (Princeton, NJ, 1973)
I. Fernández de la Cuesta: *Manuscritos y fuentes en España: Edad Media* (Madrid, 1980)
J.E. Kreider: 'A Checklist of Spanish Chant Sources at the Hill Monastic Manuscript Library, St. John's Abbey and University', *Notes*, xl (1983–4), 7–29

SECONDARY LITERATURE

J.F. Riaño: *Critical and Bibliographical Notes on Early Spanish Music* (London, 1887/*R*)
F. Cabrol: 'Mozarabe (La liturgie)', *Dictionnaire d'archéologie chrétienne et de liturgie*, ed. F. Cabrol and H. Leclercq (Paris, 1903–53)
F. Cabrol: 'Mozarabe (Messe)', *Dictionnaire de théologie catholique*, ed. A. Vacant, E. Mangenot and E. Amann (Paris, 1903–53)
W. Meyer: *Die Preces der mozarabischen Liturgie* (Berlin, 1914)
W.C. Bishop: *The Mozarabic and Ambrosian Rites: Four Essays in Comparative Liturgiology*, ed. C.L. Feltoe (London, 1924)
G.M. Suñol: *Introducció a la paleografía musical gregoriana* (Montserrat, 1925; Fr. trans., 1935)
J. Pérez de Urbel: 'Origen de los himnos mozárabes', *Bulletin hispanique*, xxviii (1926), 5–21, 113–39, 209–45, 305–20
G. Prado: *Manual de liturgia hispano-visigótica o mozárabe* (Madrid, 1927)
G. Prado: *Historia del rito mozárabe y toledano* (Burgos, 1928)
G. Prado: 'Mozarabic Melodies', *Speculum*, iii (1928), 218–38
P. Wagner: 'Der mozarabische Kirchengesang und seine Überlieferung', *Spanische Forschungen der Görresgesellschaft*, 1st ser., i (1928), 102–41
C. Rojo and G.Prado: *El canto mozárabe* (Barcelona, 1929)
P. Wagner: 'Untersuchungen zu den Gesangstexten und zur responsorialen Psalmodie der altspanischen Liturgie', *Spanische Forschungen der Görresgesellschaft*, 1st ser., ii (1930), 67–113
H. Anglès: *El codex musical de Las Huelgas*, i (Barcelona, 1931/*R*)
W.S. Porter: 'Early Spanish Monasticism', *Laudate*, x–xii (1932–4); excerpted and trans. as 'Monasticismo español primitivo', *Hispania sacra*, vi (1953), 3–36
W.S. Porter: 'Studies in the Mozarabic Office, I: the Verona Orationale and the Leon Antiphoner', *Journal of Theological Studies*, xxxv (1934), 266–86
H. Anglès: *La música a Catalunya fins al segle XIII* (Barcelona, 1935/*R*)
A. Millares Carlo: *Los códices visigóticos de la catedral toledana: cuestiones cronológicas y de procedencia* (Madrid, 1935)

H. Anglès: 'La música medieval en Toledo hasta el siglo XI', *Spanische Forschungen der Görresgesellschaft*, 1st ser., vii (1938), 1–68

L. Brou: 'Un passage de Tertullien conservé dans un répons pour la fête de S. Jean-Baptiste', *Ephemerides liturgicae*, lii (1938), 237–57

L. Brou: 'Le répons "Ecce quomodo moritur" dans les traditions romaine et espagnole', *Revue bénédictine*, li (1939), 144–68

H. Anglès: 'Hispanic Musical Culture from the 6th to the 14th Century', *MQ*, xxvi (1940), 494–528

H. Anglès: *La música española desde la Edad Media hasta nuestros días* (Barcelona, 1941)

J. Enciso: 'El breviario mozárabe de la Biblioteca nacional', *Estudios bíblicos*, ii/2 (1943), 189–212

G. Prado: *Valoración y plan de reforma del rito mozárabe* (Madrid, 1943)

R.E. Messenger: 'Mozarabic Hymns in Relation to Contemporary Culture in Spain', *Traditio*, iv (1946), 149–78

L. Brou: 'Etudes sur la liturgie mozarabe: le trisagion de la messe d'après les sources manuscrites', *Ephemerides liturgicae*, lxi (1947), 309–34

L. Brou: 'Le psallendum de la messe et les chants connexes', *Ephemerides liturgicae*, lxi (1947), 13–54

P. David: *Etudes historiques sur la Galice et le Portugal du VIe au XIIe siècle* (Lisbon and Paris, 1947)

C.J. Bishko: 'Salvus of Albelda and Frontier Monasticism in Tenth-Century Navarre', *Speculum*, xiii (1948), 559–90

L. Brou: 'Les "benedictiones" ou cantique des trois enfants dans l'ancienne messe espagnole', *Hispania sacra*, i (1948), 21–33

L. Brou: 'Les chants en langue grecque dans les liturgies latines', *Sacris erudiri*, i (1948), 165–80; iv (1952), 226–38

L. Brou: 'Bulletin de liturgie mozarabe, 1936–48', *Hispania sacra*, ii (1949), 459–84

L. Brou: 'Liturgie "mozarabe" ou liturgie "hispanique"?', *Ephemerides liturgicae*, lxiii (1949), 66–70

M. Huglo: 'Mélodie hispanique pour une ancienne hymne à la croix', *Revue grégorienne*, xxviii (1949), 191–5

L. Brou: 'L'antiphonaire wisigothique et l'antiphonaire grégorien du VIIIe siècle', *AnM*, v (1950), 3–10

J. Moll Roqueta: 'Nuevos hallazgos de manuscritos mozárabes con neumas musicales', *AnM*, v (1950), 11–14

J. Pérez de Urbel: 'La reconquista de la Rioja y su colonización espiritual en el siglo X', *Estudios dedicados a Menéndez Pidal*, i (Madrid, 1950), 495–534

C.J. Bishko: 'Gallegan Pactual Monasticism in the Repopulation of Castile', *Estudios dedicados a Menéndez Pidal*, ii (Madrid, 1951), 513–53

L. Brou: 'L'alleluia dans la liturgie mozarabe', *AnM*, vi (1951), 3–90

L. Brou: 'Séquences et tropes dans la liturgie mozarabe', *Hispania sacra*, iv (1951), 27–41

L. Brou: 'Fragments d'un antiphonaire mozarabe du monastère de San Juan de la Peña', *Hispania sacra*, v (1952), 35–65

L. Brou: 'Notes de paléographie musicale mozarabe', *AnM*, vii (1952), 51–77

L. Brou: 'Un antiphonaire mozarabe de Silos d'après les fragments du British Museum', *Hispania sacra*, v (1952), 341–66

S. Corbin: *Essai sur la musique religieuse portugaise au Moyen Age (1100–1385)* (Paris, 1952)

M. Huglo: 'Source hagiopolite d'une antienne hispanique pour le Dimanche des Rameaux', *Hispania sacra*, x (1952), 367–74

M.L. Povés: 'Los fragmentos de códices visigóticos de la Catedral de Santo Domingo de la Calzada', *Revista de archivos, bibliotecas y museos*, lviii (1952), 517–20

H. Allinger: *The Mozarabic Hymnal and Chant with Special Emphasis on the Hymns of Prudentius* (diss., Union Theological Seminary, New York, 1953)

H. Anglès: 'Mozarabic Chant', *NOHM*, ii (1954), 81–91

L. Brou: 'Le joyau des antiphonaires latins', *Archivos leoneses*, viii (1954), 7–114

M.C. Díaz y Díaz: 'Los prólogos del antiphonale visigothicum de la Catedral de León (León, Arch. Cat. 8)', *Archivos leoneses*, viii (1954), 226–57

J. Moll Roqueta: 'El canto mozárabe', *Arbor*, xxviii (1954), 380–82

J. Pérez de Urbel: 'Antifonario de León: el escritor y la época', *Archivos leoneses*, viii (1954), 115–44

J.M. Pinell: 'Las "missae", grupos de cantos y oraciones en el oficio de la antigua liturgia hispana', *Archivos leoneses*, viii (1954), 145–85

J. Vives: 'Fuentes hagiográficas del antifonario de León', *Archivos leoneses*, viii (1954), 288–99

L. Brou: 'Notes de paléographie musicale mozarabe', *AnM*, x (1955), 23–44

M. Huglo: 'Les "preces" des graduels aquitains empruntées à la liturgie hispanique', *Hispania sacra*, viii (1955), 361–83

J. Vives: 'En torno a la datación del antifonano legionense', *Hispania sacra*, viii (1955), 117–24

J. Pinell: 'El "matutinarium" en la liturgia hispana', *Hispania sacra*, ix (1956), 61–85

J. Pinell: 'Vestigis del lucernari a occident', *Liturgica*, i, Scripta et documenta, vii (1956), 91–149

A.A. King: *Liturgies of the Primatial Sees* (London, 1957)

J.M. Pinell: 'El oficio hispano-visigótico', *Hispania sacra*, x (1957), 385–427

L. Brou: 'Etudes sur le missel et le bréviaire "mozarabes" imprimés', *Hispania sacra*, xi (1958), 349–98

L. Brou: 'Deux mauvaises lectures de chanoine Ortiz dans l'édition du bréviaire mozarabe de Ximenez: lauda, capitula', *Miscelánea en homenaje a Monseñor Higinio Anglés* (Barcelona, 1958–61), i, 173–202

H. Husmann: 'Alleluia, Sequenz und Prosa im altspanischen Choral', ibid., i, 407–16

E. Werner: 'Eine neuentdeckte mozarabische Handschrift mit Neumen', ibid., ii, 977–92

A. Franquesa: 'El codice emilianense 60 y sus piezas litúrgicas', *Hispania sacra*, xii (1959), 423–44

M. Rabanal Alvarez: 'Sobre algunas piezas griegas (transcritas) del antifonario visigótico-mozárabe de la Catedral de León', *Archivos leoneses*, xiii (1959), 67–85

B. Thorsberg: *Etudes sur l'hymnologie mozarabe* (Stockholm, 1962)

J.M. Martín Patino: 'El breviarium mozárabe de Ortiz: su valor documental para la historia del oficio catedralicio hispánico', *Miscelánea Comillas*, xl (1963), 205–97

M.S. Gros: 'Les fragments parisiens de l'antiphonaire de Silos', *Revue bénédictine*, lxxiv (1964), 324–33

J. Llopis Sarrió: 'La sagrada escritura, fuente de inspiración de la liturgia de difuntos del antiguo rito hispánico', *Hispania sacra*, xvii (1964), 349–92

L. Brou: 'Ediciones de textos, investigaciones y estudios de los últimos treinta años', *Estudios sobre la liturgia mozárabe*, ed. J.F. Rivera Recio (Toledo, 1965), 2–31 [incl. suppl. by J.M. Pinell]

M.C. Díaz y Díaz: 'El latín de la liturgia hispánica', ibid., 55–87

E. Jammers: *Tafeln zur Neumenschrift* (Tutzing, 1965)

R.E. Messenger: 'The Mozarabic Hymnal', *The Hymn*, xvi (1965), 49–63

A.M. Mundó: 'La datación de los códices litúrgicos visigóticos toledanos', *Hispania sacra*, xviii (1965), 1–25

G. Prado: 'Estado actual de los estudios sobre la música mozárabe', *Estudios sobre la liturgia mozárabe*, ed. J.F. Rivera Recio (Toledo, 1965), 89–106

J. Bernal: 'Primeros vestigios del lucernario en España', *Liturgica*, iii, Scripta et documenta, xvii (1966), 21–49

M.S. Gros: 'El ordo romano-hispánico de Narbona para la consagración de iglesias', *Hispania sacra*, xix (1966), 321–401

J. Janini: 'Los fragmentos visigóticos de San Zoilo de Carrión', *Liturgica*, iii, Scripta et documenta, xvii (1966), 73–83

J.M. Pinell: 'Las horas vigiliares del oficio monacal hispánico', ibid., 197–340

R.F. Lechner: 'Mozarabic Rite', *New Catholic Encyclopedia* (New York, 1967)

I. Wortman: 'Mozarabic Rite, Chants of', ibid.

C.W. Brockett: *Antiphons, Responsories and Other Chants of the Mozarabic Rite* (Brooklyn, NY, 1968)

D.M. Randel: 'Responsorial Psalmody in the Mozarabic Rite', *EG*, x (1969), 87–116

D.M. Randel: *The Responsorial Psalm Tones for the Mozarabic Office* (Princeton, NJ, 1969)

H. Anglès: 'Spanisch-mozarabische Liturgie', *Geschichte der katholischen Kirchenmusik*, ed. K.G. Fellerer, i (Kassel, 1972), 208–19

J. Abad Ibáñez: '¿La "Missa pro solo episcopo dicenda" es la antigua misa de ordenación episcopal hispaña?', *Teología del sacerdocio*, ix (1977), 391–428

J. Moll: 'La notación visigótico-mozárabe y el origen de las notaciones occidentales', *Liturgia y música mozárabes* [Toledo 1975] (Toledo, 1978), 257–72

J. Pinell: 'El problema de las dos tradiciones del antiguo rito hispánico', ibid., 3–44

I. Fernández de la Cuesta and C. del Alamo: 'Fragmento de un salterio visigótico con notación musical', *RdMc*, ii (1979), 9–17

M.C. Díaz y Díaz: 'Literary Aspects of the Visigothic Liturgy', *Visigothic Spain: New Approaches*, ed. E. James (Oxford, 1980), 61–76
D.M. Randel: 'Antiphonal Psalmody in the Mozarabic Rite', *IMSCR XII* [Berkeley 1977], ed. D. Heartz and B. Wade (Kassel, 1981), 414–22
I. Fernández de la Cuesta: *Historia de la música española*, i:*Desde los orígenes hasta el 'ars nova'* (Madrid, 1983)
K. Levy: 'Toledo, Rome and the Legacy of Gaul', *EMH*, iv (1984), 49–99
J. Pinell: 'Repertorio del "Sacrificium" (canto offertorial del rito hispánico) para el ciclo dominical "De quotidiano"', *Ecclesia orans*, i (1984), 57–111
D.M. Randel: 'El antiguo rito hispánico y la salmodía primitiva en occidente', *RdMc*, viii (1985), 229–38
C. Rodríguez Fernandez: *El antifonario visigótico de León: estudio literario de sus formulas sálmicas* (León, 1985)
I. Fernández de la Cuesta: 'Sobre el canto liturgico en la vida monastica primitiva', *Codex aquilarensis: Cuadernos de investigación del Monasterio de Santa Maria da Real*, i (1987), 81–9
R. Gonzalvez: 'Mozarabic Rite', *Dictionary of the Middle Ages*, ed. J.R. Strayer, viii (New York, 1987), 516–17
M. Huglo: 'La notation wisigothique est-elle plus ancienne que les autres notations européennes?', *España en la música de occidente* [Salamanca 1985], ed. E. Casares Rodicio, I. Fernández de la Cuesta and J. López-Calo (Madrid, 1987), i, 19–26
K. Levy: 'Old-Hispanic Chant in its European Context', ibid., i, 3–14
O. Cullin: 'Le répertoire de la psalmodie *in directum* dans les traditions liturgiques latines: la tradition hispanique', *EG*, xxiii (1989), 99–140
H. González Barrionuevo: 'Dos grafías particulares del scandicus flexus en la notación "mozárabe" de tipo vertical', *AnM*, xliv (1989), 5–21
H. González Barrionuevo: 'La grafía del sálicus en la notación "mozárabe" de tipo vertical', *RdMc*, xii (1989), 397–410
H. González Barrionuevo: 'Présence de signes additionnels de type mélodique dans la notation "mozarabe" du nord de l'Espagne', *EG*, xxiii (1989), 141–53
C.J. Gutiérrez: 'El himnario de Huesca: nueva aproximación', *AnM*, xliv (1989), 23–60
H. González Barrionuevo: 'Dos grafías especiales del "scandicus" en la notación "mozárabe" del norte de España', *RdMc*, xiii (1990), 11–80
O. Cullin: 'Richesse et diversité de la tradition liturgique hispanique: l'exemple des psallenda et des laudes de Carême', *RdMc*, xvi (1993), 2246–56
I. Fernández de la Cuesta: 'El canto viejo-hispánico y el canto viejo-galicano', *RdMc*, xvi (1993), 438–56
H. González Barrionuevo: 'Dos "scandicus subbipunctis" particulares en la notación "mozárabe" de tipo vertical', *AnM*, xlviii (1993), 47–62
M. Huglo: 'Recherches sur les tons psalmodiques de l'ancienne liturgie hispanique', *RdMc*, xvi (1993), 477–90
K. Levy: 'The Iberian Peninsula and the Formation of Early Western Chant', *RdMc*, xvi (1993), 435–7
M. Pedro Ferreira: 'Three Fragments from Lamego', *RdMc*, xvi (1993), 457–76
D.M. Randel: 'The Old Hispanic Rite as Evidence for the Earliest Forms of the Western Christian Liturgies', *RdMc*, xvi (1993), 491–6
S. Zapke: 'Procesos asimilativos del nuevo repertorio franco-romano en el norte de la península', *RdMc*, xvi (1993), 2257–67
S. Zapke: *El antifonario de San Juan de la Peña (siglos X–XI): estudio litúrgico-musical del rito hispanico* (Zaragoza, 1995)

DON M. RANDEL (with NILS NADEAU)

Mozart. South German-Austrian family of musicians.

(1) (Johann Georg) Leopold Mozart (*b* Augsburg, 14 Nov 1719; *d* Salzburg, 28 May 1787). Composer, violinist and theorist.

1. LIFE. He was the son of an Augsburg bookbinder, Johann Georg Mozart (1679–1736), and attended the Augsburg Gymnasium (1727–35) and the Lyceum adjoining the Jesuit school of St Salvator (1735–6), where he frequently performed as an actor and singer in various theatrical productions; he was also an accomplished organist and violinist. In 1737 Leopold broke with his family and matriculated at the Salzburg Benedictine University, studying philosophy and jurisprudence. He took the bachelor of philosophy degree the next year, with public commendation, but in September 1739 he was expelled for poor attendance and indifference. Shortly after, he became a valet and musician to Johann Baptist, Count of Thurn-Valsassina and Taxis, Salzburg canon and president of the consistory; it was to Thurn-Valsassina that Mozart dedicated his *Sonate sei da chiesa e da camera* op.1 (1740), which he engraved in copper himself.

During the early 1740s Mozart composed several German Passion cantatas which may have led to his appointment in 1743 as fourth violinist in the court orchestra of Archbishop Leopold Anton Freiherr von Firmian; in addition he taught violin to the choirboys of the cathedral oratory and, later, keyboard. By 1758 Mozart had advanced to the post of second violinist, and in 1763 to deputy Kapellmeister. (The title 'Hofkomponist', used to describe Mozart in a 1757 report on Salzburg published in F.W. Marpurg's *Historisch-kritische Beyträge zur Aufnahme der Musik*, had no official sanction.) There is no documentary support for the supposition that Mozart's teacher in composition was the court Kapellmeister, Johann Ernst Eberlin.

Mozart married Anna Maria Pertl on 21 November 1747; of their seven children only two, (2) Maria Anna ('Nannerl', *b* 1751) and (3) Wolfgang Amadeus (*b* 1756), survived to adulthood. In the same year as Wolfgang's birth, he published his important *Versuch einer gründlichen Violinschule*. Even before its publication, however, Mozart was already well-known. His works circulated widely in German-speaking Europe and in 1755 Lorenz Mizler petitioned for Mozart's membership in the Societät der Musicalischen Wissenschaften in Leipzig; the petition failed for unknown reasons.

The 'miracle which God let be born in Salzburg' changed Leopold Mozart's life, although it is not true, as Nannerl later reported, that Leopold 'entirely gave up both violin instruction and composition in order to direct that time not claimed in service to the prince to the education of his two children'. Even after Wolfgang's musical talents became apparent, Leopold continued to perform his works, to direct the court music, to teach violin, to arrange for the purchase of music and musical instruments, and to attend to numerous other details as part of his court duties. Nevertheless, the recognition of this 'miracle' must have struck Leopold with the force of a divine revelation and he felt his responsibility to be not merely a father's and teacher's but a missionary's as well. The numerous journeys that Leopold undertook, at first with his entire family but after 1769 chiefly with Wolfgang alone, were in part responsible for his lack of further advancement at court and must have physically taxed his son. Yet Wolfgang's artistic development is unimaginable without them.

Leopold Mozart's collaboration in Wolfgang's early works up to about 1766 was probably considerable (the trio of no.48 in the so-called 'Nannerl Notenbuch', an arrangement of the trio of the third movement of Leopold's D major serenade, also appears as Menuet II in Wolfgang's sonata K6) although he seldom drew direct attention to it. After this time he served chiefly (but not exclusively) as proofreader and editor; until the early

1770s scarcely a single autograph of Wolfgang's is without additions or alterations in his father's hand. Even later, the attributions and dates on Mozart's autographs are frequently by Leopold, who apparently preserved his son's manuscripts with painstaking orderliness. Thus the elder Mozart fulfilled a universal function as teacher, educator and private secretary to his son, and when necessary also served as valet, impresario, propagandist and travel organizer.

Leopold Mozart's final decade was one of rebuffs, setbacks at court and personal tragedy. His wife died in Paris in 1778 while accompanying Wolfgang on tour, and Leopold was subsequently compelled to mediate in the ever worsening relations between his son and Archbishop Colloredo. Although he managed to secure a temporarily satisfactory resolution of this conflict – in 1779 Wolfgang was appointed court and cathedral organist – his efforts finally came to nothing when in 1781 Mozart left the Archbishop's service and took up permanent residence in Vienna. Wolfgang's marriage to Constanze Weber was seen by Leopold as a misalliance and he became increasingly alienated from his son although in the spring of 1785, while visiting Vienna, he experienced at first hand Mozart's triumphs and heard with pride and satisfaction Haydn's famous words in praise of Wolfgang. But after this visit especially, Salzburg must have seemed remote and isolated to him. Earlier, in August 1784 Nannerl had married Johann Baptist von Berchtold zu Sonnenberg and moved to St Gilgen, the birthplace of Mozart's mother, and so Leopold returned to an empty house. One consolation was the birth in July 1785 of his grandson, Leopold (Nannerl and Berchtold's first child), who was brought to Salzburg to live with the elder Mozart, then 66 years old.

Leopold Mozart died in May 1787 and was buried in the cemetery of St Sebastian. On the same day, Dominicus Hagenauer, Abbot of St Peter's in Salzburg and a long-time family friend, noted in his diary:

> Leopold Mozart, who died today, was a man of much wit and wisdom, and would have been capable of good services to the state beyond those of music ... He was born in Augsburg, spent most of his days in court service here, and yet had the misfortune always to be persecuted and was far less beloved here than in other great places of Europe.

Mozart's personality could not be more accurately summarized, nor his misrepresentation at the hands of later biographers more strikingly contradicted. A man of broad cultural achievement – a passionate reader of literature and natural science, and an admirer of Gottsched, a correspondent of Gellert's and a friend of Wieland – Leopold Mozart may have been haughty, difficult to please and at times intractable (Hasse once described him as 'equally discontented everywhere' although he also gave Leopold full credit for Wolfgang's development, writing to Ortes, 'you will not be displeased to know a father who has the merit of having known how to form and give so good an education to a son'); but there is no compelling evidence that Mozart was excessively manipulative, intolerant, autocratic or jealous of his son's talent. On the contrary, a careful reading in context of the family letters reveals a father who cared deeply for his son but who was frequently frustrated in his greatest ambition: to secure for Wolfgang a worldly position appropriate to his genius (see especially Halliwell, A1998).

A portrait of Leopold Mozart (possibly by Lorenzoni, *c*1765; fig.1) and a drawing (probably by Count Firmian,



1. Leopold Mozart: portrait (c1765) attributed to Pietro Antonio Lorenzoni in the Mozart Museum, Salzburg

*c*1762, *A-Sm*) survive, while an engraving by J.A. Friedrich after M.G. Eichler appears as the frontispiece to the *Violinschule*; he is also depicted in the Carmontelle and Della Croce family paintings (see fig.18 below). A silhouette, purporting to show Leopold in Erfurt at the house of Baron Dalberg, reading the libretto of *Idomeneo* (Wagner, A1929), is a modern fabrication.

2. Works. According to the 'Nachricht von dem gegenwärtigen Zustande der Musik Sr. Hochfürstl. Gnaden des Erzbischoffs zu Salzburg', published in Marpurg, Leopold Mozart had by 1757 composed:

> many contrapuntal and other church items; further a great number of symphonies, some only *à4* but others with all the customary instruments; likewise more than 30 large serenades in which solos for various instruments appear. In addition he has brought forth many concertos, in particular for the transverse flute, oboe, bassoon, Waldhorn, trumpet etc.: countless trios and divertimentos for various instruments; 12 oratorios and a number of theatrical items, even pantomimes, and especially certain occasional pieces such as martial music ... Turkish music, music with 'steel keyboard' and lastly a musical sleigh ride; not to speak of marches, so-called 'Nachtstücke' and many hundreds of minuets, opera dances and similar items.

Most of these works are lost: of the 30 large serenades only one is extant, and of the oratorios and other theatrical items only two. Nevertheless, a significant body of music, chiefly symphonies, keyboard and chamber works, as well as masses, litanies and offertories, survives, mainly in manuscript copies, many of them prepared under Leopold Mozart's supervision.

While tentative dates can be established for most of this repertory, the extant manuscripts do not answer entirely the most intractable and significant chronological question: that is whether Leopold did in fact continue to compose after Wolfgang began his own career. The latest

substantiated dates of composition are April 1762 for the Trumpet Concerto and August 1762 for the Litany in D. It is almost certain, however, that the fragmentary Mass K116/90*a*, KA18–19/166*f–g* and 417*B*, was composed in Vienna in 1768; probably it is the work referred to in Leopold's petition to Archbishop Schrattenbach of March 1769:

this stay of mine in Vienna was made against my will and turned out to my disadvantage and to safeguard my and my child's honour I was unable to leave Vienna earlier … I myself as well as my son have composed sundry things for the Church and especially for the use of the archiepiscopal Cathedral Church.

On stylistic and bibliographical grounds it is likely that the so-called 'New Lambach' symphony (G16) was composed around 1767; and a cryptic remark in a letter of 14 November 1772 seems to refer to an as-yet-unfinished set of keyboard variations. (The date '1772' on the unique surviving copy of the symphony D25 is not reliable, nor is the listing in Breitkopf's catalogue of 1775 for the symphony G8.)

References in the family letters show that Leopold Mozart considered himself a 'modern' composer and his extant works, both early and late, bear this out. The church music, including the sacramental Litany in D, the Litany in E♭ and the *Missa solemnis* in C, is surprisingly dramatic, juxtaposing traditional *stile antico* counterpoint with arias based on models from Italian opera. The symphonies, too, are generally finely wrought; the most mature of them stylistically approximate other German symphonies by composers a generation younger than Leopold. It speaks for itself that several of his works were at one time thought to be compositions by Wolfgang. The 'popular' bias affects only a small part of Leopold Mozart's output and is of little significance. Like the character and variability of his works in general, it is more a reflection of particular occasions and the demands of the patrons concerned.

Curiously, Leopold seems to have written little for his own instrument. No violin concertos by him are known; the only reference to such works is a brief mention in J.C. Stockhausen's *Critischer Entwurf einer auserlesenen Bibliothek* (Berlin, 1771). The *Violinschule* of 1756, on the other hand, revised by the author for second and third editions published in 1769–70 and 1787 respectively, was widely recognized as the most important violin tutor of its time. A Dutch translation appeared in 1766, and a French edition, by Valentin Roeser, apparently not authorized, in 1770; elsewhere, revisions of Mozart's text continued to be published as late as 1817. In essence, the *Violinschule* draws on the Italian method and Tartini in particular, although the historical chapters show Mozart's acquaintance with a broad range of music theory, from Glarean on. While not universally applicable as a guide to pan-European 18th-century performing practices, the work nevertheless represents the source closest to Mozart and is the most valuable guide to the musical and aesthetic education of the younger composer. Other projected literary works, including a biographical account of Wolfgang, planned for a later edition of the violin method, and an edition of the travel letters, were never realized.

WORKS

Editions: *Ausgewählte Werke von Leopold Mozart*, ed. M. Seiffert, DTB, xvii, Jg.ix/2 (1908) [S]

Wolfgang Amadeus Mozart's Werke, ed. J. Brahms and others (Leipzig, 1877–1905/*R* [W]

Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke, ed. D. Berke, W. Plath, W. Rehm and others (Kassel, 1955–91) [NMA]

Leopold Mozart: Ausgewählte Werke, i: *Sinfonien*, ed. C. Eisen, Denkmäler der Musik in Salzburg, iv (Bad Reichenhall, 1990) [incl. detailed list] [E]

for detailed lists see also Seiffert, 1908, Theiss, 1942, and Carlson, 1976

S – *no. in Seiffert (1908)*
K – *no. in Köchel (6/1964)*

VOCAL

Sacred cants. (orats), applausus, school dramas: Christus begraben (I.A. Weiser), Salzburg, 1741, rev. 1755, music lost, libs *A-Su*, ed. in S; Antiquitas personata, Salzburg, 1742, pr. scenario *Su*, ed. in S; Christus verurteilt (Weiser), Salzburg, 1743, music lost, lib *Su* (1743), *Sca* (1749); Der Mensch ein Gottesmörder (Weiser), by 1753, parts *I-BZf* (see Tagliavini, C1963; Münster, A1965); Geistliches Schäfergedicht, oder Der gute Hirte (J.A. Schachtner), after 1754, music lost, lib *A-Su*; Oratorium pro Quadragesima, score *CH-BEl* (see Eisen, C1987); other Passion cants., lost, presumably incl. 2 extant arias ?11 April 1755, *D-Bsb**, S4.18, ed. in S; Weicht, zweifelnde Klagen, S4.19, *A-Wgm**; So straft Herodes die Verräter, S4.20, *Wn**, ed. in S; Applausus, 1753, comp. for St Peter's, lost (see Martin, A1913, p.355)

Masses: Missa solemnis, C, S4.1, by 1753, parts *A-Wgm*, *D-Ahk*, *Asa*; Missa solemnis, C, S4.2, before *c*1760, parts *A-Ssp*, *D-Mbs*, ed. R. Kubik (Neuhausen, 1981), frag. draft *OF** = K115, ed. in W xxiv/28 and by W. Schulze (Stuttgart, 1983) (see Pfannhauser, C1971–2); Missa, A, parts *A-Sd*; Missa brevis, F, K116 and K⁶417*B* and KAA18–19, frags. *D-Bsb**, *F-Pn**, *US-STu**, ed. in W xxiv/33 (see Plath, C1971–2); San-Ag, C, S4.11, formerly *D-Ahk*, lost; Missa 1ma Ssmae Trinitatis, C, S4.4, score, *A-Sca*, doubtful; Mass, C, KAC1.08, parts *Wn*, *CZ-Pnm*, doubtful, numerous other sources attrib. W.A. Mozart, pubd as Duae missae, no.1 (Munich, n.d.) and as Mozart's Masses 8 (London, n.d.), ? by F. Gleissner (see Köchel); Missa solemnis, C, S4.3, KAC1.20, doubtful, ? by C. Vogel; Gl-Cr-San, A, S4.5, spurious, by J.E. Eberlin; Missa pastoritia, C, spurious, by B. Grueber (see Plath, C1969, C1974)

Lits: Litaniae de venerabili, C, S4.6, 1 movt *D-Bsb**, parts formerly *Ahk*, ed. in S; Litaniae Lauretanae de BVM, E♭, S4.7–8, before *c*1760, *A-Sca**, rev. parts *Sd* with ob solo by W.A. Mozart (see Eisen, C1991), ed. in NMA, X:28, Abt.3–5/i (1973); Litaniae Lauretanae, F, S4.9, parts *A-Sd*; Litaniae Lauretanae, G, S4.10, before *c*1760, parts *Sd*; Litaniae de venerabili sacramento, D, 1762, *Sd** (see Senn, C1971–2), ed. in NMA, X:28, Abt.3–5/i (1973); Litanei, D, formerly *LA*

Other church music: Dixit Dominus, Mag, C, 1750s, parts *D-Asa*; Miserere, F, S4.12, formerly *Ahk*, lost; Tantum ergo, C, S4.16, before *c*1760, parts *A-Sd*, *Ssp*; Veni Sancte Spiritus, C, S4.17, parts *Ssp*, *KR*, ed. in Kurthen C1921; Offertorium de tempore et sub exposito venerabili (Convertentur sedentes), D, S4.13, before *c*1760, KAC3.09, parts *Ssp*, *D-FW*, ed. in W iii/23; Offertorium de Ssmo Sacramento (Parasti mensam), A, S4.14, score *A-Wgm*, parts *Sd*, ed. in S; Off SS Trinitate (Omnes hodie coelestium), D, by 1757, parts *D-Asa*, *TIT*, *A-Wgm*; Off (Rorate caeli), B♭, parts *HR-Zh*; Off (Jubilate Domino), C, before *c*1760, parts *D-Asa*, *A-KR*; Off (Beata es virgo Maria), C, parts *SEI*; Sequenza (Veni Sancte Spiritus), *GÖ**, doubtful; Ad sacram Communionem (Confitemini domino), F, S4.15, before *c*1760, parts *SsP*; Cantata pro Communione (Pulcherrimus mortalium), A, before *c*1760, parts *D-Asa*; Cantata ad Communionem (Surgite mortui), C, by 1756, parts *TIT*; Aria de BVM (Helle Sonn der dürstren Sterne), D, parts *Asa*; Aria (Trauere, o verwaiste Seele), F, ?*c*1750, parts *A-Sn*; Aria pro adventu (Christen auf), E♭, parts *Sn*; Aria pro Adventu (Nur im Paradeis), D, parts *Sn*

Secular lieder: Bey dem Abschiede (Du dauerst mich) (J.C. Günther) and Die Rangordnung (Den Schönen, die mit holden Blicken), *D-DÜk**; Der Mensch seufzt stets in Kreuz und Weh, 1 Jan 1761, *H-Bn**; Die grossmütige Gelassenheit (Ich hab' es längst gesagt) (Günther), K149, *A-LIm**, ed. in W vii/1; Die Zufriedenheit im niedrigen Stande (Ich trachte nicht nach solchen Dingen) (F.R.L. von Canitz), K151, *LIm**, ed. in W vii/1; Geheime Liebe (Was ich in Gedanken küsse) (Günther), K150, *H-Bn**, ed. in W vii/1; 15 Lieder (C.F. Gellert), KAC8.32–46, possibly by L. Mozart (see Plath, C1971–2); cadenzas for arias by J.C. Bach, K293*e* (see Plath, C1971–2)

SYMPHONIES

C: no.1, s3.1, parts *D-Bsb*; no.2, 'Sinfonia da camera', s3.2, by *c*1760, parts *HR*, ed. in Diletto musicale, no.938 (Vienna, 1989); no.3, s lost work no.1, KAC11.01, 1st vn part *Mbs*, movt i ed. H. Engel, *MJb 1951*, 22–33; no.4, parts *CH-Zz* (as 'Partia')

D [nos. 1–13]: no.1 'De gustibus non est disputandum', s3.3, parts *D-HR*, ed. in The Symphony 1720–1840, ser. B, vii (New York, 1984); no.2 'De gustibus non est disputandum', s3.4, parts *HR*; no.3 'Non è bello quello che è bello mà quello che piace', s3.5, parts *HR*; no.4, s3.6, parts *HR*; no.5 'Sinfonia da camera', s3.7, parts *HR*, ed. in S; no.6, s3.8 by *c*1760, parts *HR*; no.7, s3.9, parts *HR*; no.8, s3.10, parts *HR*; no.9, s3.11, by *c*1760, parts *HR*; no.10, s3.12, parts *HR*; no.11, s3.13 by 1751, parts *HR*; no.12, s3.14 by 1761, parts *CH-Zz, D-HR, Rtt*; no.13 'Non è bello quello che è bello mà quello che piace', s3.15, parts *HR*, ed. in The Symphony 1720–1840, ser. B, vii (New York, 1984)

D [nos. 14–25]: no.14, s3.16, K81/73*l*, ?1770, probably by W.A. Mozart (see Seiffert, C1908, pp.xxxviii ff, Köchel, 6/1964 and Eisen, C1986), parts *A-Wgm* (attrib. W.A. Mozart), ed. in W 24/4, NMA, IV:11/ii; no.15, s3.17, by 1772, frag. parts *A-Sca, D-HR, Rtt*; no.16, frag. parts *HR*; no.17, slost work no.2, by 1761, parts *RUh*; no.18, s lost work no.3, by 1753, parts *A-Sca*, ed. in E; no.19, s lost work no.4, by 1766, lost; no.20, parts *Ik*; no.21, parts *Ik*; no.22, ? by 1753, definitely by 1760, parts *D-Asa*; no.23 'Jagd Parthia', by 1768, formerly *A-LA*, lost; no.24, by 1768, frag. parts *D-Asa*; no.25, by 1771, parts *DO* dated 1771; no.26, parts *Rtt*, ed. in E

E♭: no.1, by 1768, formerly *A-LA*, lost

F: no.1, s3.18, by *c*1760, parts *D-HR*, ed. in The Symphony 1720–1840, ser. B, vii (New York, 1984) and in Diletto musicale, no.939 (Vienna, 1989); no.2, s3.19, by 1751, parts *HR*, ed. in E; no.3, s3.20, ? by 1753, definitely by 1760, parts *Mbs, Asa*, version with 2 hn, ed. W. Höckner (Hamburg, 1959); no.4, s lost work no.5, by 1761, parts *MÜu*; no.5, by 1760, parts *Tl* dated 1760; no.6, ? by 1748, definitely by 1768, parts *Asa*, ed. in E

G [nos. 1–9]: no.1, s3.21, parts *D-HR*; no.2 'Sinfonia burlesca', s3.22, parts *Asa, HR*, ed. in S; no.3 'Sinfonia pastorale', s3.23, KAC11.13, by 1753, parts *Asa, BAR, HR*, MS copies in score *A-Wgm, D-Bsb*, ed. K. Janetzky (Zürich, 1979); no.4, s3.24, parts *HR*; no.5, s3.25, by 1768, parts *Asa, HR*, ed. in E; no.6, s3.26, parts *HR*; no.7, s3.27, by *c*1760, parts *HR*, ed. in E; no.8, s3.28, KAC11.09, by 1775, attrib. L. Mozart in Breitkopf catalogue suppl.X (1775), 3, but cf Köchel (6/1964), edn (Leipzig, 1841); no.9 'Sinfonia da caccia', s3.29, parts *HR, A-Wgm*, ed. in S

G [nos. 10–20]: no.10, s lost work no.6, by 1761, lost; no.11, s lost work no.7, by 1766, lost; no.12, s lost work no.8, by 1766, lost; no.13, s lost work no.9, by 1766, parts Marburg, Hessisches Landesarchiv; no.14, by 1768, parts *D-Asa*; no.15, by 1768, formerly *A-LA*, lost; no.16, ?1767, definitely by 1769, parts *D-Asa*, ed. in NM, no.217 (1965), attrib. W.A. Mozart by Abert (C1964, also *MJb 1964*); no.17, by 1753, parts *A-Gd*, ed. in Diletto musicale, no.293 (Vienna, 1970); no.18, by 1753, parts *Gd*, ed. H.C.R. Landon (London, 1956); nos.19–20, both by 1768, formerly *LA*, lost

A: no.1, s3.30, by 1766, parts *D-Asa*, ed. in E; no.2, by 1751, inc. parts *Mbs*; no.3, lost, listed in Karlsruhe catalogue (see Eisen, C1987)

B♭: no.1, s lost work no.10, by 1753, parts *D-Asa*; no.2, s lost work no.11, by 1761, formerly *A-LA*, lost; no.3, s lost work no.12, by 1766, lost; no.4, by 1768, formerly *LA*, lost; no.5, by 1753, parts *Gd*, ed. in Diletto musicale, no.294 (Vienna, 1970); no.6, KAC11.02, ? by 1756, definitely by 1768, formerly *LA*, also circulated in version with 2 ob, 2 hn, W viii/i (see Köchel, 6/1964, and Eisen, A1986); no.7, formerly *D-ZL*, lost; no.8, s1.12, by 1761, arr. kbd in Raccolta delle megliore sinfonie, iii (Leipzig, 1761)

2 syms., discovered by Riemann, see *RiemannL11*, 1218: 1 lost, 1 = D no.17; 3 pastoral syms., lost, described in letters of 15, 18 and 29 Dec 1755 to J.J. Lotter; 'Post' Sym., lost, see note in MS of G no.9, *A-Wgm*

W.A. Mozart: Sym. K45*a*, attrib. to Mozart by A.A Abert (C1964, also *MJb 1964*)

OTHER ORCHESTRAL

Serenades: D, by 1762, parts *A-SEI*, movts iv and v = Tpt Conc. movts iv and v, trio of movt iii = Vn Sonata K6 trio of movt iii, ed. A. Weinmann (Zürich, 1977); Serenade, Aug 1754, lost, mentioned in diary of Oddo Gutrath (see Klein, B1962, p.320); 2 serenades, lost, mentioned in letter of 10 April 1755 to J.J. Lotter

Divertimentos: Divertimento militare, cioè Sinfonia, D, s3.31, parts *D-HR*, ed. in S; Die musikalische Schlittenfahrt: Divertimento, F, s1.11, 1755, parts *A-Wgm* (frag.), *D-Mbs, Rtt* [different work of same title by Wassmuth in *Bsb* (attrib. L. Mozart and Wassmuth), rev. in *ZI* (attrib. W.A. Mozart, numerous later edns as work of L. Mozart), cf Valentin, C1942–3, and Landon, C1956]

Partitas: D, by 1765, s3.32, score *GB-Lbl*; Die Bauernhochzeit, Divertimento, D, s3.33, 1755, score and parts *D-Bsb*, ed. in S and in Diletto musicale, no.259 (Vienna, 1972); D, mentioned in Breitkopf catalogue V (1765), 13; D, s lost work no.13, mentioned in Breitkopf Suppl.II (1767), 11; D, by 1768, formerly *A-LA*, lost; 2 parthia, C, formerly *A-LA*, lost

Cassatio: G, ?arr. L. Mozart from anon. 'Berchtesgadener Musik' (see Münster, C1969, and Gerlach, C1988), ed. in Diletto musicale, no.300 (Vienna, 1974) and in Denkmäler der Musik in Salzburg, ii (Munich, 1981)

Concs.: Conc., 2 hn, E♭, s3.35, 3 Aug 1752, parts *D-HR* (partly autograph), ed. H. Pizka (Kirchhei, 1983); Fl. Conc., G, before 24 Nov 1755, parts *HR-Zh*, ed. N. Delius (Milan, 1994); Tpt Conc., D, s3.34, Aug 1762, *D-Mbs**, ed. in S, in Organum, 3rd ser., xxix (Leipzig, 1930, 3/1960), in Concertino, no.98 (Mainz, 1967), cf Serenade, D; Ob Conc., F, mentioned in Breitkopf catalogue III (1763), 29, lost; Pf Conc., G, KAC15.02, only autograph sketches extant; 4 fl concs., lost, mentioned in letter of 24 Nov 1755 to J.J. Lotter (with incipits); 2 concs., 2 hn, D, mentioned in *SI* thematic catalogue, lost, also attrib. G.A. Reluzzi; vn concs., lost, mentioned in Stockhausen, 1771

Dances: 12 menuetti fatti per le nozze del Signore Francesco Spangler, s3.36, 1754, frag. parts *A-Sca*, nos.9 and 10 = minuet and trio no. 17 in Nannerl Notenbuch; [?Minuet], K64, ? by L. Mozart (see Plath, C1971–2)

'Chinese' and 'Turkish' music, by 1757, lost (see Marpung)

CHAMBER

With kbd/bc: Sonate 6 per chiesa e da camera, 2 vn, b, s2:Trios 7–12, parts (Salzburg, 1740), ed. G. Steinschaden (Salzburg, 1991), no.2, ed. in S, no.4 ed. in Hausmusik, no.177 (Vienna, 1955); 3 trios, hpd obbl, vn, vc, s2:Trios 13–15, parts *D-MMm*, from former set of 6 works, nos.1, 3 and 6 lost, no.5 ed. in S

With winds: Divertimento, G, fl, vn, b, parts *A-SB*, ed. (Winterthur, 1976); Divertimento, D, fl, vn, b, mentioned in *ST* thematic catalogue, lost

Str: 6 divertimentos, by 1762, s2:Trios 1–6, parts *D-Mbs*, Parthia di Rane, C, by 1768, parts *A-LA*, ed. in Diletto musicale, no.578 (Vienna, 1975); nos.1, 2, 4 ed. in S, 3 ed. in Organum, 3rd ser., xxx (Leipzig, 1930), no.1, ed. in Concertino, no.99 (Mainz, 1959); Divertimento, G, vn, vc, vle, parts *HR*; Divertimento, G, 2 vc, vle, parts *HR*

Vn duos: 16 in 1st edn of violin method (1756), ed. in Thesaurus musicus, vi (Budapest, 1959, 2/1965); 12 in Fr. edn of violin method (1770), s2:Solos, Duos, nos.3 and 7 from sonatas nos.4 and 2 of G.P. Telemann: 18 canons mélodieux, ou 6 sonates en duo (Paris, 1738), remainder probably by V. Roeser, ed. in HM, no.78 (Kassel, 1951, 2/1963)

Vn solo: Caprice, in Fr. edn of violin method (1770), s2:Solos, Duos

SOLO KEYBOARD

Sonata, F, s1.1 (Nuremberg, 1759), ed. in S; Sonata, B♭, s1.2 (Nuremberg, 1760), ed. in S; Sonata, C, s1.3, by 1759 (Nuremberg, 1760), ed. in S; Tempo di menuetto, 1 Jan 1761, *H-Bn**; Minuet and Trio, by 1756, and Trio, by 1762, *A-Sm* (Nannerl Notenbuch, no.17 = Hochzeitsmenuette s3.36 no.9–10 and Nannerl Notenbuch, no.48 = arr. of trio of movt iii of Serenade, D), ed. in NMA, IX:27/i; other unattrib. minuets in Nannerl Notenbuch, by Leopold; Fugue and Andante, *CH-E*, MS, *c*1801; Der Morgan und der Abend (for Salzburg Hornwerk), s1.4–10, ?1754 (Augsburg, 1759), ed. in Dankmäler der Musik in Salzburg, i (Munich, 1977); [Polonoise], Arietto and Scherzo, *D-Gms*, facs. in Staehelin, C1989; Variations, lost, ? never finished (see letter of 14 Nov 1772)

Pedagogical: Nannerl Notenbuch, 1759–*c*1763, *A-Sm*, ed. in NMA, IX:27/i [incl. works by L. Mozart and others]; Notenbuch, seinem Sohn Wolfgang Amadeus ... geschenkt, 1762, spurious (see Plath, A1971–2)

Arrs. and transcrs. of other composers' works; sketches, drafts, frags.; figured bass exercises

THEORETICAL WORKS

Versuch einer gründlichen Violinschule (Augsburg, 1756/*R*, 2/1769–70, enlarged 3/1787/*R*, 4/1800; Dutch trans., 1766/*R*; Fr.

trans., 1770; numerous other unauthorized reprintings and edns; Eng. trans., 1939 [?1948], 2/1951) [see also vn duos above]
[presumed author:] 'Nachricht von dem gegenwärtigen Zustande der Musik Sr. Hochfürstl. Gnaden des Erzbischoffs zu Salzburg im Jahre 1757', in F.W. Marpurg: *Historisch-kritische Beyträge zur Aufnahme der Musik*, iii (Berlin, 1757/*R*), 185–98; Eng. trans. in N. Saslaw: *Mozart's Symphonies* (Oxford, 1989), 50–57
Various letters, notebooks etc., ed. in *Mozart: Briefe und Aufzeichnungen*, ed. W. Bauer, O.E. Deutsch and J. Eibl (Kassel, 1962–75); see also bibliography

BIBLIOGRAPHY

A Life. B Correspondence, documents, notebooks, iconography. C Works. D Violin method.

A: LIFE

A. Buff: 'Mozarts Augsburger Vorfahren', *Zeitschrift des historischen Vereins für Schwaben*, xviii (1891), 1–36
F. Martin: 'Kleine Beiträge zur Musikgeschichte Salzburgs, insbesonders zur Biographie Michael Haydns', *Mitteilungen der Gesellschaft für Salzburger Landeskunde*, liii (1913), 355–62
F. Wagner: 'Ein neues Bild Leopold Mozarts', *Mozart-Jb 1929*, 303–6
F. Posch: 'Leopold Mozart als Mensch, Vater und Erzieher der Aufklärung', *Neues Mozart-Jb 1941*, 49–78
H.F. Deininger, ed.: *Augsburger Mozartbuch* (Augsburg, 1942–3) [incl. A. Sandberger: 'Festrede gehalten anlässlich der Eröffnung des Augsburger Mozarthauses', 30–39; E.F. Schmid: 'Mozart und das geistliche Augsburg', 40–202]
E.F. Schmid: *Ein schwäbisches Mozartbuch* (Lorch and Stuttgart, 1948)
E.F. Schmid: 'Leopold Mozart', *Lebensbilder aus dem bayerischen Schwaben*, ed. G.F. von Pölnitz and others, iii (Munich, 1954), 346–68
E.F. Schmid: 'Neues zu Leopold Mozarts Bildungsgang', *Acta mozartiana*, iii/1 (1956), 21–4
H.F. Deininger, ed.: *Neues Augsburger Mozartbuch* (Augsburg, 1962) [incl. O.E. Deutsch: 'Ein Rezept für den sterbenden Vater Mozart', 329–31; A. Layer: 'Leopold und Wolfgang Mozarts schwäbischer Bekannten- und Freundeskreis in Salzburg', 293–315; 'Beziehungen von Leopold und Wolfgang Amadeus Mozart zu Musikern des Augsburger Domstiftes', 245–61; 'Mozart und der fürstbischöflich Augsburgische Hof', 263–92; E.F. Schmid: 'Neues zu Leopold Mozarts Bildungsgang', 200–04; W. Senn: 'Zur Erbteilung nach Leopold Mozart', 383–95; E. Valentin: '"Was der Schüler beobachten mus ... "': zu Leopold Mozarts Lehrtätigkeit', 321–8]
R. Münster: 'Neues zu Leopold Mozarts Augsburger Gymnasialjahren', *Acta mozartiana*, xii (1965), 57–60
L. Wegele: 'Augsburg und die Mozart', *Musik in der Reichsstadt Augsburg* (Augsburg, 1965), 149–62
R. Münster: 'München und Wasserburg am Inn als Stationen der Mozartreisen von 1762 und 1763', *Acta mozartiana*, xv (1968), 32–41
A. Layer: 'Leopold Mozart im Urteil seiner Zeitgenossen', *Schwäbische Blätter für Heimatpflege und Volksbildung*, xx (1969), 84–8
L. Wegele, ed.: *Leopold Mozart, 1719–1787: Bild einer Persönlichkeit* (Augsburg, 1969)
E. Hintermaier: *Die Salzburger Hofkapelle von 1700 bis 1806: Organisation und Personal* (diss., U. of Salzburg, 1972)
J.H. Eibl: 'Die Mozarts und der Erzbishcof', *ÖMz*, xxx (1975), 329–41
A. Layer: *Musikgeschichte der Fürstabtei Kempten* (Kempten, 1975), esp. 54–5: 'Joseph Ignaz Bieling, ein Schüler Leopold Mozarts'
A. Layer: *Eine Jugend in Augsburg: Leopold Mozart 1719–1737* (Augsburg, 1975)
M.H. Schmid: *Mozart und die Salzburger Tradition* (Tutzing, 1976)
F. Lanegger: *Mozart Vater und Sohn: eine psychologische Untersuchung* (Zürich, 1978)
J. Mančal: 'Leopold Mozart und Augsburg', *Bayerisches Kulturmosaik* (1985), no.1, pp.26–9
C. Eisen: 'Contributions to a New Mozart Documentary Biography', *JAMS*, xxxix (1986), 615–32
J. Mančal: '"...durch beyhülff hoher Recommendation ...": Neues zu Leopold Mozarts beruflichem Anfang', *Sechsunddreissegstes Deutsches Mozartfest der Deutschen Mozart-Gesellschaft: Programm* (n.p., 1987), 23–36
W. Baer, ed.: *Leopold Mozart zum 200. Todestag*, Stadtarchivs Augsburg, 23 May–16 Aug 1987 (Augsburg, 1987) [Exhibition catalogue]
J. Mančal: 'Neues über Leopold Mozart: Gedanken zum 200. Todestag', *ÖMz*, xlii (1987), 282–91
W. Plath: 'Leopold Mozart 1987', *Leopold Mozart und Augsburg* (Augsburg, 1987), 11–25; repr. in W. Plath: *Mozart-Schriften*, ed. M. Danckwardt (Kassel, 1991), 379–88, and *Leopold Mozart: auf dem Weg zu einem Verständnis*, ed. J. Mančal and W. Plath (Augsburg, 1994), 171–82
F. Langegger: 'Leopold Mozart als Persönlichkeit', *MJb 1987–8*, 107–14
A. Mann: 'Leopold Mozart als Lehrer seines Sohnes', *MJb 1989–90*, 317–51
S. Puntscher Reikmann: 'Der Mensch als Kunstwerk des Menschen: Gedanken zum ästhetisch-pädagogischen Projekt Leopold Mozarts', *MJb 1989–90*, 17–21
J. Mančal: 'Zum Verhältnis Leopold Mozarts zu Wolfgang "Amadé" Mozart: Prolegomena zur Strukturbestimmung einer personalen Beziehung und ihrer Wirklichkeitsorganisation im Zeitalter der Aufklärung und des Absolutismus', *Zeitschrift des Historischen Vereins für Schwaben*, lxxxiv (1991), 191–245; lxxxv (1992), 233–71
J. Mančal: 'Fürsterzbischof, Vizekapllmeister, Konzertmeister: Nacht, Musik und die Mozarts', *Acta mozartiana*, lxi (1994), 79–94
J. Mančal: 'Die Riesen von Leopold Mozart: die Station Wasserburg', *Acta mozartiana*, lxi (1994), 126–33
J. Mančal: 'Zur "Verfremdung" historischer Entfremdungsprozesse am Beispiel Leopold Mozarts', *Leopold Mozart: auf dem Weg zu einem Verständnis*, ed. J. Mančal and W. Plath (Augsburg, 1994), 183–95
J. Mančal, ed.: *Beiträge zur Leopold-Mozart-Forschung*, ii (1996) [incl. P. Petrobelli: 'Leopold Mozart e la "Ausbildung" di Wolfgang', 103–4; J. Mančal: 'Der Mensch als Schöpfer seiner Wirklichkeit', 145–70; A. Raab: '"Im Lichtkreis seines Sohnes, ohne den er im Dunkeln stände": Leopold Mozart im Verstandnis der Mozart Biographik', 187–96]
R. Halliwell: *The Mozart Family* (Oxford, 1998)

B CORRESPONDENCE, DOCUMENTS, NOTEBOOKS, ICONOGRAPHY

H. Abert: 'Leopold Mozarts Notenbuch von 1762', *Gluck-Jb 1917*, 51–87
H. Klein: 'Ein unbekanntes Gesuch Leopold Mozarts von 1759', *Neues Mozart-Jb 1943*, 95–101
A. Kozár: *Wolfgang Amadeus Mozart (1756–1791) im Spiegel der Briefe seines Vaters Leopold Mozart: ein Beitrag zur Kulturgeschichte des 18. Jahrhunderts* (diss., U. of Graz, 1955)
H. Klein: 'Unbekannte Mozartiana von 1766/67', *MJb 1957*, 168–85
D.-R. de Lerma: 'Händel-Spuren im Notenbuch Leopold Mozarts', *Acta mozartiana*, v (1958), 15–16
D.-R. de Lerma: 'The Nannerl Notebook', *MR*, xix (1958), 1–5
H. Klein: 'Drei unbekannte Tagebuchnotizen über Leopold Mozart', *Neues Augsburger Mozartbuch*, ed. H.F. Deininger (Augsburg, 1962), 317–20
O.E. Deutsch: 'Some Fallacies in Mozart Biography', *The Creative World of Mozart*, ed. P.H. Lang (New York, 1963), 144–9
L. Wegele: 'Ein Brief Leopold Mozarts an seinen Augsburger Verleger Johann Jakob Lotter', *Acta mozartiana*, xiii (1966), 36–42
W. Plath: 'Leopold Mozarts Notenbuch für Wolfgang (1762): eine Fälschung?', *MJb 1971–2*, 337–41
R. Schaal: 'Ein angeblich verschollener Brief von Leopold Mozart', *Acta mozartiana*, xxvi (1979), 50–51
A. Goldmann: '"Verzeihen sie mir meine Freyheit": Leopold Mozart und Meinrad Spiess', *Acta mozartiana*, xxxiv (1987), 54–63
J. Mančal: 'Leopold Mozart: Brief an Meinrad Spiess', *Acta mozartiana*, xxxiv (1987), 77–82
A. Hamerníková: '"Licitations-Protocall über die Leopold Mozartische Verlassenschaft" im Familienarchiv Berchtold', *MJb 1991*, i, 122–5
E. Mikanova: 'Postůzalostni spisy Leopolda Mozarta v československych archívech [Documents from the estate of Leopold Mozart in Czech and Slovak archives]', *HV*, i (1992), 16–21
R. Angermüller: 'Leopold Mozarts Verlassenschaft', *MISM*, xl/3–4 (1993), 1–32

C WORKS

L. von Köchel: *Chronologisch-thematisches Verzeichnis Sämtlicher Tonwerke Wolfgang Amade Mozart* (Leipzig, 1862; rev. 2/1905 by P. Graf von Waldersee; rev. 3/1937 by A. Einstein, repr. 4/1958, 5/1963, with suppl. 3/1947; rev. 6/1964 by F. Giegling, A. Weinmann and G. Sievers, repr. 7/1965)
M. Friedlaender: 'Leopold Mozarts Klaviersonaten', *Die Musik*, iv/1 (1904–5), 38–40
W. Renz: 'Leopold Mozart als Komponist', *Die Musik*, iv/4 (1904–5), 351–61
M. Seiffert: Foreword to *Ausgewählte Werke von Leopold Mozart*, DTB, xvii, Jg.ix/2 (1908/*R*) [with list of works; see review by J. Liebeskind, *ZIMG*, xi (1909–10), 361]
G. Schünemann: 'Leopold Mozart als Komponist', *AMz*, xxvi (1909), 1039–40
W. Kurthen: 'Studien zu W.A. Mozarts Kirchenmusikalischen Jugendwerken', *ZMw*, iii (1921), 194–222, 337–81
E.H. Mueller von Asow: 'Ein ungedrucktes Skezzenblatt Mozarts', *Neues Mozart-Jb*, i (1941), 175–80
E.L. Theiss: *Die Instrumentalwerke Leopold Mozarts nebst einer Biographie* (diss., U. of Giessen, 1942; extracts in *Neues Augsburger Mozartbuch*, ed. H.F. Deininger (Augsburg, 1962), 397–468) [with list of works]
E. Valentin: 'Musikalische Schlittenfahrt, ein Wolfgang Amadeus Mozart zugesprochenes Gegenstück zu Leopold Mozarts Werk', in *Augsburger Mozartbuch*, ed. H.F. Deininger (Augsburg, 1942–3), 441–51
E.F. Schmid: 'Leopold Mozart und die Kindersinfonie', *MJb 1951*, 69–86
H.C. Robbins Landon: 'Two Orchestral Works Wrongly Attributed to Mozart', *MR*, xvii (1956), 29–34
W. Plath: 'Beiträge zu Mozart-Autographie, I: die Handschrift Leopold Mozarts', *MJb 1960–61*, 82–117
L.F. Tagliavini: 'Un oratorio sconosciuto di Leopold Mozart', *Festschrift Otto Erich Deutsch*, ed. W. Gerstenberg, J. LaRue and W. Rehm (Kassel, 1963), 187–95
A.A. Abert: 'Methoden der Mozartforschung', *MJb 1964*, 22–7 [on Wolfgang's and Leopold's Lambach symphonies]
A.A. Abert: 'Stilistischer Befund und Quellenlage: zu Mozarts Lambacher Sinfonie KV Anh.221 = 45a', *Festschrift Hans Engel*, ed. H. Heussner (Kassel, 1964), 43–56
W. Plath: 'Ein "neues" Mozart-Manuskript in Augsburg', *Acta mozartiana*, xiii (1966), 86–9
R. Münster: 'Wer ist der Komponist der "Kindersinfonie"?', *Acta mozartiana*, xvi (1969), 76–82
M.H. Schmid: *Die Musikaliensammlung der Erzabtei St. Peter in Salzburg. Katalog I: Leopold und Wolfgang Amadeus Mozart, Joseph und Michael Haydn* (Salzburg, 1970)
K. Pfannhauser: 'Epilegomena Mozartiana', *MJb 1971–2*, 268–312
W. Plath: 'Zur Echtheitsfrage bei Mozart: 2. Leopold Mozart', *MJb 1971–2*, 19–36; repr. in W. Plath: *Mozart Schriften*, ed. M. Danckwardt (Kassel, 1991), 179–201
W. Senn: 'Das wiederaufgefundene Autograph der Sakramentslitanei in D von Leopold Mozart', *MJb 1971–2*, 197–216
W. Plath: 'Leopold Mozarts Pastoralmesse: unecht?', *Acta mozartiana*, xxi (1974), 16–18
A. Weinmann: 'Neue Ergebnisse der RISM-Quellenforschung', *ÖMz*, xxix (1974), 440–42 [on Serenade in D, no.7]
D.M. Carlson: *The Vocal Music of Leopold Mozart (1719–1787): Authenticity, Chronology and Thematic Catalogue* (diss., U. of Michigan, 1976)
G. Allroggen: 'Mozarts Lambacher Sinfonie: Gedanken zur musikalischen Stilkritik', *Festschrift für Georg von Dadelsen zum 60. Geburstag*, ed. T. Kohlhase and V. Scherliess (Neuhaussen, 1978), 7–19; repr. in *Leopold Mozart: auf dem Weg zu einem Verständnis*, ed. J. Mančal and W. Plath (Augsburg, 1994), 119–30
R. Münster: 'Neue Funde zu Mozarts symphonischen Jugendwerk', *MISM*, xxx/1–2 (1982), 2–11; repr. in *Leopold Mozart: auf dem Weg zu einem Verständnis* (Augsburg, 1994), ed. J. Mančal and W. Plath, 131–41
N. Zaslaw: 'The "Lambach" Symphonies of Wolfgang and Leopold Mozart', *Music and Civilisation: Essays in Honor of Paul Henry Lang*, ed. E. Strainchamps, M.R. Maniates and R. Hatch (New York, 1984), 15–28; repr in *Leopold Mozart: auf dem Weg zu einem Verständnis*, ed. J. Mančal and W. Plath (Augsburg, 1994), 143–56
N. Zaslaw and C.Eisen: 'Signor Mozart's Symphony in A-minor K.Anh.220 = 16a', *JM*, iv (1985–6), 191–206
C. Eisen: *The Symphonies of Leopold Mozart and their Relationship to the Early Symphonies of Wolfgang Amadeus Mozart: a Bibliographical and Stylistic Study* (diss., Cornell U., 1986)
W. Plath: 'Leopold Mozart und Nannerl: Lehrer und Schülerin: Fragmentarische Bemerkungen zu zwei Fragmenten', *Festschrift für Arno Forchert zum 60. Gebertstag*, ed. G. Allroggen and D. Altenburg (Kassel, 1986), 127–30
C. Eisen: 'Leopold Mozart Discoveries', *MISM*, xxxv (1987), 1–10
G. Krombach: 'Leopold Mozart, Michael Haydn und die Kirchenmusik in Salzburg', *Singende Kirche*, xxxiv/2 (1987), 53–9
C. Eisen: 'The Symphonies of Leopold Mozart: their Chronology, Style, and Importance for the Study of Mozart's Earliest Symphonies', *MJb 1987–8*, 181–3
S. Gerlach: 'Textkritische Untersuchungen zur Autorschaft der "Kindersinfone" Hoboken II:47', *Opera incerta: Echtheitsfragen als Problem musik wissenschaftlicher Gesamtausgaben: Mainz 1988*, 153–88
C. Eisen: 'Problems of Authenticity among Mozart's Early Symphonies: the Examples of K.Anh.220 (16a) and 76 (42a)', *ML*, lxx (1989), 505–16
M. Staehelin: 'Übersehenes zur Mozart-Überlieferung', *Quaestiones in Musica: Festschrift für Franz Krautwurst zum 65. Geburtstag*, ed. F. Brusniak and H. Leuchtmann (Tutzing, 1989), 591–607, esp. 606
M.H. Schmid: 'Zu den Klaviersonaten von Leopold Mozart', *MJb 1989–90*, 23–30
C. Eisen: 'The Mozarts' Salzburg Copyists: Aspects of Attribution, Chronology, Text, Style and Performance Practice', *Mozart Studies* (Oxford, 1991), 253–307
N. Delius: 'Ein Flötenkonzert von Leopold Mozart', *Tibia*, iii (1994), 209–11
E. Illing: *Berchtoldsgaden musick: a Study of the Early Texts of the Piece Popularly Known in England as Haydn's Toy Symphony and in Germany as Haydns Kindersinfonie, and of a Cassation attributed to Leopold Mozart which embodies the Kindersinfonie* (Melbourne, 1994)
C. Eisen: 'The Mozarts' Salzburg Music Library', *Mozart Studies 2* (Oxford, 1997), 85–138

D VIOLIN METHOD

K. Gerhartz: 'Die Violinschule von Leopold Mozart (1756)', *Mozart-Jb 1929*, 243–302
K. von Fischer: 'Eine Neubearbeitung von Leopold Mozarts Violinschule aus dem Jahre 1804: ein Stilvergleich', *Mf*, ii (1949), 187–92
W. Egk: 'Anmerkungen zur Violinschule von Leopold Mozart', *Gestalt und Gedanke*, iv (1957), 28–35
W. Lidke: 'Übereinstimmung und Gegensatz der Violinschulen von Leopold Mozart und Louis Spohr', *Festschrift Louis Spohr*, ed. G. Kraft, P. Michel and H.R. Jung (Weimar, 1959), 7–25
E. Melkus: 'Über die Ausführung der Stricharten in Mozarts Werken', *MJb 1967*, 244–65
R. Stowell: *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (Cambridge, 1985)
P. Petrobelli: 'La cultura di Leopold Mozart e la sua "Violinschule"', *MJb 1989–90*, 9–16
A. Rosenthal: 'Leopold Mozart's "Violinschule" Annotated by the Author', *Mozart Studies*, ed. C. Eisen (Oxford, 1991), 83–99
R. Stowell: 'Leopold Mozart revised: Articulation in Violin Playing during the second half of the Eighteenth Century', *Perspectives on Mozart Performance*, ed. R.L. Todd and P. Williams (Cambridge, 1991), 126–57

(2) Maria Anna (Walburga Ignatia) Mozart ['Nannerl'] (*b* Salzburg, 30/31 July 1751; *d* Salzburg, 29 Oct 1829). Pianist, daughter of (1) Leopold Mozart. She received her first music lessons from her father in 1758; in 1764 Leopold considered her 'one of the most skilful pianists in Europe' (letter of 8 June). From 1762 to 1767 Nannerl travelled with her family on various musical tours; from 1769 onwards she was no longer permitted to show her artistic talent on travels with her brother, as she had reached a marriageable age. While Wolfgang triumphed as a composer and virtuoso abroad, she remained with her mother in Salzburg. Wolfgang praised her compositions and encouraged her to continue composing, but her father never mentioned her work, and none of it survives.

Whereas Mozart disobeyed his father and married a woman of his choice, Nannerl, who was an avid reader and theatre-goer, obviously adopted the prescriptive and pedagogical literature of the late Enlightenment and lived as the epitome of contemporary ideas of femininity (piety, self-sacrifice, propriety, modesty). She apparently renounced her love for the captain and private tutor Franz d'Ippold and in accordance with her father's wishes married Johann Baptist von Berchtold zu Sonnenburg (*b* 22 Oct 1736; *d* 26 Feb 1801), a government official and magistrate at St Gilgen, in 1784. Besides bringing up five children of Berchtold's, she bore three children, Leopold Alois Pantaleon (1785–1840), Jeanette (1789–1805) and Maria Babette (1790–91). Her brother, who wrote several works for her, including the Prelude and Fugue K394/383*a*, remained closely attached to her. In St Gilgen Nannerl received most of Mozart's piano concertos up to K467, and copies in her handwriting exist (now in *A-Ssp*). It has falsely been assumed that Nannerl quarrelled with her brother about their father's legacy; however, as a woman she had no legal power, and the negotiations were conducted by her husband.

In 1792 Nannerl wrote down some recollections about her late brother for Schlichtegroll; her material (in *A-Sm*) was also used by Nissen. Parts of her diaries and some letters also exist. She was later wrongly accused of criticizing her sister-in-law Constanze as not being a 'fitting girl' for Mozart (see Rieger, 1990, pp.240–01) but, as the manuscript shows, this sentence is not written in her handwriting but in that of Albert von Mölk.

After her husband's death in 1801 Nannerl returned to Salzburg with her two surviving children. She gave piano lessons and helped publishers find missing works by her brother. Mozart's son Franz Xaver visited her in 1821, which gave her great pleasure. She was blind from 1825, and when Vincent and Mary Novello visited her in 1829 they found her 'blind, languid, exhausted, feeble and nearly speechless'; Mary Novello also remarked on her poverty and loneliness. Clearly her lifestyle in old age did not reflect her affluence, for her estate turned out to consist of the large sum of 7837 gulden. She was buried in the churchyard of the abbey of St Peter, Salzburg.

BIBLIOGRAPHY

W. Hummel: *Nannerl: Wolfgang Amadeus Mozarts Schwester* (Salzburg, 1952)
N. Medici di Marignano and R. Hughes, eds.: *A Mozart Pilgrimage: Being the Travel Diaries of Vincent and Mary Novello in the Year 1829*(London, 1955/*R*)
D.-R. de Lerma: 'The Nannerl Notebook', *MR*, xix (1958), 1–5
W. Hummel, ed.: *Nannerl Mozarts Tagebuchblätter mit Eintragungen ihres Bruders Wolfgang Amadeus*(Stuttgart, 1958) [see also K. Pfannhauser, *MISM*, viii/1–2 (1959), 11–17]
W. Plath: 'Leopold Mozart und Nannerl: Lehrer und Schülerin', *Festschrift Arno Forchert*, ed. G. Allroggen and D. Altenburg (Kassel, 1986), 127–30
E. Rieger: *Nannerl Mozart: Leben einer Künstlerin im 18. Jahrhundert* (Frankfurt, 1990)
E. Rieger: 'Die gefesselte Phantasie der Frau: ein neuer Blick auf Nannerl Mozart', *MJb 1991*, 115–21
R. Halliwell: *The Mozart Family: Four Lives in a Social Context* (Oxford, 1998)

(3) (Johann Chrysostom) Wolfgang Amadeus Mozart (*b* Salzburg, 27 Jan 1756; *d* Vienna, 5 Dec 1791). Austrian composer, son of (1) Leopold Mozart. His style essentially represents a synthesis of many different elements, which coalesced in his Viennese years, from 1781 on, into an idiom now regarded as a peak of Viennese Classicism. The mature music, distinguished by its melodic beauty, its formal elegance and its richness of harmony and texture, is deeply coloured by Italian opera though also rooted in Austrian and south German instrumental traditions. Unlike Haydn, his senior by 24 years, and Beethoven, his junior by 15, he excelled in every medium current in his time. He may thus be regarded as the most universal composer in the history of Western music.

1. Ancestry and early childhood. Mozart was baptized on the day after his birth at St Rupert's Cathedral as Joannes Chrysostomus Wolfgangus Theophilus. The first two names record that 27 January was the feast day of St John Chrysostom, while Wolfgangus was the name of his maternal grandfather and Theophilus a name of his godfather, the merchant Joannes Theophilus Pergmayr; Mozart sometimes preferred the Latin form, Amadeus, but more frequently Amadè, Amadé or the German form Gottlieb. He was the seventh and last child born to Leopold Mozart and his wife Maria Anna, née Pertl (*b* St Gilgen, 25 Dec 1720; *d* Paris, 3 July 1778); only he and the fourth child, (2) Maria Anna ('Nannerl'), survived.

The name Mozart (spelt in a variety of forms including Mozarth, Mozhard and Mozer) is first recorded for a Heinrich Motzhart in Fischach, in 1331, and appears in other villages south-west of Augsburg, notably Heimberg, from the 14th century; the paternal ancestry of the family has been traced with some certainty to Ändris Motzhart, who lived in the Augsburg area in 1486. Several early member of the family were master masons (i.e. architects), builders, craftsmen and sculptors; two, in the late 16th and early 17th centuries, were artists. Mozart's great grandfather David (*c*1620–1685) was a master mason, his grandfather Johann Georg (1679–1736) a master bookbinder in Augsburg. His mother's family came mainly from the Salzburg region and followed middle-class occupations. Her father, Wolfgang Nikolaus Pertl, held important administrative and judicial posts at Hüllenstein, near St Gilgen, but a bout of ill-health pushed him into debt and his family was left destitute.

Until 1773 the Mozart family rented an apartment on the third floor of the house of Johann Lorenz and Maria Theresia Hagenauer, who had a thriving grocery business with connections in several important European cities. They also acted as bankers to the Mozarts, establishing credit networks for Leopold during the tours of the 1760s. It was to the Hagenauers that most of Leopold's early letters, now the most important source of information about Mozart's travels during the 1760s, were addressed. Many of them were intended for public circulation: Leopold was keen to impress the children's triumphs on the archbishop, the Salzburg nobility and his wide circle of friends and acquaintances.

As far as is known, Leopold was entirely responsible for the education of his children, which was by no means restricted to music but also included mathematics, reading, writing, literature, languages and dancing; moral and religious training were part of the curriculum as well. (A later biographical dictionary, B. Pillwein's *Biographische Schilderungen* (Salzburg, 1821), suggests that the court singer Franz Anton Spitzeder also gave the young Mozart musical instruction, but this assertion is uncorroborated.)

Mozart showed his musical gifts at an early age; Leopold noted in Wolfgang's sister's music book (the so-called Nannerl Notenbuch, begun in 1759) that Wolfgang had learnt some of the pieces – mostly anonymous minuets and other binary form movements, probably German in origin, but also including works by Wagenseil, C.P.E. Bach, J.J. Agrell and J.N. Tischer as well as Leopold Mozart himself – when he was four. According to Leopold, Wolfgang's earliest known compositions, a miniature Andante and Allegro K1*a* and 1*b*, were written in 1761, when he was five. More substantial are the binary form minuets in F major K2 and K5 and the Allegro in B♭ K3, composed between January and July 1762.

Mozart's first known public appearance was at Salzburg University in September 1761, when he took a dancing part in a performance of *Sigismundus Hungariae rex*, given as an end-of-term play (*Finalkomödie*) by Marian Wimmer with music by the Salzburg Kapellmeister Ernst Eberlin. In 1762 Leopold apparently took Wolfgang and Nannerl to Munich, where they played the harpsichord for Maximilian III Joseph, Elector of Bavaria (no documentation survives for this journey, which is known only from a later reminiscence of Nannerl Mozart). A tour to Vienna lasted from September to December 1762. The children appeared twice before Maria Theresa and her consort, Francis I, as well as at the homes of various ambassadors and nobles (the empress sent the children a set of court clothes, which they wore for the well-known paintings done later in Salzburg, probably by P.A. Lorenzoni;). The trip was a great success: in October the imperial paymaster presented the Mozarts with a substantial honorarium and a request to prolong their stay; the French ambassador, Forent-Louis-Marie, Count of Châtelet-Lomont, invited them to Versailles; and Count Karl von Zinzendorf, later a high state official, wrote in his diary that 'the poor little fellow plays marvellously, he is a child of spirit, lively, charming; his sister's playing is masterly'.

The family returned to Salzburg on 5 January 1763. Leopold was promoted to deputy Kapellmeister on 28 February, and that evening Mozart played at court as part of Archbishop Schrattenbach's birthday celebrations; the Salzburg court chronicle records that there was 'vocal music by several virtuosos, among whom were, to everyone's astonishment, the new vice-Kapellmeister's little son, aged seven, and daughter, aged ten, performing on the harpsichord, the son likewise on the violin, as well as one could ever have hoped of him'. On 9 June the family set out on a three-and-a-half-year journey through Germany, France, the Low Countries, England and Switzerland. It was the first of five tours undertaken during the next decade.

2. TRAVELS, 1763–73. Travelling by way of Munich, Augsburg, Ludwigsburg, the summer palace of the Elector Palatine Carl Theodor at Schwetzingen, Mainz, Frankfurt, Coblenz and Aachen, the Mozart family arrived at Brussels on 4 October 1763; in each of these places the children either performed at court or gave public concerts. From there they pressed on to Paris. The children played before Louis XV on 1 January 1764, with public concerts following on 10 March and 9 April at the private theatre of M. Félix, in the rue et porte Saint-Honoré. In Paris Mme Vendôme published Mozart's two pairs of sonatas for keyboard and violin, K6–9, his first music to appear in print.

The family arrived in England on 23 April, first lodging at the White Bear Inn in Piccadilly; the next day they moved to the house of the barber John Cousins, in Cecil Court. They played twice for George III, on 27 April and 17 May 1764 (in a letter of 28 May, Leopold enthusiastically recounted to Hagenauer the friendly greeting the king gave them at a chance meeting in St James's Park), and were scheduled to appear at a benefit for the composer and cellist Carlo Graziani on 23 May; however, Wolfgang was taken ill and was unable to perform. The Mozarts mounted their own benefit on 5 June, at the Great Room in Spring Garden; later that month Mozart performed 'several fine select Pieces of his own Composition on the Harpsichord and on the Organ' at Ranelagh Gardens, during breaks in a performance of Handel's *Acis and Galatea*. Further benefit concerts followed on 21 February and 13 May 1765. At some time during their visit to London, Mozart was tested by the philosopher Daines Barrington, who in 1769 furnished a report on him to the Royal Society (published in its *Philosophical Transactions*, lx (1771), 54–64). Barrington's tests were typical of others that Mozart was set elsewhere on the Grand Tour and, later, in Vienna and Italy:

> I said to the boy, that I should be glad to hear an extemporary *Love Song*, such as his friend Manzoli might choose in an opera. The boy . . . looked back with much archness, and immediately began five or six lines of a jargon recitative proper to introduce a love song. He then played a symphony which might correspond with an air composed to the single word, *Affetto*. It had a first and second part, which, together with the symphonies, was of the length that opera songs generally last: if this extemporary composition was not amazingly capital, yet it was really above mediocrity, and shewed most extraordinary readiness of invention. Finding that he was in humour, and as it were inspired, I then desired him to compose a *Song of Rage*, such as might be proper for the opera stage. The boy again looked back with much archness, and began five or six lines of a jargon recitative proper to precede a *Song of Anger*. This lasted also about the same time as the *Song of Love*; and in the middle of it, he had worked himself up to such a pitch, that he beat his harpsichord like a person possessed, rising sometimes in his chair. The word he pitched upon for this second extemporary composition was, *Perfido*. After this he played a difficult lesson, which he had finished a day or two before: his execution was amazing, considering that his little fingers could scarcely reach a fifth on the harpsichord. His astonishing readiness, however, did not arise merely from great practice; he had a thorough knowledge of the fundamental principles of composition, as, upon producing a treble, he immediately wrote a base under it, which, when tried, had very good effect. He was also a great master of modulation, and his transitions from one key to another were excessively natural and judicious; he practised in this manner for a considerable time with a handkerchief over the keys of the harpsichord.

The Mozarts left London on 24 July 1765, travelling by way of Canterbury (where a concert was announced, but apparently cancelled) and Lille to Ghent and Antwerp, arriving at The Hague on 10 September. There the children gave two public concerts and played before the Princess of Nassau-Weilburg, to whom Mozart later dedicated the keyboard and violin sonatas K26–31. They moved on to Amsterdam in January, returning to The Hague for the installation of Wilhelm V on 11 March – it was for this occasion that Mozart composed the *Gallimathias musicum* K32 – and in April they set out again for Paris, arriving there in early May. The Mozarts remained in Paris for two months; their patron, Baron Grimm, who had paved their way there earlier, commented on Mozart's 'prodigious progress' since early 1764.

The final stage of the homeward journey took the Mozarts to Dijon, Lyons, Lausanne, Zürich as well as

Donaueschingen, where they played for Prince Fürstenberg on nine evenings. From Donaueschingen they pressed on to Dillingen, Augsburg and Munich, arriving back in Salzburg on 29 November. On the day of their arrival, Beda Hübner, librarian at St Peter's, wrote in his diary (in *A-Ssp*):

I cannot forbear to remark here also that today the world-famous Herr Leopold Mozart, deputy Kapellmeister here, with his wife and two children, a boy aged ten and his little daughter of 13, have arrived to the solace and joy of the whole town . . . the two children, the boy as well as the girl, both play the harpsichord, or the clavier, the girl, it is true, with more art and fluency than her little brother, but the boy with far more refinement and with more original ideas, and with the most beautiful harmonic inspirations . . . There is a strong rumour that the Mozart family will again not long remain here, but will soon visit the whole of Scandinavia and the whole of Russia, and perhaps even travel to China, which would be a far greater journey and bigger undertaking still: de facto, I believe it to be certain that nobody is more celebrated in Europe than Herr Mozart with his two children.

Leopold Mozart is often portrayed as an inflexible, if consummate, tour manager, yet much of the 'Grand Tour' was not planned in advance. When he left Salzburg, Leopold was undecided whether to travel to England; nor was it his intention to visit the Low Countries (letter of 28 May 1764). There were also miscalculations. It is likely, for instance, that the Mozarts outstayed their welcome in London: by June 1765 they were reduced to giving cheap public displays at the down-market Swan and Hoop Tavern in Cornhill (see McVeigh, G1993). On the other hand, it is not widely appreciated how difficult travel could be at this time: routes were often unsafe and almost always uncomfortable (Leopold marvelled in a letter of 25 April 1764 at his successful crossing of the English Channel, an experience that was surely unknown to his friends in Salzburg), expenses were substantial, and he was frequently mistreated, ignored or prevented by potential patrons from performing. In a letter completed on 4 November 1763 he wrote from Brussels:

We have now been kept [here] for nearly three weeks. Prince Karl [Charles of Lorraine, brother of Emperor Francis I and Governor of the Austrian Netherlands] . . . spends his time hunting, eating and drinking . . . Meanwhile, in decency I have neither been able to leave nor to give a concert, since, as the prince himself has said, I must await his decision.

(Quotations from the Mozart family correspondence are based on the translations in Anderson, A1938, 3/1985).

Nevertheless, these unexpected detours – which added nearly two years to the tour – also reaped rich musical rewards: at every stage of their travels the Mozarts acquired music that was not readily available in Salzburg or met composers and performers who did not normally travel in south Germany and Austria. At Ludwigsburg they heard Nardini (on 11 July 1763 Leopold wrote to Salzburg, 'it would be impossible to hear a finer player for beauty, purity, evenness of tone and singing quality'), and in Paris they met, among others, Schobert, Eckard and Honauer, from whose sonatas, as well as sonatas by Raupach and C.P.E. Bach, Mozart later chose movements to set as the concertos K37 and 39–41. Their stay in London brought Mozart into contact with K.F. Abel, Giovanni Manzuoli and most importantly J.C. Bach, with whom the family became intimate and whose influence on Mozart was lifelong. Years later, when Wolfgang was in Paris, Leopold upheld Bach as a model composer (letter of 13 August 1778):

If you have not got any pupils, well then compose something more . . .. But let it be something short, easy and popular . . . Do you image that you would be doing work unworthy of you? If so, you are very much mistaken. Did Bach, when he was in London, ever publish anything but similar trifles? *What is slight can still be great*, if it is written in a natural, flowing and easy style – and at the same time bears the marks of sound composition. Such works are more difficult to compose than all those harmonic progressions, *which the majority of the people cannot fathom*, or pieces which have pleasing melodies, but which are *difficult to perform*. Did Bach lower himself by such work? Not at all. Good composition, sound construction, il filo – these distinguish the master from the bungler – even in trifles.

It is also safe to say that on the 'Grand Tour' Mozart began to absorb his father's opinions about various national styles and how to conduct himself in public. In Paris on 1 February 1764, Leopold wrote of the Royal Chapel at Versailles:

I heard good and bad music there. Everything sung by individual voices and supposed to resemble an aria was empty, frozen and wretched – in a word, French – but the choruses are good and even excellent . . . the whole of French music is not worth a sou.

In this he anticipated by many years Mozart's comment on 5 April 1778, when he was again in Paris, that

at Mannheim [the choruses] are weak and poor, whereas in Paris they are powerful and excellent . . . What annoys me most of all in this business is that our French gentlemen have only improved their *goût* to this extent that they can now listen to good stuff as well. But to expect them to realize that their own music is bad or at least to notice the difference – Heaven preserve us!

More importantly, perhaps, Mozart also took to heart his father's negative opinions of Salzburg, repeating them almost verbatim in his letters of the late 1770s and early 80s. As early as 19 July 1763 Leopold wrote from Schwetzingen:

The orchestra is undeniably the best in Germany. It consists altogether of people who are young and of good character, not drunkards, gamblers or dissolute fellows.

Mozart, some 15 years later, wrote to his father (letter of 9 July 1778):

one of my chief reasons for detesting Salzburg [is the] coarse, slovenly, dissolute court musicians. Why, no honest man, of good breeding, could possibly live with them! Indeed, instead of wanting to associate with them, he would feel ashamed of them . . . [The Mannheim musicians] certainly behave quite differently from ours. They have good manners, are well dressed and do not go to public houses and swill.

Mozart remained in Salzburg for nine months. During this time he wrote three vocal works: a Latin comedy, *Apollo et Hyacinthus*, for the university; the first part of the oratorio *Die Schuldigkeit des ersten Gebots*, a joint work with Michael Haydn and Anton Cajetan Adlgasser; and the *Grabmusik* K42 (to which he added a concluding chorus with introductory recitative, *c*1773). On 15 September 1767 the family set out for Vienna. Presumably Leopold had timed this visit to coincide with the festivities planned for the marriage of the 16-year-old Archduchess Josepha to King Ferdinand IV of Naples. Josepha, however, contracted smallpox and died on the day after the wedding was to have taken place, throwing the court into mourning and inducing Leopold to remove his family from Vienna, first to Brünn (Brno) and then to Olmütz (Olomouc) where both Mozart and Nannerl had mild attacks of smallpox.

Shortly after their return to Vienna in January 1768, Leopold conceived the idea of securing for Mozart an opera commission, *La finta semplice*, but intrigues at court conspired to defeat his plan (the Mozarts' side of the story is preserved in detail in the surviving correspondence). He wrote an indignant petition to the emperor in

September, complaining of a conspiracy on the part of the theatre director Giuseppe Afflisio (d'Affligio), who apparently claimed that Wolfgang's music was ghost-written by his father, and proving Mozart's output by including a list of his compositions to that time (see Zaslaw, A1985). Presumably as compensation for the suppression of the opera, in December Mozart directed a performance before the imperial court of a festal mass (K139), an offertory (K47*b*, lost) and a trumpet concerto (K47*c*, lost) at the dedication ceremony of the Waisenhauskirche; the *Wienerisches Diarium* reported on 10 December 1768 that Mozart performed his works 'to general applause and admiration, and conducted with the greatest accuracy; aside from this he also sang in the motets'. That same month he completed the Symphony K48. Earlier, in October, Mozart may have given a private performance of his one-act Singspiel *Bastien und Bastienne* at the home of Dr Franz Anton Mesmer, the inventor of 'magnetism therapy' (later parodied in *Così fan tutte*).

On the return journey to Salzburg, the Mozarts paused at Lambach Abbey, where father and son both presented symphonies to the library (the controversy over the attribution of the two works, Leopold Mozart's G9 and Mozart's KAnh.221, is summarized in Zaslaw, L1989). They arrived home on 5 January and remained there for nearly a year. *La finta semplice* was performed at court on or about 1 May, and Mozart wrote the Mass K66 in October for the first Mass celebrated by his friend Cajetan (Father Dominicus) Hagenauer, son of the family's Salzburg landlord. Other substantial works from this time include three orchestral serenades (K63, 99 and 100), two of which were probably intended for performance as 'Finalmusik' at the university's traditional end-of-year ceremonies, possibly some shorter sacred works (K117 and 141) and several sets of dancing minuets (K65*a* and 103; K104 and 105 are by Michael Haydn, possibly arranged by Mozart). By the age of 13, then, Mozart had achieved a significant local reputation as both a composer and a performer. On 27 October he was appointed, on an honorary basis, Konzertmeister at the Salzburg court.

Less than two months later, on 13 December, Leopold and Wolfgang set out on their own for Italy. The journey followed the now usual pattern: they paused at any town where a concert could be given or where an influential nobleman might wish to hear Mozart play. Travelling by way of Innsbruck and Rovereto, they arrived at Verona on 27 December. While there, Mozart played at the Accademia Filarmonica and had his portrait painted, probably by Saverio dalla Rosa (fig.2); the piece of music shown on the harpsichord, almost certainly by him, is otherwise unknown (K72*a*; but see Heartz O1995). At Mantua, on 16 January, Mozart gave a concert typical of his public and private performances at the time: it included a symphony by him; *prima vista* and extempore performances of concertos, sonatas, fugues, variations and arias; and, in addition, a small number of works contributed by other performers. The *Gazzetta di Mantova*, in a report on the concert (19 January 1770), described Mozart as 'incomparable'.

From Mantua the Mozarts travelled to Milan where Wolfgang gave several performances at the home of Count Karl Firmian, the Austrian minister plenipotentiary, including a grand academy on 12 March that may have included the newly composed arias K77, 88 and



2. Wolfgang Amadeus Mozart: portrait (early 1770) probably by Saverio della Rosa, formerly attributed to Felice Cignaroli (private collection); the music he is playing is presumed to be by Mozart himself (this is its only source) and is entered in the Köchel catalogue (3/1937) as K*72a*

Anh.2; presumably as a result of his performances and compositions, Mozart was commissioned to write the first opera, *Mitridate, re di Ponto*, for the carnival season in December. Father and son left Milan on 15 March, bound for Lodi (where Mozart completed his first string quartet, K80), Parma, Bologna (where they met the theorist and composer Padre Martini) and Florence, where Mozart became reacquainted with the castrato Manzuoli and newly acquainted with the English composer Thomas Linley, a boy of his own age. From there they passed on to Rome, arriving on 10 April, in time for Holy Week; Mozart made a clandestine copy of Allegri's famous *Miserere* (traditionally considered the exclusive property of the papal choir), and may have composed two or three symphonies (K81, 95 and 97). After a brief stay in Naples, where Mozart gave several concerts and heard Jommelli's *Armida* (which he described on 5 June 1770 as 'beautiful, but much too broken up and old-fashioned for the theatre'), they returned to Rome, where on 5 July Pope Clemens XIV created Mozart a Knight of the Golden Spur (fig.3). Father and son set out again on 10 July, returning to Bologna and the summer home of Count Pallavicini. There Mozart may have completed the Symphony K84, as well as some sacred works and canons, and he received the libretto and cast-list for his Milan opera. Before they left Bologna he was admitted to membership of the Accademia Filarmonica; the original autograph of his test piece, the antiphon K86, has annotations by Padre Martini, suggesting that he may have had help.

Work on the composition of *Mitridate, re di Ponto* began in earnest after the Mozarts' return to Milan on 18 October 1770. The libretto, by Vittorio Amadeo Cigna-Santi, after Racine, had been set by Quirino Gasparini for



3. Mozart wearing the insignia of the Golden Spur: anonymous portrait (1777) in the Civico Museo Bibliografico Musicale, Bologna

Turin in 1767 and Leopold in his letters described various intrigues among the singers, including the possibility of their substituting certain of Gasparini's settings for Mozart's. In fact the setting of 'Vado incontro al frato estremo' found in the earliest scores of the opera has been found to be by Gasparini; apparently the primo uomo, D'Ettore, was unwilling to sing Mozart's now lost version, (Peiretti, J1996). There were three recitative rehearsals, two preliminary orchestral rehearsals and two full ones in the theatre, as well as a dress rehearsal; Leopold's letter of 15 December gives the useful information that the orchestra consisted of 14 first and 14 second violins, 6 violas, 2 cellos, 6 double basses, 2 flutes, 2 oboes, 2 bassoons, 4 horns, 2 trumpets and 2 keyboards. The première, at the Regio Ducal Teatro was on 26 December; including the ballets (by other composers), it lasted six hours. Leopold Mozart had not been confident that the opera would be a success, but it was; indeed, it ran to 22 performances.

The Mozarts left Milan on 14 January 1771, stopping at Turin, Venice, Padua and Verona before returning to Salzburg on 28 March. The 15-month Italian journey had been an extraordinary success, widely reported in the international press: on 20 March 1770 the *Notizie del mondo* of Florence carried a notice of the 'magnificent academy' given at Count Firmian's, while the Hamburg *Staats- und gelehrte Zeitung* described Mozart's 'extraordinary and precocious musical talent' in a report sent from Rome on 22 May. The same newspaper's account of Wolfgang's Venice concert of 5 March 1771 (published on 27 March) neatly sums up the professional and personal accomplishments of the tour:

> Young Mozart, a famous keyboard player, 15 years old, excited the attention and admiration of all music lovers when he gave a public performance in Venice recently. An experienced musician gave him a fugue theme, which he worked out for more than an hour with such science, dexterity, harmony and proper attention to rhythm that even the greatest connoisseurs were astounded. He composed an entire opera for Milan, which was given at the last carnival. His good-natured modesty, which enhances still more his precocious knowledge, wins him the greatest praise, and this must give his worthy father, who is travelling with him, extraordinary pleasure.

Even before their return to Salzburg in March 1771, Leopold had laid plans for two further trips to Italy: when the Mozarts were in Verona, Wolfgang was commissioned to write a serenata or *festa teatrale*, *Ascanio in Alba*, for the wedding in Milan the following October of Archduke Ferdinand and Princess Maria Beatrice Ricciarda of Modena; that same month the Regio Ducal Teatro at Milan had issued him with a contract for the first carnival opera of 1773, *Lucio Silla* (an oratorio commissioned for Padua, *La Betulia liberata*, seems never to have been performed). Accordingly, Mozart spent barely five months at home in 1771, during which time he wrote the Paduan oratorio, the *Regina coeli* K108, the litany K109 and the Symphony K110. Father and son set out again on 13 August, arriving at Milan on 21 August: They received Giuseppe Parini's libretto for *Ascanio in Alba* on 29 August; the serenata went into rehearsal on 27 September and the première took place on 17 October. Hasse's Metastasian opera *Ruggiero*, also composed for the wedding festivities, received its first performance the day before; according to Leopold, *Ascanio* 'struck down Hasse's opera' (letter of 19 October 1771), a judgment confirmed by a report in the Florentine *Notizie del mondo* on 26 October: 'The opera has not met with success, and was not performed except for a single ballet. The serenata, however, has met with great applause, both for the text and for the music'. The Mozarts remained in Milan until 5 December; Wolfgang wrote the curiously titled 'Concerto ò sia Divertimento' K113 (later revised for Salzburg performance; see Blazin L1992) and the Symphony K112. He also may have sought employment at court, but his application was effectively rejected by Ferdinand's mother, Empress Maria Theresa, who in a letter (12 December 1771) advised the archduke against burdening himself with 'useless people' who go 'about the world like beggars'.

The third and last Italian journey began on 24 October 1772; probably Mozart had been sent the libretto and cast-list for the new Milan opera, *Lucio Silla*, during the summer, and had also set the recitatives. On his arrival at Milan, these were adjusted to accommodate changes made by the poet, Giovanni de Gamerra. He then wrote the choruses, and composed the arias for the singers in turn, having first heard each of them so that he could suit the music to their voices. The première, on 26 December, was a mixed success, chiefly because of a patchy cast; nevertheless, the opera ran for 26 performances. In January Mozart wrote the solo motet *Exsultate, jubilate* for the primo uomo in the opera, Venanzio Rauzzini (in Salzburg, about 1780 he revised the motet, probably for the soprano Francesco Ceccarelli to sing at the Dreifaltigkeitskirche; see Münster, I1993).

Leopold and Wolfgang arrived back in Salzburg on 13 March 1773. Mozart's days as a child prodigy were over; although he later travelled to Vienna, Munich and, more importantly, Mannheim and Paris, the 1770s can fairly be described as dominated by his tenure at Salzburg. For the most part, his career as both performer and composer was focussed on his court activities and a small circle of friends and patrons in his native town.

3. Salzburg, 1773–80. Archbishop Schrattenbach, who died on 16 December 1771, the day after Wolfgang's return from the second Italian tour, was succeeded in March 1772 by Hieronymus Colloredo. An unpopular choice whose election was bitterly contested, Colloredo sought to modernize the archdiocese on the Viennese model, but his reform, while generally favouring cultural life in the city by attracting numerous prominent writers and scientists, met with local resistance. The court music in particular suffered, and many traditional opportunities for music-making were eliminated: the university theatre, where school dramas (the nearest Salzburg equivalent to opera) had been performed regularly since the 17th century, was closed in 1778; the Mass was generally shortened; restrictions were placed on the performance of purely instrumental music as well as some instrumentally accompanied sacred vocal music at the cathedral and other churches; and numerous local traditions, including the firing of cannons and the carrying of pictures and statues during church processions as well as the famous pilgrimage to Pinzgau, were abolished. Concerts at court were curtailed; in a letter of 17 September 1778 Leopold Mozart complained:

> Yesterday I was for the first time [this season] the director of the great concert at court. At present the music ends at around 8.15. Yesterday it began around 7.00 and, as I left, 8.15 struck – thus an hour and a quarter. Generally only four pieces are done: a symphony, an aria, a symphony or concerto, then an aria, and with this, Addio!

Certainly these changes profoundly influenced traditional composition and performance in Salzburg. Yet they also encouraged other kinds of musical activity. In 1775 Colloredo ordered that the Ballhaus in the Hannibalgarten be rebuilt, at the city's expense, as a theatre for both spoken drama and opera. The first troupe to play there, directed by Carl Wahr, included in its repertory the comedy *Der Zerstreute* (after J.F. Regnard), with incidental music by Joseph Haydn (Symphony no.60, 'Il distratto'), while Gebler's tragedy *Thamos, König in Ägypten* may have been performed with incidental music by Mozart. Schikaneder's troupe visited in 1780; Mozart composed the aria KAnh.11*a* (of which only a fragment survives) for his production of *Die zwei schlaftlosen Nächte* (Edge, K1996). Private orchestras were also established, the first of them by Colloredo's nephew, Count Johann Rudolf Czernin. Nevertheless, Colloredo's reforms served ultimately to impoverish Salzburg's musical life, and his policy of promoting Italians at the expense of local German talent – Domenico Fischietti was appointed Kapellmeister in 1772, and Giacomo Rust in 1777 – was a frequent cause for complaint. This may have been a sticking-point for Leopold Mozart in particular, who as deputy Kapellmeister since 1763 had reasonable expectations for promotion; as early as 1763 he had lamented the power and influence of Italian musicians in Germany, attributing his failure to secure an audience with Duke Carl Eugen of Württemberg to the intrigues of his Ober-Kapellmeister, Jommelli. In Paris in 1764 he wrote to Hagenauer: 'If I had *one single wish* that I could see fulfilled in the course of time, it would be to see Salzburg become a court which made a tremendous sensation in Germany with its own local people'.

Mozart composed prolifically during the early years of Colloredo's rule: between 1772 and 1774 he wrote the masses K167, 192 and 194, the litanies K125 and 195, the *Regina coeli* K127, more than a dozen symphonies (from K124 to K202), the Keyboard Concerto K175 (possibly for organ) and the Concertone for two solo violins K190, the serenade K203, the divertimentos K131, 166 and 205 and the Quintet K174 (presumably modelled on similar works by Michael Haydn; see Seiffert, in Eisen and Seiffert, N1994). Financially the family prospered: in late 1773 they moved from their apartment in the Getreidegasse, where they had lodged with the Hagenauers, to a larger one, the so-called Tanzmeisterhaus, in the Hannibalplatz (now the Makartplatz). No doubt this move reflected Leopold's consciousness of their status in Salzburg society: the family was socially active, taking part in shooting parties and in constant music-making and often receiving visitors. Nevertheless, encouraged by rumours of a possible opening at the imperial court, Leopold took Wolfgang to Vienna in July 1773. Nothing came of this, but the sojourn, which lasted four months, was a productive one for Mozart: he composed a serenade (K185, possibly intended as a Salzburg Finalmusik) and six string quartets (K168–73). The more intense style of the quartets (two of which, K168 and 173, include fugal finales) has traditionally been attributed to Mozart's presumed contact with Joseph Haydn's latest quartets, in particular opp.9, 17 and 20, although it is more likely that they reflect common elements of the Viennese quartet at the time (Brown, H1992).

Mozart returned from Vienna in late September, and with the exception of three months spent in Munich between December 1774 and March 175 for the composition and première of *La finta giardiniera*, the libretto of which is generally thought to have been prepared by Coltellini after Goldoni, he remained in his native city until September 1777. In the absence of any sustained family correspondence, his activities can only be surmised; no doubt they included performing at court and in the cathedral, frequent musical gatherings at home, considerable social activity and composition. Among the few documented events of these years are the composition of *Il re pastore* for the visit to Salzburg of Archduke Maximilian Franz on 23 April 1774 and Mozart's participation in celebrations marking the 100th anniversary of the pilgrimage church at Maria Plain in 1774.

It was about this time that Mozart began to withdraw from the Salzburg court music although the root cause of his dissatisfaction remains unclear. The family letters document Leopold's frustrating inability to find suitable positions for both of them; they frequently complain of longstanding troubles with Colloredo, who is described as rude and insensitive. There was also the irritation of being outdone in the court music by Italians, who were better paid than local musicians. Yet there is no compelling evidence of Colloredo's mistreatment of the Mozarts early in his rule. Wolfgang's serenata *Il sogno di Scipione*, originally composed for the 50th anniversary of Schrattenbach's ordination, was reworked early in 1772 and performed as part of the festivities surrounding Colloredo's enthronement; on 21 August 1772 he was formally taken into the paid employment of the court, as Konzertmeister (a post he had held in an honorary capacity for nearly three years) with an annual salary of 150 gulden, while Leopold continued to run the court music on a periodic basis and was entrusted with securing musicians, music and instruments; and the Mozarts travelled to Italy, Vienna and Munich. Their discontent with Salzburg – and Colloredo's eventual rejection of them – must

therefore have had grounds beyond the conditions of their employment, Colloredo's difficult personality, his attempts to reform music-making in Salzburg or his general belt-tightening.

No doubt Colloredo was displeased by Leopold's excessive pride and his superior manner (in November 1766 Leopold had written, 'after great honours, insolence is absolutely not to be stomached') and in particular by his continuing attempts to leave the court. Both in Italy (1770–71) and in Vienna (1773) Leopold had attempted to find jobs that would permit the family to leave Salzburg, and not for the first time. As early as 30 October 1762, when he was in Vienna, he wrote a thinly veiled threat to Hagenauer: 'If only I knew what the future will finally bring. For one thing is certain: I am now in circumstances which allow me to earn my living in Vienna'; and in London he was offered a post that, after much consideration, he rejected. Leopold frequently wrote of his plans in his letters home, often in cypher, to prevent them from being read and understood by the Salzburg censors. But it is likely that they were well known to Colloredo, who had good connections both in Vienna and in Italy. Maria Theresa's description of the family as like 'beggars' may have represented a common view among some of the European nobility.

Mozart's rejection of court musical life was transparent. He continued to compose church music, the primary duty of all Salzburg composers, but with little enthusiasm: his output between 1775 and 1777, including the masses K220, 257–9, 262 and 275, the litany K243 and the offertory K277, was meagre compared with Michael Haydn's. Instead, Mozart established himself as the chief composer in Salzburg of instrumental and secular vocal music. Four violin concertos (K211, 216, 218 and 219; K207 was composed earlier, in 1773) and four keyboard concertos (K238, K242 for three keyboards, K246 for two and K271, presumably for the otherwise unknown French pianist Mlle Jeunehomme), the serenades K204 and 250, the 'Serenata notturna' K239 and numerous divertimentos (including K188, 240, 247 and 252) all date from this time; he also composed several arias, including *Si mostra la sorte* K209, *Con ossequio, con rispetto* K210, *Voi avete un cor fedele* K217 and *Ombra felice . . . Io ti lascio* K255. It is likely that Mozart's cultivation of instrumental music, which in many cases he wrote for private patrons rather than the court, was encouraged by Leopold, who during his heyday had been the most prominent and successful local composer of symphonies and serenades. Yet this may also have been a miscalculation. Leopold apparently failed to recognize that the conditions of musical life in the archdiocese, to say nothing of musical taste, had changed since the 1750s.

Matters came to a head in the summer of 1777. In August Mozart wrote a petition asking the archbishop for his release from employment, and Colloredo responded by dismissing both father and son. Leopold, however, felt he could not afford to leave Salzburg, and so Mozart set out with his mother on 23 September. The purpose of the journey was clear: Mozart was to secure well-paid employment (preferably at Mannheim, which Leopold had described in a letter of 13 November 1777 as 'that famous court, whose rays, like those of the sun, illuminate the whole of Germany') so that the family could move. Mozart first called at Munich, where he offered his services to the elector but met with a polite refusal. In Augsburg he gave a concert including several of his recent works and became acquainted with the keyboard instrument maker J.A. Stein; in a letter of 17 October he described Stein's pianos as damping

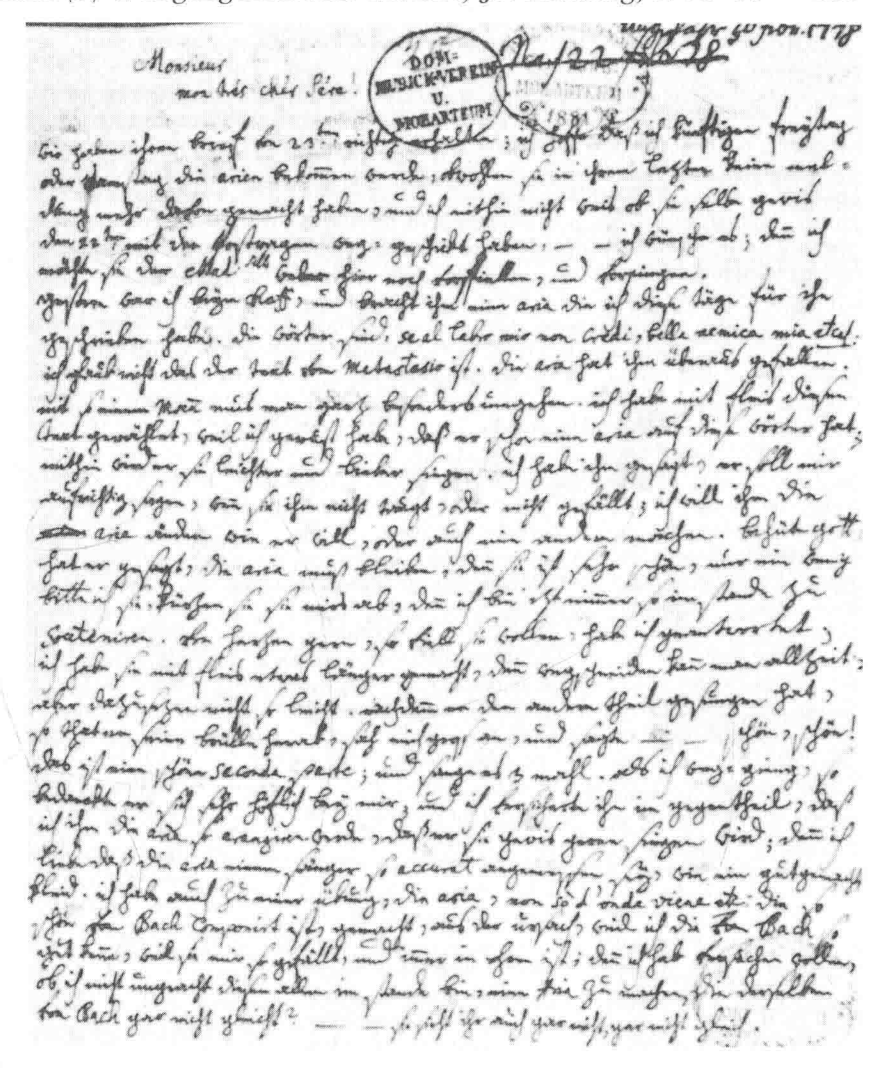
> ever so much better than [Späth's] instruments. When I strike hard, I can keep my finger on the note or raise it, but the sound ceases the moment I have produced it. In whatever way I touch the keys, the tone is always even. It never jars, it is never stronger or weaker or entirely absent; in a word, it is always even.

He also embarked on a relationship with his cousin, Maria Anna Thekla (the 'Bäsle'), with whom he later engaged in a scatological correspondence. Although obscene humour was typical of Salzburg (Mozart's parents sometimes wrote to each other in a similar vein), Solomon (F1995) has argued that the relationship between Wolfgang and the Bäsle may have been sexual; Schroder (F1999) offers a more contextualized reading of the letters.

From Augsburg Mozart and his mother went on to Mannheim, where they remained until the middle of March. Wolfgang became friendly with the Konzertmeister, Christian Cannabich, the Kapellmeister, Ignaz Holzbauer, and the flautist J.B. Wendling; he recommended himself to the elector but with no success. His Mannheim compositions included the keyboard sonatas K309 and 311, the Flute Quartet K285, five accompanied sonatas (K296, K301–3, K305, possibly inspired by the sonatas of Joseph Schuster) and two arias, *Alcandro lo confesso . . . Non sò d'onde viene* K294 and *Se al labbro mio non credi . . . Il cor dolente* K295; he was also asked by Ferdinand Dejean, an employee of the Dutch East India Company who had worked in eastern Asia for many years as a physician, to compose three flute concertos and two flute quartets, but in the event failed to fulfil the commission and may have written only a single quartet. The aria K294 was composed for Aloysia Lange, the daughter of the Mannheim copyist Fridolin Weber. Mozart, who was in love with Aloysia, put to Leopold the idea of taking her to Italy to become a prima donna, but this proposal infuriated his father, who accused him of dilatoriness, irresponsibility over money and family disloyalty.

In a letter of 11–12 February 1778, Leopold ordered his son to Paris; at this time it was also decided that his mother should continue to accompany him, rather than return to Salzburg, a decision that was to have far-reaching consequences for both father and son. Wolfgang arrived in Paris on 23 March and immediately re-established his acquaintance with Grimm. He composed additional music, mainly choruses (KA1), for a performance of a *Miserere* by Holzbauer and, according to his letters home – which are less than entirely truthful – a sinfonia concertante KAnh.9/297*B*, for flute, oboe, bassoon and horn. Like the *Miserere* choruses, the sinfonia concertante, allegedly suppressed by Joseph Legros, is lost (the convoluted history of this work, and the possibility that part of it survives in KAnh.9/C14.01, is described in Levin, M1988). A symphony (K297) was performed at the Concert Spirituel on 18 June and repeated several times (as described in his letters, Mozart composed two slow movements, of which the one in 6/8 is probably the original), while a group of ballet pieces, *Les petits riens*, composed for Noverre, was given with Piccinni's opera *Le finte gemelle*.

Mozart was unhappy in Paris: he claimed to have been offered, but to have declined, the post of organist at



Monsieur
mon très cher Père!

4. Autograph letter from Mozart to his father (dated '30' February 1778) written from Mannheim; it refers to the aria 'Se al labbro' K295 that he composed for Anton Raaff (Mozart Museum, Salzburg)

Versailles, and his letters make it clear that he despised French music and suspected malicious intrigue. He was not paid for a flute and harp concerto (K299) that he had composed in April for the Court of Guines, and his mother fell ill about mid-June. Although Grimm's doctor was called in to treat her, nothing could be done and she died on 3 July. Mozart wrote to his father to say that she was critically ill, and by the same post to Abbé Bullinger, a close friend in Salzburg, telling him what had happened; Leopold was thus prepared when Bullinger broke the news to him.

These events triggered another round of incriminating letters: Leopold accused Mozart of indolence, lying and improper attention to his mother; for his part Mozart defended himself as best he could. Although this correspondence is frequently taken to represent the first – and most compelling – evidence of an irreparable fissure in the relationship between Wolfgang and his father, it reflects more on their attempts to come to grips with an overwhelming family tragedy. Leopold's implicit suggestion that Mozart was partly responsible for his mother's death cannot be taken seriously. Stuck in Salzburg, grieving for his wife and worrying about his son, Leopold must have felt himself a helpless bystander; his only recourse was by letter, after the event. Not surprisingly, he sometimes wrote insensitively and hurtfully. His uncompromising devotion to Mozart, however, was never in question. It is significant – given his belief in the fragility of existence (see especially Halliwell, F1998) – that in his first letter to Wolfgang after learning of Maria Anna's death, he does not lay blame but is concerned chiefly with his son's well-being.

Mozart stayed with Grimm for the remainder of the summer. He had another symphony given at the Concert Spirituel, on 8 September (his claim in a letter of 11 September that it was a new work appears to be untrue), and renewed his acquaintance with J.C. Bach, who had come over from London to hear the Paris singers before composing the opera *Amadis de Gaule*. Mozart also wrote a scena, now lost, for the castrato Tenducci. But his friendship with Grimm, to whom he owned money, deteriorated, and on 31 August Leopold wrote to inform him that, following the death of Adlgasser, a post was open to him in Salzburg, as court organist with accompanying duties rather than as violinist; the archbishop had offered an increase in salary and generous leave. Mozart set out for home on 26 September. Grimm put him on the slow coach through Nancy, and Strasbourg to Mannheim, where he heard Benda's melodrama *Medea* and resolved to write one himself (the work, *Semiramis*,

if started, was never performed and is now lost; Mozart later wrote a melodrama for the incomplete Singspiel *Zaide*). Leopold, however, was infuriated that Mozart had gone to Mannheim, where, since the removal of Carl Theodor's court to Munich, there were no opportunities for advancement. Mozart reached Munich on 25 December and remained there until 11 January; he was coolly received by Aloysia Weber, now singing in the court opera. Finally, in the third week of January 1779, he arrived back in Salzburg.

Immediately on his return Mozart formally petitioned the archbishop for his new appointment as court organist. His duties included playing in the cathedral, at court and in the chapel, and instructing the choirboys. Reinstated under favourable conditions, he seems at first to have carried out his duties with determination: in 1779–80 he composed the 'Coronation' Mass K317, the *Missa solemnis* K337, the vespers settings K321 and 339 and the *Regina coeli* K276. Nevertheless, Colloredo was not satisfied: in an ambiguously worded document appointing Michael Haydn court and cathedral organist in 1782 he wrote: 'we accordingly appoint [J.M. Haydn] as our court and cathedral organist, in the same fashion as young Mozart was obligated, with the additional stipulation that he show more diligence . . . and compose more often for our cathedral and chamber music'. The cause of Colloredo's dissatisfaction may have lain in Mozart's other works of the time: the Concerto for two pianos K365, the Sonata for piano and violin K378, the symphonies K318, 319 and 338, the 'Posthorn' Serenade K320 (fig.5), the Divertimento, K334 the Sinfonia concertante for violin and viola K364, incidental music for *Thamos, König in Ägypten* and *Zaide*. Few of these works would have been heard at court, where instrumental music was little favoured; the production of theatrical music was the domain of the civil authorities.

Mozart's contract with Colloredo did not specify his compositional obligations as a composer: it stated only that 'he shall as far as possible serve the court and the church with new compositions made by him'. As Colloredo's criticism makes clear, however, he expected Mozart to take a more active role in the court music. During his final years in Salzburg, then, Mozart reverted to the pattern of 1774–7: he put in appearances at court as both performer and composer, but half-heartedly; his music-making was intended instead chiefly for a small circle of friends and the local nobility.

4. THE BREAK WITH SALZBURG AND THE EARLY VIENNESE YEARS, 1780–83. In the summer of 1780, Mozart received a commission to compose a serious opera for Munich, and the Salzburg cleric Giovanni Battista Varesco was engaged to prepare a libretto based on Danchet's *Idomenée*. The plot concerns King Idomeneus of Crete, who promises Neptune that if spared from a shipwreck he will sacrifice the first person he sees and is met on landing by his son Idamantes. Mozart began to set the text in Salzburg; he already knew several of the singers, from Mannheim, and could draft some of the arias in advance.
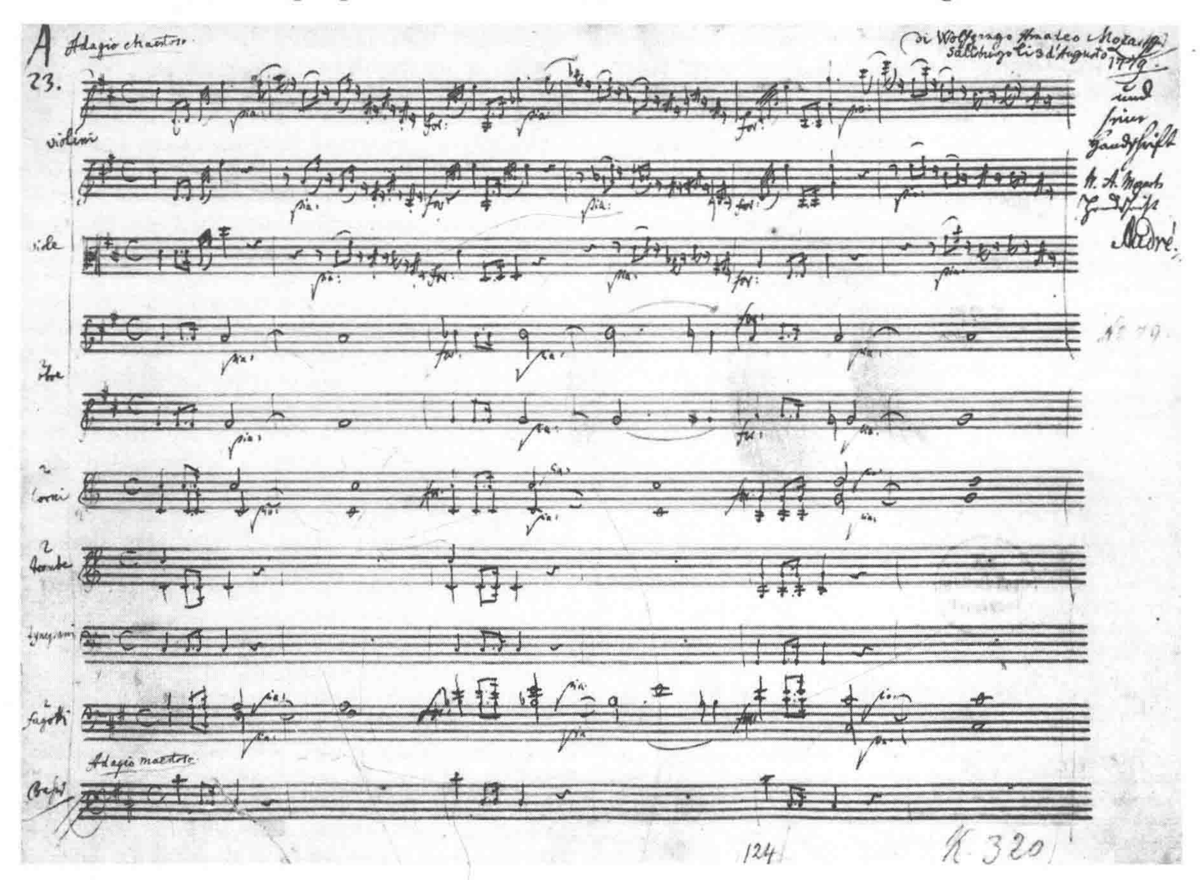
Mozart arrived in Munich on 6 November 1780. Both the performing score of the opera (not taken into consideration by the Neue Mozart-Ausgabe; see Münster, J1982) and Mozart's letters to his father, who was in close touch with Varesco, offer insights into the genesis of the work and its modification during rehearsal. The matters that chiefly occupied Mozart were, first, the need to prune an overlong text; secondly, the need to make the action more natural; and third, the need to accommodate the strengths and weaknesses of the singers. Several cuts were made in December, during rehearsals, and Mozart continued to trim the score even after the libretto was sent to the printer at the beginning of January; a second libretto was printed to show the final text (although in the event still more adjustments were made, as the performing score makes clear). Much of the *secco* and accompanied recitative was cut, as well as sections of the ceremonial choral scenes and probably three arias in the last act. In a letter of 15 November to his father, Mozart described his concerns for both dramatic credibility and the singers' capabilities:

> [Raaff] was with me yesterday. I ran through his first aria for him and he was very well pleased with it. Well – the man is old and can no longer show off in such an aria as that in Act 2 – 'Fuor del mar ho un mar nel seno'. So, as he has no aria in Act 3 and as his aria in Act 1, owing to the expression of the words, cannot be as cantabile as he would like, he wishes to have a pretty one to sing (instead of the quartet) after his last speech, 'O Creta fortunata! O me felice!' Thus too a useless piece will be got rid of – and Act 3 will be far more effective. In the last scene of Act 2 Idomeneo has an aria or rather a sort of cavatina between the choruses. Here it will be *better* to have a mere recitative, well supported by the instruments. For in this scene which will be the finest in the whole opera . . . there will be so much noise and confusion on the stage that an aria at this particular point would cut a poor figure – and moreover there is the thunderstorm, which is not likely to subside during Herr Raaff's aria, is it?

The opera was first given on 29 January 1781, with considerable success. Both Leopold and Nannerl, who had travelled from Salzburg, were in attendance, and the family remained in Munich until mid-March. During this time Mozart composed the recitative and aria *Misera! dove son . . . Ah! non son' io che parlo* K369, the Oboe Quartet K370 and possibly three piano sonatas (K330–32 although these many equally date from his first month in Vienna).

On 12 March Mozart was summoned to Vienna, where Archbishop Colloredo and his retinue were temporarily in residence for the celebrations of the accession of Emperor Joseph II; he arrived on 16 March, lodging with the archbishop's entourage. Fresh from his triumphs in Munich, Mozart was offended at being treated like a servant, and the letters that he wrote home over the next three months reflect not only increasing irritation and resentment – on 8 April the archbishop refused to allow him to perform for the emperor at Countess Thun's and thereby earn the equivalent of half his annual Salzburg salary – but also a growing enthusiasm for the possibility of earning his living, at least temporarily, as a freelance in Vienna. Matters came to a head on 9 May: at a stormy interview with Colloredo, Mozart asked for his discharge. At first he was refused, but at a meeting with the chief steward, Count Arco, on 8 June, he was finally and decisively released from Salzburg service, 'with a kick on my arse . . . by order of our worthy Prince Archbishop' (letter of 9 June 1781).

About this time Mozart moved to the house of the Webers, his former Mannheim friends, who had moved to Vienna after Aloysia's marriage to the court actor Joseph Lange, although in order to scotch rumours linking him with the third daughter, Constanze, he moved again in late August to a room in the Graben. He made a modest living at first, teaching three or four pupils, among them Josepha von Auernhammer (for whom he wrote the



5. First page of the autograph MS of Mozart's 'Posthorn' Serenade K320, composed 1779 (*D-Bsb*)

Sonata for two pianos K448) and Marie Karoline, Countess Thiennes de Rumbeke, cousin of Count Johann Phillipp von Cobenzl, the court vice-chancellor and chancellor of state (whom Mozart had met in Brussels in autumn 1763). He also participated in, or had works performed at, various concerts: the Tonkünstler-Societät gave one of his symphonies on 3 April (Mozart later applied for membership in the society, which provided pensions and benefits for the widows and orphans of Viennese musicians, but he failed to provide a birth certificate and his application was never approved); and on 23 November he played at a concert sponsored by Johann Michael von Auernhammer. Later Mozart participated in a series of Augarten concerts promoted by Philipp Jakob Martin. At the first of these, on 26 May 1782, he played a two-piano concerto with Josepha von Auernhammer (the programme also included a symphony by him). Mozart's own first public concert took place on 3 March 1782, possibly at the Burgtheater. The programme included the concertos K175 (with the newly composed finale K382) and K415, numbers from *Lucio Silla* and *Idomeneo*, and a free fantasy; on 23 March Mozart wrote to his father that the new concerto finale was 'making . . . a furore in Vienna'. During this period he also played regularly at the home of Baron Gottfried van Swieten, where Handel and Bach were staples of the repertory.

By the end of 1781, Mozart had established himself as the finest keyboard player in Vienna; although he was not without competitors, few could match his pianistic feats. The most serious challenge, perhaps, came from Clementi, with whom Mozart played in an informal contest at Emperor Joseph II's instigation on 24 December. Clearly Mozart was perturbed by the event: although he was judged to have won, and Clementi later spoke generously of his playing, Mozart in his letters repeatedly disparaged the Italian pianist. It is likely that Clementi's skill took Mozart by surprise; the emperor must have been impressed as well, for he continued to speak of the contest for more than a year. That same month saw the appearance of Mozart's first Viennese publication, a set of six keyboard and violin sonatas (K296 and 376–80, of which two, K296 and 378 had been composed earlier). They were well received; a review in C.F. Cramer's *Magazin der Musik* (4 April 1783) described them as 'unique of their kind. Rich in new ideas and traces of their author's great musical genius'.

The most important composition of this period, however, was *Die Entführung aus dem Serail*, the libretto of which was given to Mozart at the end of July 1781. Originally planned for September, the première was postponed until the following summer (Mozart had completed the first act in August 1781). The opera was a great success: Gluck requested an extra performance, Schikaneder's troupe mounted an independent production in September 1784 (although the aria 'Martern aller Arten' was replaced because the orchestra was incapable of performing the obbligato solos), and productions were soon mounted in cities throughout German-speaking Europe. The earliest lengthy obituary of Mozart, in the

Musikalische Korrespondenz der Teutschen Filarmonischen Gesellschaft of 4 January 1792, described the work as 'the pedestal upon which his fame was erected'.

In his letters to Leopold, Mozart described in detail several of his decisions in composing the opera. He wrote on 26 September 1781:

in the original libretto Osmin has only [one] short song and nothing else to sing, except in the trio and the finale; so he has been given an aria in Act 1, and he is to have another in Act 2. I have explained to Stephanie the words I require for the aria ['Solche hergelaufne Laffen'] – indeed, I had finished composing most of the music for it before Stephanie knew anything whatever about it. I am enclosing only the beginning and the end, which is bound to have a good effect. Osmin's rage is rendered comical by the use of the Turkish music. In working out the aria I have . . . allowed Fischer's beautiful deep notes to glow. The passage 'Drum beim Barte des Propheten' is indeed in the same tempo, but with quick notes; and as Osmin's rage gradually increases, there comes (just when the aria seems to be at an end) the Allegro assai, which is in a totally different metre and in a different key; this is bound to be very effective. For just as a man in such a towering rage oversteps all the bounds of order, moderation and propriety and completely forgets himself, so must the music too forget itself. But since passions, whether violent or not, must never be expressed to the point of exciting disgust, and as music, even in the most terrible situation, must never offend the ear, but must please the listener, or in other words must never cease to be *music*, so I have not chosen a key foreign to F (in which the aria is written) but one related to it – not the nearest, D minor, but the more remote A minor. Let me now turn to Belmonte's aria in A major, 'O wie ängstlich, o wie feurig'. Would you like to know how I have expressed it – and even indicated his throbbing heart? By the two violins playing in octaves. This is the favourite aria of all who have heard it, and it is mine also. I wrote it expressly to suit Adamberger's voice. You see the trembling, the faltering, you see how his throbbing breast begins to swell; this I have expressed by a crescendo. You hear the whispering and the sighing – which I have indicated by the first violins with mutes and a flute playing in unison.

Mozart had already described his concern for naturalness, in both composition and performance, in a letter written in Paris on 12 June 1778:
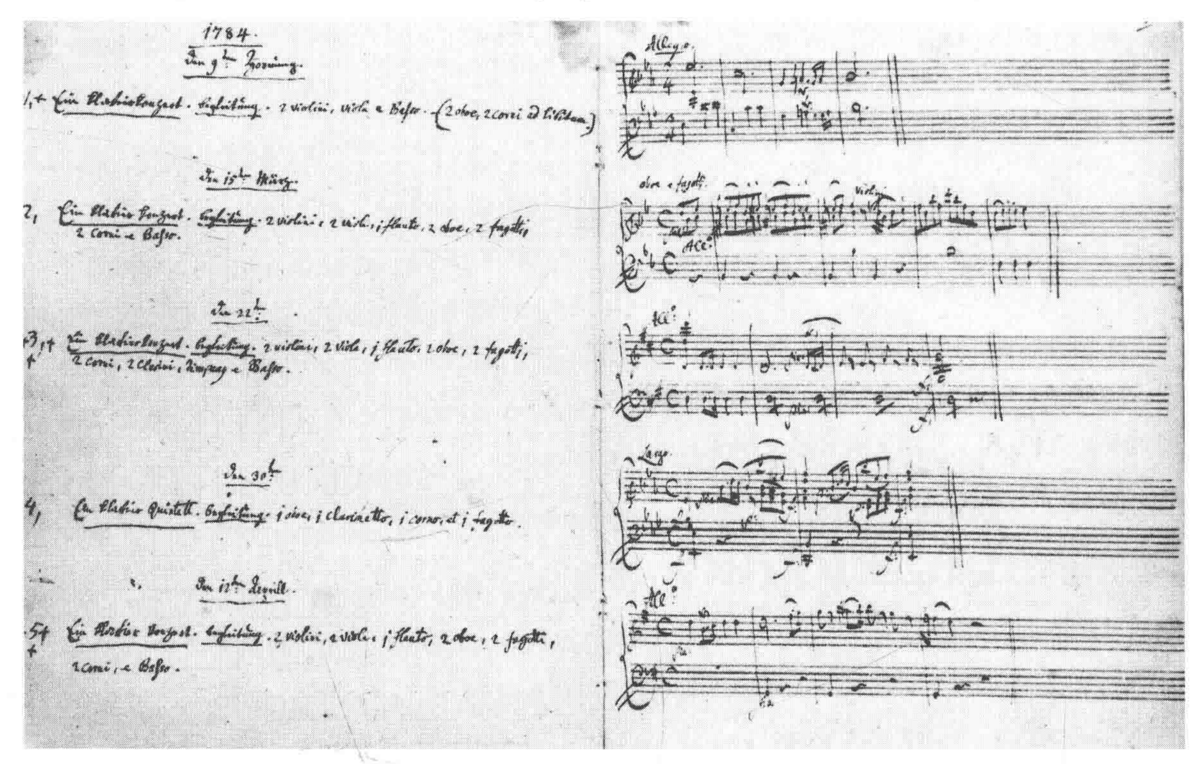
Meis[s]ner, as you know, has the bad habit of making his voice tremble at times, turning a note that should be sustained into distinct crotchets, or even quavers – and this I never could endure in him. And really it is a detestable habit and one that is quite contrary to nature. The human voice trembles naturally – but in its own way – and only to such a degree that the effect is beautiful. Such is the nature of the voice; and people imitate it not only on wind instruments, but on string instruments too and even on the keyboard. But the moment the proper limit is overstepped, it is no longer beautiful – because it is contrary to nature.

Shortly after the première of *Die Entführung*, on 16 July, Mozart decided to go forward with his marriage to Constanze Weber, which he had first mooted to his father the previous December. Events gave him little choice: probably through his future mother-in-law's scheming, he was placed in a position where because of his alleged intimacy with Constanze he was required to agree to marry her or to compensate her. Mozart wrote to his father on 31 July 1782, asking for his approval, on 2 August the couple took communion together, on 3 August the contract was signed, and on 4 August they were married at the Stephansdom. Leopold's grudging consent did not arrive until the next day. The marriage appears to have been a happy one. Although Mozart described Constanze as lacking wit, he also credited her with 'plenty of common sense and the kindest heart in the world', and his letters to her, especially those written when he was on tour in 1789 and when she was taking the cure at Baden in 1791, are full of affection. There is little reason to imagine that she was solely, or even primarily, to blame for their chronic financial troubles, which surfaced only weeks after their marriage; the truth probably lies somewhere nearer Nannerl's statement, in 1792, that Mozart was incapable of managing his own financial affairs and that Constanze was unable to help him.

Mozart's departure from Salzburg, and his wedding to Constanze, triggered another acrimonious exchange with Leopold (whose letters from this period are lost, but their contents can be inferred from Mozart's). Leopold accused Wolfgang of concealing his affair with Constanze and, worse, of being a dupe, while Wolfgang, for his part, became increasingly anxious to defend his honour against reproaches of improper behaviour and his alleged failure to attend to his religious observations; he chastised his father for withholding consent to his marriage and for his lukewarm reaction to the success of *Die Entführung*. Mozart had reason to be upset: not only had Leopold repeatedly pressed him to return home, but in his dealings with Colloredo Mozart had been told by Count Arco that he could not leave his post without his father's permission. Despite his numerous successes in Vienna, he felt thwarted in his attempt to achieve a well-earned independence.

Presumably in order to heal the rift with his family, Mozart determined to take Constanze to Salzburg to meet his father and sister, although to Leopold's irritation the visit was several times postponed. The success of *Die Entführung* had catapulted Mozart to prominence: the opera was performed at the Burgtheater on 8 October, in the presence of the visiting Russian Grand Duke Paul Petrovich (Mozart directed from the keyboard, as he explained in a letter of 19 October 1782, 'partly to rouse the orchestra, who had gone to sleep a little, partly . . . in order to appear before the royal guests as the father of my child'); and between November and March 1783 he played at concerts sponsored by Auernhammer (at the Kärntnertortheater), the Russian Prince Dmitry Golitsïn, Countess Maria Thun, Philipp Jakob Martin (at the casino 'Zur Mehlgrube'), his sister-in-law Aloysia Lange (at the Burgtheater; according to Mozart's letter of 12 March, Gluck, who attended, 'could not praise the symphony and aria too much'), Count Esterházy and the singer Therese Teyber. On 23 March Mozart gave his own academy at the Burgtheater, in the presence of the emperor. The programme may have included the Haffner Symphony K385 (composed in July 1782 to celebrate the ennoblement in Salzburg of Siegmund Haffner) and improvised variations on an aria from Gluck's *La rencontre imprévue*.

Mozart composed several new works for these occasions, including the piano concertos K413–15, later published by Artaria (although Mozart may not have conceived them as a set, the autographs show that some time in the spring of 1783 he thoroughly revised all three together), and three arias, K418–20, intended for a production of Pasquale Anfossi's *Il curioso indiscreto* at the Burgtheater on 30 June 1783. He also began work on the so-called 'Haydn' quartets. The first, K387, was completed in December 1782; the second, K421, was finished in June 1783, while Constanze was giving birth to their first child, Raimund Leopold, born on 17 June. (Mozart and Constanze had six children, four of whom died in infancy: Raimund Leopold (1783), (5) Karl Thomas, Johann Thomas Leopold (1786), Theresia (1787–8), Anna Maria (1789) and (6) Franz Xaver Wolfgang.)
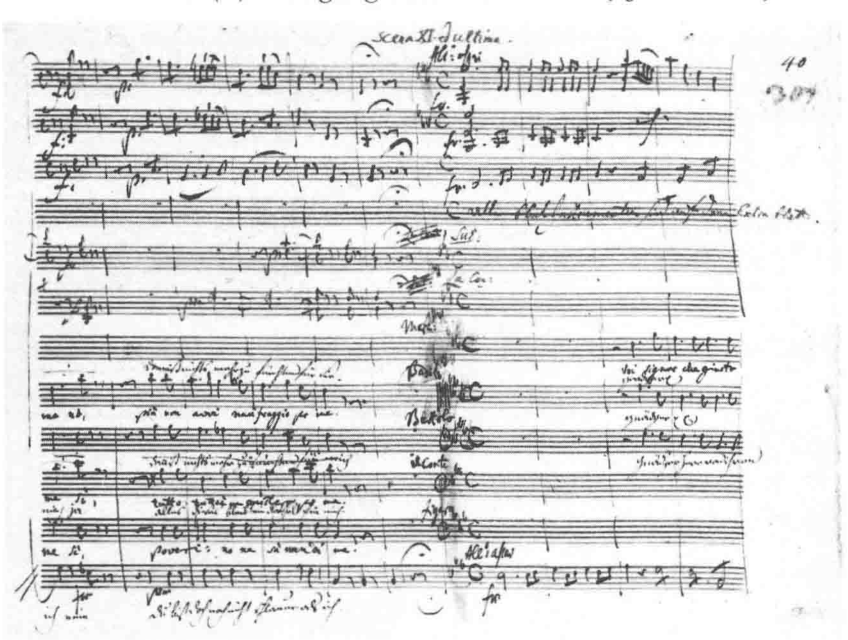


6. *The first page of Mozart's 'Verzeichnüss aller meiner Werke', begun in February 1784 (GB-Lbl Loan 42/1)*

Mozart and Constanze eventually set out in July (Raimund Leopold, who was left behind, died on 9 August); they remained in Salzburg for about three months. Later correspondence suggests that the visit was not entirely happy – Mozart was anxious about the success of the visit and about his father's reaction to Constanze – but details are lacking. While there, he probably composed his two violin-viola duos for Michael Haydn, who was behindhand with a commission from the archbishop, and parts of the Mass in C minor (K427, never completed) had their first hearing, possibly with Constanze singing, at St Peter's on 26 October. On the return journey to Vienna, Mozart paused at Linz, where he composed a symphony (K425) for a concert; the Piano Sonata K333 may also date from this time.

5. VIENNA, 1784–8. With his return to Vienna in late November 1783, Mozart entered on what were to be the busiest and most successful years of his life. On 22 December he performed a concerto in a concert mounted by the Tonkünstler-Societät, and on 25 January 1784 he conducted a performance of *Die Entführung* for the benefit of Aloysia Lange. He gave three subscription concerts in the private hall of the Trattnerhof in March, and a grand musical academy at the Burgtheater on 1 April; the programme included a 'quite new' symphony, possibly the Linz (K425), a new concerto (K450 or 451), the Quintet for piano and wind (K452) and an improvisation. The 1785 season was similar: there where six subscription concerts at the Mehlgrube beginning on 11 February (including the first performance of the D minor Concerto K466) and another grand academy at the Burgtheater on 10 March. It was chiefly for these concerts that, between February 1784 and December 1786, Mozart composed a dozen piano concertos (from K449 to K503), unquestionably the most important works of their kind. Perhaps in recognition of his risen star, in February 1784 Mozart started keeping a list of his new works, the *Verzeichnüss aller meiner Werke*, recording the incipit and the date of each (fig.6). The catalogue is a primary source of information concerning Mozart's compositional activities during the 1780s, documenting among other things several lost compositions, including the aria *Ohne Zwang, aus eignem Triebe* K569, the contredanses K565 and an Andante for a violin concerto K470.

In addition to his public performances, Mozart was also in demand for private concerts: in March 1784 alone he played 13 times, mostly at the houses of Count Johann Esterházy and the Russian ambassador, Prince Golitsïn. By the same token, visiting and local virtuosos and concert organizations frequently gave newly commissioned works by him in their programmes: on 23 March the clarinettist Anton Stadler mounted a performance of the Wind Serenade K361, and on 29 April Mozart and the violinist Regina Strinasacchi played the Sonata K454. (Mozart is said to have performed from a blank or fragmentary copy; it is clear from the autograph that the violin part was written first and the piano one added later.) The Tonkünstler-Societät gave the cantata *Davidde penitente* (K469, arranged from the unfinished Mass in C minor K427) in March 1785; Mozart played a concerto for the same group in December. These works and performances brought Mozart considerable acclaim. A review of the December Tonkünstler-Societät concert noted 'the deserved fame of this master, as well known as he is universally valued' (*Wiener Zeitung*, 24 December). Earlier that year Leopold Mozart, who visited Wolfgang in Vienna in February and March 1785, wrote to Nannerl describing a quartet party at Mozart's home at which



7. *A page from the autograph MS of Mozart's 'Le Nozze di Figaro'* K492, 1786 (Act 2 finale, beginning of the last scene) (*D-Bsb*)

Haydn told him, 'Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition'.

His publications were numerous. Torricella brought out the three sonatas K333, K284 and K454; in July 1784 Lausch advertised manuscript copies of six piano concertos; and in February 1785 Traeg offered copies of three symphonies. The most significant publications, however, were possibly the three concertos K413–15, published by Artaria in March 1785, and the six quartets dedicated to Haydn, brought out by Artaria in September of that year. The success of these works seems to have brought about a fundamental shift in Mozart's attitude to composition and publishing. After mid-1786, several works were planned primarily with a view to publication rather than public performance; these include the piano quartets K478 and 493, the three piano trios K496, 542 and 548, the C major and G minor string quintets K515 and 516, the Hoffmeister Quartet K499 and the Sonata for piano and violin K526.

Although opera remained central to Mozart's ambitions throughout this period, there was no opportunity to build on the success of *Die Entführung*: by late 1782, Joseph II decided to close down the Nationaltheater (which he had founded in 1776 to promote German-language culture) and to re-establish Italian opera. Mozart was quick to capitalize on the change, although he had little luck in finding a suitable text; on 7 May 1783 he wrote to his father, 'I have looked through at least a hundred librettos and more, but I have scarcely found a single one with which I am satisfied'. He therefore asked Leopold to have Varesco, the Salzburg poet and librettist of *Idomeneo*, provide a text. This was *L'oca del Cairo*, which Mozart received from Salzburg in June 1783. He may have worked on it during his visit to Salzburg, but the project was apparently abandoned by the end of the year, by which time he had sketched out seven pieces, including a large sectional finale. In 1785, or possibly earlier, he began work on *Lo sposo deluso, ossia La rivalità di tre donne per un solo amante*, which he based on the libretto used by Cimarosa for his opera *Le donne rivali* of 1780 (see Zaslaw, in Sadie, B1996), but this too was left incomplete: of the five surviving numbers – an overture, a quartet, a trio and two arias – only the trio, 'Che accidenti, che tragedia', is completely orchestrated. A one-act comedy, *Der Schauspieldirektor* K486, was given early in 1786 in the Orangery at Schloss Schönbrunn, together with Salieri's *Prima la musica e poi le parole* (both were commissioned for a visit by the Governor-General of the Austrian Netherlands), and in March a private performance of a revised version of *Idomeneo* was given at Prince Auersperg's; among other changes, Mozart wrote the duet 'Spiegarti non poss'io' (K489) to replace 'S'io non moro a questi accenti' and the scena and rondò 'Non più, tutto ascoltai ... Non temer, amato bene' (K490) to replace the original beginning of Act 2.

The topic of Mozart's first documented collaboration with Lorenzo da Ponte, *Le nozze di Figaro* (fig.7) was no doubt carefully chosen: Beaumarchais' play, *La folle journée, ou Le mariage de Figáro*, had been printed in German translation in Vienna in 1785, although performances by Schikaneder's theatrical company had been banned; further, it was a sequel to Beaumarchais' *Le barbier de Séville, ou La précaution inutile*, of which Paisiello's operatic version, given at Vienna in May 1784, had been a great success. Work on *Figaro* was started by October or November 1785, and the opera came to the stage of the Burgtheater on 1 May 1786. The initial run was a success: many items were applauded and encored at the first three performances, prompting the emperor to restrict encores at later ones to the arias. Letters from Leopold to Nannerl Mozart make it clear that there was a good deal of intrigue against the work, allegedly by Salieri and Vincenzo Righini, while a pamphlet published in Vienna in 1786 (*Ueber des deutsche Singspiel des Apotheker des Hrn. v. Dittersdorf*; see Eisen, A1991) similarly claims that '[The foreign partisans] ... have completely lost their wager, for Mozart's *Nozze di Figaro* ... [has] put to shame the ridiculous pride of this



8. Unsigned painting showing a meeting of the Masonic Viennese lodge 'Zur Gekrönten Hoffnung' ('crowned hope'). Prince Esterhazy officiates as Master of Ceremonies and Mozart is believed to be depicted, in the foreground on the right, holding a conversation with his neighbour

fashionable sect'. An equally biting comment appeared in the *Wiener Zeitung* for 11 July: 'Herr Mozart's music was generally admired by connoisseurs already at the first performance, if I except only those whose self-love and conceit will not allow them to find merit in anything not written by themselves'.

The allegedly seditious politics of the opera may be overstated: Da Ponte was careful to remove the more inflammatory elements of Beaumarchais' play, and the characters and events of the opera are well situated within the *commedia dell'arte* tradition. Nevertheless, social tensions remain, as in Figaro's 'Se vuol ballare', the Act 2 finale, and the Count's music early in Act 3. Individual arias also reflect the social standing of the various characters: this may be exemplified by a comparison of Bartolo's blustery, parodistic vengeance aria 'La vendetta' and the Count's 'Vedrò, mentr'io sospiro', with its overtones of power and menace, or between the breadth and smoothness of the Countess's phraseology as opposed to Susanna's. Ultimately, however, *Figaro* may be no more than a comic domestic drama, though not without reflecting contemporary concerns about gender and society (see Hunter, J1996).

The presumed political implications of Mozart's masonic activities may also be overstated. On 11 December 1784 he had become a freemason at the lodge 'Zur Wohlthätigkeit' ('Beneficence'), which in 1786, at Joseph II's orders, was amalgamated with the lodges 'Zur gekrönten Hoffnung' ('Crowned Hope') and 'Drei Feuern' ('Three Fires') into 'Zur neugrekrönten Hoffnung' ('New Crowned Hope') under the leadership of the well-known scientist Ignaz von Born. The society was essentially one of liberal intellectuals, concerned less with political ideals than with the philosophical ones of the Enlightenment, including nature, reason and the brotherhood of man; the organization was not anti-religious, and membership was compatible with Mozart's faith (Landon, G1982, suggests that an anonymous oil painting showing a meeting of a Viennese lodge includes, in the lower right corner, a portrait of Mozart; fig.8). Mozart frequently composed for masonic meetings: the cantata *Die Maurerfreude* K471, for tenor, male chorus and orchestra, was written to honour Born, and various versions of the *Maurerische Trauermusik* K477 were given in 1786 (Autexier, L1984–5); several songs and other occasional works, too, were composed for lodge meetings. The masonic style is not restricted to music intended exclusively for lodge performance, but appears elsewhere in Mozart's works, with respect to both general themes, as in *Die Zauberflöte*, and specific musical constructions: Sarastro's aria 'O Isis und Osiris', with its strophic, antiphonal structure, is identical in form with other Viennese masonic songs of the 1780s.

Mozart had first made his way in Vienna by taking pupils, and he continued to do so throughout the mid-1780s: the most important of these was Johann Nepomuk

Hummel, who lodged with him between 1786 and 1788. Mozart also taught the English composer Thomas Attwood, whose surviving exercises (now in *GB-Lbl*; ed. in NMA, X:30/i) testify to Mozart's careful, systematic teaching methods, and perhaps carry hints as to how Mozart himself had been taught (see Heartz, H1973–4). The 'English' connection was already strong at the time of *Figaro*: the first Don Curzio was Michael Kelly (in fact an Irishman), and the first Susanna the soprano Nancy Storace; it is likely that Nancy's brother, Stephen – who later pilfered part of the 'Rondo alla turca' of the Sonata K331 in his opera *The Siege of Belgrade* – also consulted informally with Mozart on matters of composition. (After his return to London, Storace prepared a series of publications which included in 1789 the first edition of the Piano Trio K564, in a text that differs from the first Viennese edition of 1790; he probably received a copy of the work from Mozart himself.)

The impending departure of the English contingent from Vienna, planned for the spring of 1787, led Mozart to consider a journey to London during late 1786, but that idea foundered when Leopold took a strong stand against the proposed journey and refused to look after Mozart's children (of Mozart's six children, only two, Carl, born in 1784, and Franz Xaver, born in 1791, survived to adulthood). Mozart did, however, accept an invitation to Prague, where *Figaro* had been a great success. He spent approximately four weeks there, from 11 January 1787, and clearly relished his popularity in the city. He directed a performance of *Figaro* and gave a concert including a new symphony written for the occasion (the Prague, K504 – there is reason to believe that Mozart originally intended to perform the Paris Symphony with a new finale, but, having written it, decided to compose an entirely new symphony altogether; see Tyson, D1987). And it was about this time that the Prague impresario Pasquale Bondini commissioned Mozart to write an opera for the following autumn. On his return to Vienna, Mozart asked Da Ponte for another libretto.

The plot of *Don Giovanni*, based like that of *Figaro* on tensions of class and sex, dates back at least to the time of Tirso de Molina (1584–1648), although Da Ponte drew on the most recent stage version, a one-act opera with music by Giuseppe Gazzaniga and a libretto by Giovanni Bertati, given in Venice in February 1787. Mozart left for Prague on 1 October; the première was planned for 14 October 1787, but because of inadequate preparation, *Figaro* was given instead and the new opera was postponed until 29 October, when it earned a warm reception. Mozart directed three or four performances before returning to Vienna in mid-November. During this time he also visited his friends the Dušeks at their villa outside Prague; he wrote the difficult aria *Bella mia fiamma* K528 for Josefa, an old Salzburg friend. *Don Giovanni* was staged in Vienna in May 1788, with several adaptations: Leporello's escape aria in Act 2 was replaced by a duet with Zerlina; Ottavio's 'Il mio tesoro' in Act 2 was replaced by 'Dalla sua pace' in Act 1, and Elvira was given a magnificent accompanied recitative and aria, 'In quali eccessi . . . Mi tradì quell'alma ingrata'.

The two Da Ponte operas, along with the increasing success of his publications, initiated a new phase in Mozart's career. Not only did he now give fewer concerts – a grand academy at the Burgtheater on 7 April 1786, less than a month before the première of *Figaro*, was his last in that venue (the programme probably included the C minor Piano Concerto K491) – but other genres came to the fore in his output, including the symphony. The final symphonic triptych, composed between June and August 1788, was apparently intended for a concert series that autumn (Eisen, L1997); it is striking that Mozart chose these works, rather than concertos, for what may have been his first public concert appearance in two years. Whether these changes were also related to Mozart's appointment the previous December as court *Kammermusicus*, however, is unclear. Apparently he was required to do little more than write dances for court balls; nevertheless, Mozart welcomed the appointment, both for the dependable income it provided and for its advancement of his standing in Viennese musical circles. There is little reason to think that the relatively small salary of 800 gulden (Gluck, the previous incumbent, was paid 2000 gulden) was an insult to Mozart, for the post was superfluous to begin with; Joseph II later remarked that he had created the vacancy solely to keep Mozart in Vienna.

The death of Leopold Mozart in May 1787 may have initiated a fallow period for the composer, albeit at some months' distance: Mozart wrote relatively few works immediately following the Prague première of *Don Giovanni*, among them dances and piano music, songs and arias and at least part of a piano concerto (K537) in addition to the three new items for the Viennese première of his opera. A similar fallow period had followed the death of his mother in Paris in July 1778. Leopold's death also marked the final breakdown of the Salzburg Mozart family. Only Nannerl, who in 1784 had married the magistrate Johann Baptist Franz von Berchtold zu Sonnenburg and moved to St Gilgen, remained, and except for settling their father's estate, Mozart apparently failed to keep in contact with her (his last known letter to her is dated 2 August 1788). Nannerl was hurt by Mozart's lack of attention, so much so that when asked in 1792 to describe his life in Vienna, she pleaded ignorance, despite the fact that she had become personally acquainted with Constanze in 1783 and still had in her possession numerous letters from her father, many of them detailing Mozart's activities at the time.

6. THE FINAL YEARS. Mozart's financial circumstances in Vienna can be measured in part by the locations and sizes of the numerous lodgings he rented there. In January 1784 he moved to the Trattnerhof, and in September of that year to an apartment, now Domgasse 5, in the heart of the town, close to the Stephansdom. By mid-1788, however, he had removed to the distant suburb of Alsergrund, where rents were considerably cheaper. It is from this time that a dismal series of begging letters to his fellow freemason Michael Puchberg survives. One refers to the poor response to his string quintet subscription, another to embarrassing debts to a former landlord, and a third to dealings with a pawnbroker; the letters continued well into 1790.

Mozart's finances during the Vienna years must be counted a mystery. Although he was never forced to do without a maid or other luxuries typical of a person of his standing, his finances were unstable. Estimates of his earnings are at best incomplete and unreliable. His main sources of income included profits from his public concerts and payments from private patrons; money earned from

teaching; honoraria for publications; and, from 1788, his salary as court *Kammermusicus*. During his early years in Vienna Mozart's performances represented a good source of income. His subscription series of 1784 attracted well over 100 patrons at 6 gulden for three concerts, and, according to Leopold, he took in 559 gulden from his Burgtheater academy on 10 March 1785. He also must have received cash or other rewards from the princes Esterházy and Golitsïn, at whose homes he frequently performed; for his contest with Clementi Joseph II gave him 50 ducats. After 1786, however, this concert-giving income largely disappeared.

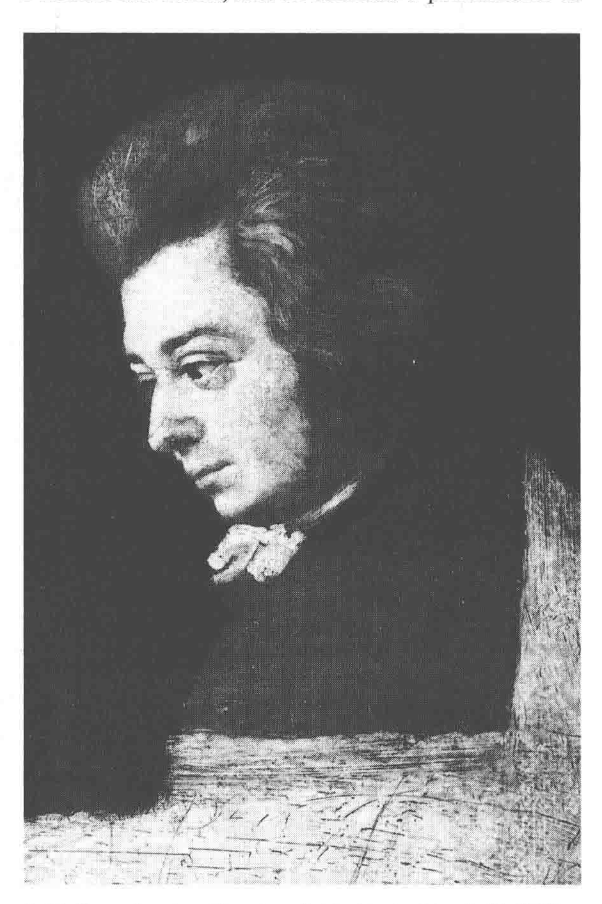
Teaching provided less, although Mozart enterprisingly formulated a scheme to ensure some regularity of payment, which he described to his father in a letter of 23 January 1782: 'I no longer charge for 12 lessons, but monthly. I learnt to my cost that my pupils often dropped out for weeks at a time; so now, whether they learn or not, each of them must pay me 6 ducats'. Publications may also have brought in substantial sums, although the payment of 450 gulden that Mozart received from Artaria for the six quartets dedicated to Haydn was exceptional; he received less for the symphonies and the sonatas, quintets and other chamber works printed during the 1780s. On occasion he acted as his own publisher, sometimes with sorry results: a subscription for his string quintets in 1788 apparently failed. In 1791, however, he apparently sold copies of *Die Zauberflöte* for 100 gulden each. For the composition of an opera Mozart generally received 450 gulden; payments of this amount are documented for *Die Entführung*, *Figaro* and *La clemenza di Tito* (for *Così fan tutte* see below); his share of the profit from *Die Zauberflöte*, however, is unknown.

Mozart's day-to-day expenses, on the other hand, have been little explored. In addition to rent and food, his income had to cover substantial medical bills (chiefly resulting from Constanze's frequent cures), child-rearing expenses and a costly wardrobe (only some of the prices he paid for maintaining his standing in Vennese society, though gladly it seems). By all accounts he was generous to his friends, sometimes lending them money. Other expenses on other items must be taken into consideration as well, among them books, music and manuscript paper. Documents show that Mozart was in debt to the publisher Artaria throughout the 1780s, although it is unclear whether this represents monies owed before or after honoraria paid by Artaria for his published works (Ridgewell, G1999).

The estate documents are difficult to interpret. Mozart was in debt at the time of his death, but not to an excessive degree: the value of his estate, less than 600 gulden, was set against debts of about 900 gulden. However, this does not take into account a judgment of more than 1400 gulden awarded by the courts in November 1791 to Prince Karl Lichnowsky, who had sued Mozart, for unknown reasons (details of the affair and its resolution are known only summarily from an account in the Viennese archives; see Brauneis, G1991). Nevertheless, Constanze managed not only to pay off Mozart's debts but also to collect the value of the estate. It may be that she was provided for by Mozart's friends and patrons, chief among them van Swieten, or that her finances were secured by the sale of Mozart's music and the income from numerous benefit concerts.

Between 1788 and 1790, van Swieten contributed to Mozart's welfare by having him arrange for private performance several works by Handel, including *Acis and Galatea* (K566, November 1788), *Messiah* (K572, March 1789) and *Alexander's Feast* and the *Ode for St Cecilia's Day* (K591 and 592, both July 1790). But the situation in Vienna at the time was complicated by the Turkish war. One effect of this campaign was a general decline in musical patronage during 1788 and 1789, with fewer concerts than there had been earlier in the 1780s. (The war did provide Mozart with opportunities for composition, however, including the 'Kriegslied' *Ich möchte wohl der Kaiser sein* K539 and the works for mechanical organ, K594, 608 and 616, presumably composed for performance at a mausoleum established in memory of Field Marshal Gideon Laudon, the hero of the Siege of Belgrade.)

Perhaps in an effort to alleviate his financial woes, or even to escape what he may have perceived as an oppressive Viennese atmosphere, Mozart undertook a concert tour of Leipzig, Dresden and Berlin in the late spring of 1789. Details of the journey are scarce. At Dresden he played chamber music privately and performed at court, in addition to playing in an informal contest with the organist J.W. Hässler, while at Leipzig he reportedly improvised at the Thomaskirche organ in the presence of the Kantor, J.F. Doles, a former Bach pupil. Mozart may have sold some compositions in Potsdam and Berlin, and he attended a performance of
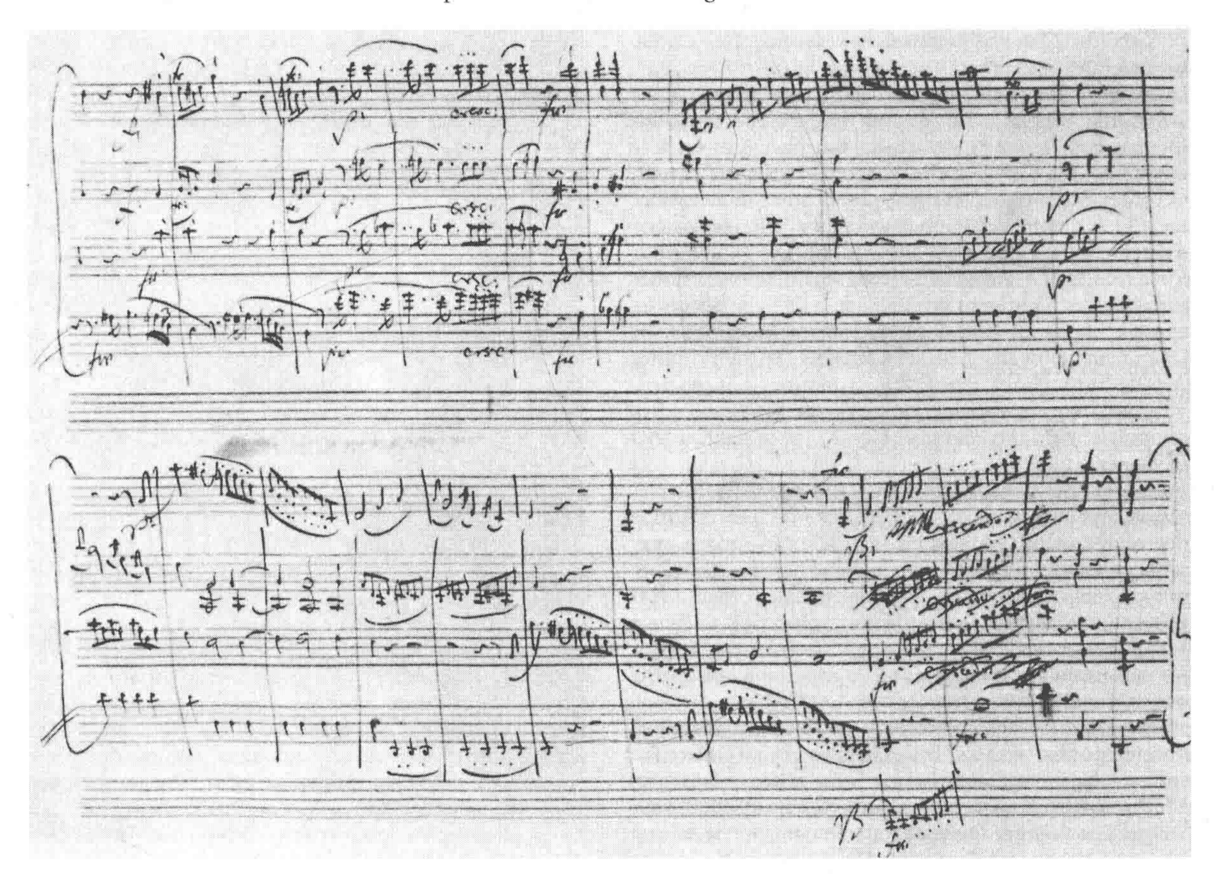


9. Wolfgang Amadeus Mozart: unfinished portrait (probably 1789) by Joseph Lange in the Mozart Museum, Salzburg

Die Entführung. Nevertheless, the journey was not without its rewards. In Leipzig Mozart renewed his acquaintance with Bach's music, obtaining a score of the motet *Singet dem Herrn ein neues Lied!* (BWV225); its impact is evident not only in the chorale of the Armed Men in *Die Zauberflöte* but also, more substantially, in the contrapuntal disposition and character of the finales of his two last string quintets, K593 and 614. And he was probably invited by King Friedrich Wilhelm II, an amateur cellist, to compose quartets and keyboard sonatas. Almost certainly he started work on this commission on the return journey to Vienna: the score of K575 (fig.10) and part of that of K589 are written on manuscript paper originating from a mill between Dresden and Prague. When the quartets were finally published by Artaria in 1791, however, they lacked a dedication altogether. Mozart wrote to Puchberg on 12 June 1790, 'I have now been obliged to give away my quartets . . . for a pittance, simply in order to have cash in hand'.

His continuing financial problems notwithstanding, Mozart's circumstances were beginning to improve by late 1789. In addition to the first of the 'Prussian' quartets, he wrote two replacement arias for a new production of *Figaro* on 29 August ('Al desio di chi t'adora' K577 and 'Un moto di gioia mi sento' K579, first heard at a Tonkünstler-Societät concert in December), as well as substitute arias for productions of Cimarosa's *I due baroni* (K578), probably for a German-language version of Paisiello's *Il barbiere di Siviglia* (K580), and for Martín y Soler's *Il burbero di buon cuore* (K582 and 583). His work attracted international interest: the poet Friedrich Wilhelm Gotter intended to offer Mozart his opera libretto *Die Geisterinsel* (in the event not set until 1796, by Friedrich Fleischmann), and in April 1791 Mozart was apparently offered a pension by two groups of patrons, one in Amsterdam, the other in Hungary.

His main energies, however, were given to the composition of *Così fan tutte*, his third collaboration with Da Ponte and the only one of the Da Ponte operas for which there is no direct literary source (although, like *Don Giovanni*, it has sources in Tirso de Molina). It may be that the libretto was wholly original to Mozart and the poet, for the subject is sometimes claimed to have been suggested to Mozart and Da Ponte by Joseph II himself, allegedly on the basis of a recent real-life incident. However, it is known that the libretto was initially offered to Salieri, who set some early numbers and then apparently abandoned it (Rice, J1987). *Così fan tutte* is widely reckoned to be the most carefully and symmetrically constructed of the Da Ponte operas. The three men (the two officers Ferrando and Guglielmo and their friend don Alfonso) and the three women (the sisters Dorabella and Fiordiligi and their servant Despina) each have an aria in each act; and the ensembles are calculated so that the four principals are kept in their pairs (officers and sisters), and given relatively little personal identity, until well on in Act 2, by which time the sisters are emotionally affected by their disguised lovers. At this point, the pervasive element of parody characteristic of the opera gives way to music more personal in tone, reflecting the characters' differing moral dilemmas.
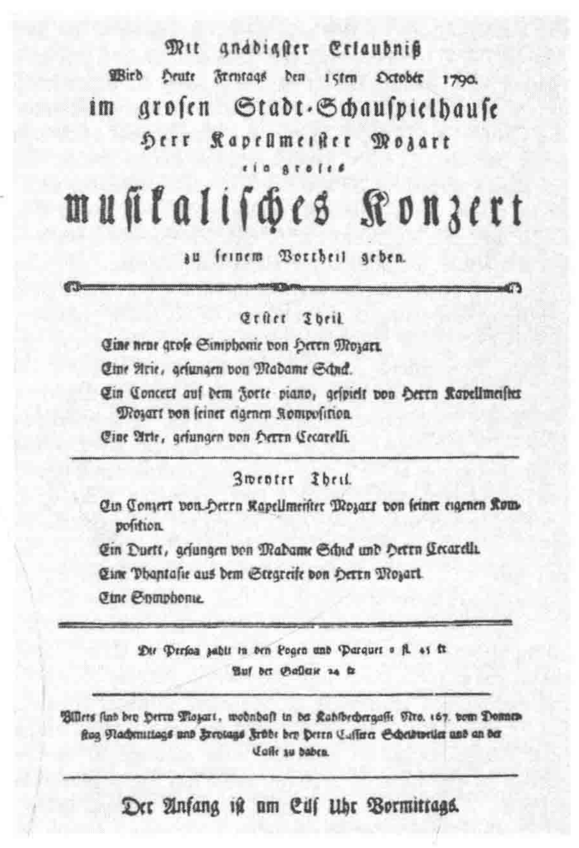


10. Autograph MS from Mozart's String Quartet in D K575, 1789, end of the first movement (GB-Lbl Add.37765,f.4v)

Little is known of the opera's genesis. It was rehearsed at Mozart's home on 31 December and at the theatre on 21 January 1790 (Puchberg and Haydn probably attended both); the première was on 26 January. There were four further performances, then a break because of the death of Joseph II in February, and five more in the summer. Mozart apparently expected to receive 900 gulden for its composition, twice the usual amount, but documents survive only for a payment of 450 gulden (Edge, G1991). Although the opera was a success – receipts from the court theatre box offices show that it was one of the most heavily attended of the season (Edge, G1996) – it soon came to be criticized for its apparent moral shortcomings: female fickleness, in particular, was found shocking, and it is made more so by the convention (standing equally in *Figaro* and *Don Giovanni*) that the action should span no more than 24 hours. The opera is susceptible of other interpretations, however. Its appeal to *commedia dell'arte* traditions explains some of the characters and their behaviour, including the use of poison, disguises and elevated rhetoric (Goehring, J1993), while its balance of sympathy and ridicule presents a commentary on the strength and uncontrollability of amorous feelings and the value of a mature recognition of them.

Joseph II died on 20 February 1790, and with the accession of a new emperor, Leopold II, Mozart hoped for a preferment at court; none was forthcoming. Unlike his predecessor, Leopold (who until his coronation had ruled in Florence as Grand Duke of Tuscany) had musical tastes that were thoroughly Italian. During the two years of his reign he transformed Viennese musical theatre: he planned to replace the old Burgtheater with a magnificent new house, he reintroduced the ballet and revived *opera seria*, and he reformed comic opera. Although these changes were seemingly reactionary, they nevertheless looked to the future: they were responsible at least in part for the composition of *Die Zauberflöte* and *La clemenza di Tito*, both of which were influential in the early 19th century (Rice, J1995).

In order to take advantage of the coronation festivities, in which he had no official role, Mozart went in September 1790 to Frankfurt, taking his brother-in-law Franz de Paula Hofer and a servant. They arrived on 28 September, and Mozart gave a public concert on 15 October; though musically a success it was poorly attended and financially a failure. On the return journey Mozart gave a concert at Mainz, heard *Figaro* at Mannheim, and played before the King of Naples at Munich. He reached home about 10 November, joining Constanze at their new apartment in central Vienna, to which she had just moved.

A trip to England became a possibility again that autumn. Mozart was tendered an invitation for an opera, but declined (he was also promised an engagement like Haydn's by J.P. Salomon). During the winter months he composed a piano concerto (K595, possibly performed on 9 January 1791 by his pupil Barbara Ployer at a concert held by Prince Adam Auersperg in honour of the visit to Vienna of the King of Naples; see Edge, G1996) and the last two string quintets (K593 and 614). He played a concerto at a concert organized by the clarinettist Josef Bähr, and an aria and a symphony were give at the Tonkünstler-Societät concerts in April. That same month Mozart secured from the city council the reversion to the important and remunerative post of Kapellmeister at the Stephansdom, where the incumbent Leopold Hofmann


Mit gnädigster Erlaubniß
Wird Heute Freytags den 15ten October 1790.
im grosen Stadt-Schauspielhause
Herr Kapellmeister Mozart
ein groses
musikalisches Konzert
zu seinem Vortheil geben.

Erster Theil.

Eine neue grose Simphonie von Herrn Mozart.

Eine Arie, gesungen von Madame Schick.

Ein Concert auf dem Forte piano, gespielt von Herrn Kapellmeister Mozart von seiner eigenen Komposition.

Eine Arie, gesungen von Herrn Cecarelli.

Zweyter Theil.

Ein Conzert von Herrn Kapellmeister Mozart von seiner eigenen Komposition.

Ein Duett, gesungen von Madame Schick und Herrn Cecarelli.

Eine Phantasie aus dem Stegreife von Herrn Mozart.

Eine Symphonie.

Die Person zahlt in den Logen und Parquet 2 fl. 45 kr.
Auf der Gallerie 24 kr.

Billets sind bey Herrn Mozart, wohnhaft in der Kalbsbechergasse Nro. 167. vom Donnerstag Nachmittags und Freytags Frühe bey Herrn Cassirer Scheidweiler und an der Casse zu haben.

Der Anfang ist um Eilf Uhr Vormittags.

11. Handbill for the concert Mozart gave in Frankfurt (15 October 1790) during the festivities on the coronation of Leopold II; the programme included the piano concertos K537 and 459

was aged and ill; he was appointed assistant and deputy, without pay, but in the end Hofmann outlived him.

It was for the festivities at Leopold II's coronation in Prague that Mozart composed *La clemenza di Tito*. Reports published soon after his death suggested that it had been written in only 18 days, some of it in the coach between Vienna and Prague, although it is more likely that it written over a period of six weeks. The impresario Domenico Guardasoni signed a contract with the Bohemian Estates on 8 July, and his first choice to compose a coronation opera (either on a subject to be suggested by the Grand Burgrave of Bohemia or, if time did not permit, on Metastasio's *La clemenza di Tito*, 1734), was Salieri. But Salieri refused the commission and the work fell to Mozart. Possibly this was in mid-July: the fact that Guardasoni's contract included an 'escape clause', allowing him to engage a different composer, suggests that he may already have expected Salieri to decline and discussed with Mozart the possibility of composing the opera. The text was arranged by Caterino Mazzolà, who cut much of the dialogue and 18 arias while adding four new ones, as well as supplying two duets, three trios and finale ensembles. In his catalogue, Mozart described *Tito* as 'ridotto a vera opera'. The première took place on 6 September.

Mozart's works were widely published in 1791 – Viennese dealers produced nearly a dozen editions of his works in that year alone – and were intended for audiences that ranged far beyond court circles. Among them were

the string quintets K593 and 614 (December 1790 and March 1791, respectively), the Concerto K622 for Anton Stadler (for whose basset-clarinet, with its downward extension of a major 3rd, Mozart also probably intended the Quintet K581), the Masonic cantata *Laut verkünde unsre Freude* K623, the aria *Per questa bella mano* K612, the piano variations on *Ein Weib ist das herrlichste Ding* K626, the motet *Ave verum corpus* K618, *Die Zauberflöte* K620 and the Requiem K626. *Die Zauberflöte*, written for Emanuel Schikaneder's suburban Theater auf der Wieden, was well under way by 11 June, as a reference in a letter to Constanze makes clear; possibly it was complete in July except for three vocal items, the overture and the march. The opera has several sources, among them Liebeskind's *Lulu, oder Die Zauberflöte*, published in Wieland's collection of fairly tales, *Dschinnistan* (1786–9); this was a source for other operas given at the Freihaustheater and its rival, the Leopoldstädter-Theater (including Benedikt Schack's *Der Stein der Weisen*, to which Mozart may have contributed several passages in addition to parts of the duet 'Nun, liebes Weibchen, ziehst mit mir' K625; see Buch, K1997). Many of the ritual elements are derived from Jean Terrasson's novel *Sethos* (1731), which has an ancient Egyptian setting, from contemporary freemasonry and possibly from other theatrical works of the time. The whole belongs firmly in the established traditions of Viennese popular theatre. C.L. Giesecke, a poet, actor and member of the lodge 'Zur neugekronten Hoffnung', later claimed to be the author of the libretto, but his assertion lacks plausible support. The arguments in favour of Schikaneder's authorship seem incontrovertible.

Although the opera was well received – contemporary opinion on the music was universally favourable – critics found the text unsatisfactory (the *Staats- und gelehrte Zeitung* of Hamburg reported on 14 October that 'the piece would have won universal approval if only the text . . . had met minimum expectations'). One hotly disputed point concerns a possible reshaping of the plot while composition was in progress. The opera begins as a traditional tale of a heroic prince (Tamino) rescuing a beautiful princess (Pamina) at the bidding of her mother (the Queen of Night) from her wicked abductor (Sarastro). In the Orator's scene, however, it transpires that the abductor is beneficent and that it is the princess's mother who is wicked. Although it is tempting to think that this shift can only represent a change in plan by Schikaneder and Mozart (traditionally explained as an attempt to avoid duplicating a rival production, Wenzel Müller's *Kaspar der Fagottist, oder Die Zauberzither*), the moral ambiguities that demand explanation if it does not – Sarastro's employment of the evil Monostatos, for example, or the Queen and her Ladies' gifts of the benevolently magical flute and bells to Tamino and Papageno, or Pamina's fear of Sarastro – are not out of line with Viennese popular theatrical traditions, nor with symbolic interpretations of the work. It has also been argued that Tamino's confrontation with the Orator represents a recognition scene, a standard operatic situation also found in *Figaro*, *Don Giovanni* and *Così fan tutte* (Waldoff, J1994).

Much has been written about freemasonry in the opera. It is unlikely, as has been asserted, that the authors intended the characters to stand for figures involved in the recent history of the movement. They are better understood as generalized and symbolic figures: for instance, Tamino and Pamina are ideal beings seeking self-realization and, especially, ideal union. In this *Die Zauberflöte* may be thought to pursue the theme of selfconscious knowledge predicated in *Così fan tutte*. More broadly, the opera is susceptible to interpretation in light of the philosophical, cosmological and epistemological background of 18th-century freemasonry as an allegory of 'the quest of the human soul for both inner harmony and enlightenment' (Koenigsberger, J1975, and Till, J1992). Such interpretations help to explain how what may superficially seem a mixture of the musically sublime and the textually ridiculous melds into an opera not only theatrically effective but also of a philosophical or religious quality. Goethe tried to write a sequel to it, and Beethoven pointedly quoted from the opera in his *Fidelio*.

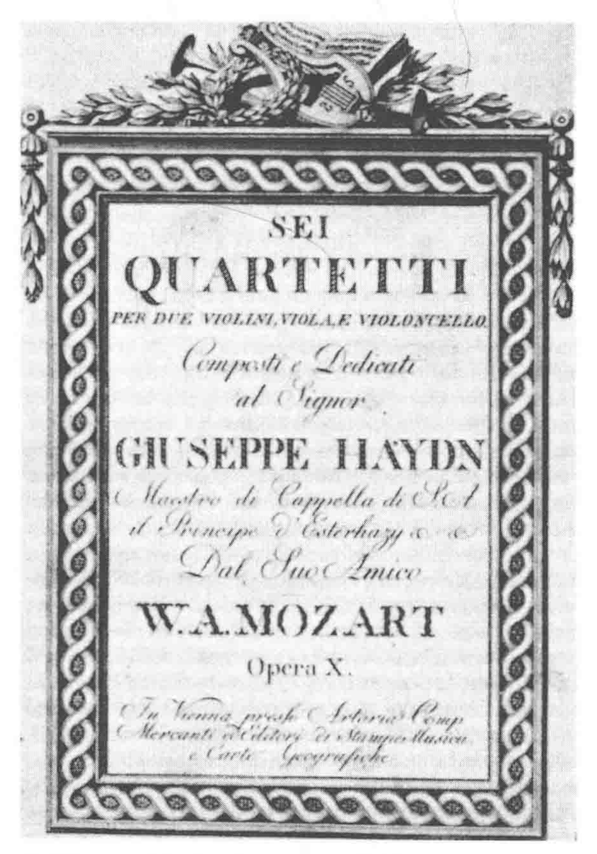
Probably in mid-July, Mozart was commissioned by Count Walsegg-Stuppach, under conditions of secrecy, to compose a Requiem for his wife, who had died on 14 February 1791; work on this was postponed at least until October 1791, after the completion of *La clemenza di Tito* and *Die Zauberflöte*. It is likely that Mozart was aware of Walsegg's identity: his friend Puchberg lived in Walsegg's Vienna villa, and the inclusion of basset-horns in the score suggests that Mozart could count on the participation of specific players, who would have been booked far in advance for a date and place already known to him. Later sources describe Mozart's feverish work at the Requiem, after his return from Prague, with premonitions of his own death, but these are hard to reconcile with the high spirits of his letters from much of October. Constanze's earliest account, published in Niemetschek's biography of 1798, states that Mozart 'told her of his remarkable request, and at the same time expressed a wish to try his hand at this type of composition, the more so as the higher forms of church music had always appealed to his genius'. There is no hint that the work was a burden to him, as was widely reported in German newspapers from January 1792 onwards.

By the time of Mozart's final illness, he had completed only the 'Requiem aeternam' in its entirety; from the Kyrie to the 'Confutatis', only the vocal parts and basso continuo were fully written out. At the 'Lacrimosa' only the first eight bars are present for the vocal parts, along with the first two bars for the violins and viola. Sketches for the remaining movements, now mostly lost, probably included vocal parts and basso continuo. Mozart was confined to bed at the end of the November; he was attended by the two leading Viennese doctors, Closset and Sallaba, and nursed by Constanze and her youngest sister, Sophie. His condition seemed to improve on 3 December, and the next day his friends Schack, Hofer and the bass F.X. Gerl gathered to sing over with him parts of the unfinished Requiem. He was possibly also visited by Salieri. That evening, however, his condition worsened, and Closset, summoned from the theatre, applied cold compresses; the effect was to send Mozart into shock. He died just before 1 a.m. on 5 December. The cause of his death was registered as 'hitziges Friesel Fieber' (severe miliary fever, where 'miliary' refers to a rash resembling millet-seeds) and later diagnosed as 'rheumatische Entzündungsfieber' (rheumatic inflammatory fever) on evidence from Closset and Sallaba. This seems consistent with the symptoms of Mozart's medical

history (Bär, G1966, 2/1972), more so than various rival diagnoses, such as uraemia (favoured by Greither, G1970, 3/1977) and Davies, G1989); there is no credible evidence to support the notion that he was poisoned, by Salieri or anyone else.

Mozart was buried in a common grave, in accordance with contemporary Viennese custom, at the St Marx cemetary outside the city on 7 December. If, as later reports say, no mourners attended, that too is consistent with Viennese burial customs at the time; later Jahn (F1856) wrote that Salieri, Süssmayr, van Swieten and two other musicians were present. The tale of a storm and snow is false; the day was calm and mild.

7. EARLY WORKS. It is likely that the full extent of Mozart's original output during the 1760s will never be known. Not only were many of his early autographs heavily corrected by his father, but it is clear that some works, such as the pasticcio concertos K37 and 39–41 and to a lesser extent the J.C. Bach arrangements K107, were jointly composed. Other compositions, among them the Sonata for keyboard and violin K8, take over, wholly or in part, movements first written by Leopold. A related problem concerns Leopold's *Verzeichniss* of 1768, which describes '13 symphonies for 2 violins, 2 oboes, 2 horns, viola, and basso, etc.' (Zaslaw, A1985). Of the early works in the genre attributed to Wolfgang, only eight are demonstrably genuine and known to have been composed by this time, while another four are of uncertain authorship and date. Even if all these symphonies are genuine and early, at least one other is missing. Leopold's list describes additional lost works, including six divertimentos in four parts for various instruments, six trios for two violins and cello, solos for violin and bass viol, minuets, marches and processionals for trumpets and drums. Also, as with many composers of the time, several works are known only from sources with no direct connection to the composer. Some may be authentic, but in other cases there is insufficient evidence for or against Mozart's authorship (for the symphonies see Eisen, L1989).



12. *Title-page of the six string quartets,* K387, 421/417b, 428/421b, 458, 464 *and* 465 *(Vienna: Artaria, 1785)*

Accounts of Mozart's early stylistic development often fail to take these problems into consideration: demonstrably authentic works are often compared with, and analysed alongside, works only insecurely attributed to Mozart. The inevitable result is a patchwork story of progression and regression. When only the demonstrably authentic works are considered, however, not only does the progression in Mozart's style appear more linear, but individual works, often dismissed as showing no significant evidence of Mozart's development, can be seen to represent new plateaux in his sophistication as a composer. In the case of the symphonies this is especially apparent in the works composed up to about 1771. His earliest works in the genre, composed before 1767, are based on models that he encountered on the 'Grand Tour'. All are in three movements, lacking a minuet and trio, and are scored for two oboes, two horns and strings. The first movements are in expanded binary form, in common time, and have tempo indications of Allegro, Allegro molto or Allegro assai, while the second movements, also in binary form, are in 2/4 time and are marked Andante. The concluding fast movements are generally in rondo form and are marked Allegro assai, Allegro molto or Presto, with 3/8 time signatures. For the most part, these works show a remarkable grasp of the principles of J.C. Bach's symphonic style, including the dramatic contrast of a *forte* motto opening and a *piano* continuation, together with hints of cantabile second subjects. In Vienna in 1768, however, Mozart adopted the common four-movement cycle, as well as local formal preferences: K48, for example, is the first of his symphonies to include a first movement in a fully worked-out sonata form. Still later, in Italy, he reverted to the three movement pattern with its attendant busy string figuration, lighter textures and less melodic thematic material (but still including full recapitulations, albeit with little or no preceding development). K74, with its linked first two movements, may originally have been intended as an opera overture.

While these symphonies are indebted to models encountered by Mozart during his travels during the 1760s and early 1770s, several depart from local norms in significant ways. The first movement of K16 is an expanded binary form of a type more common among Viennese symphonies; K19 includes a brief diversion based on the dominant minor, a procedure common among Salzburg symphonies of the 1750s; and K22 includes an extended orchestral crescendo and recurrence of tutti primary material at the middle and end of the movement, typical of Mannheim. K112, composed at Milan on 2 November 1771, is unusual for its inclusion of a minuet and trio. This symphony in particular represents a significant advance: it is the first by Mozart to include genuine development, rather than a mere retransition to the recapitulation; it explores a new tonal relationship between minuet and

trio (previously always in the subdominant but here in the dominant); and it begins to break down the association, previously strictly upheld, of thematic or motivic material with function. The beginning of the transition, at bar 10, is obscured by a re-use of the symphony's stable opening bar as a jumping-off point for the modulation, an effect heightened by the structure of the opening idea. In earlier symphonies with similarly constructed opening material – an aggressive, *forte* and often unison triadic idea followed by a softer motif characterized by conjunct motion – the first idea is more or less literally repeated; in K112, however, the repetition of the opening is initially lacking and is reserved for the first important cadence, where it serves not only to bring the symmetrical pair of five-bar phrases to a conclusion, but also to represent the first element in a two-bar phrase at the beginning of the transition. This reinterpretation of previously-heard material creates an impression not only of unity, but also of ambiguity, and was to become a standard feature of Mozart's symphonies, and his style in general, during the 1770s and later.

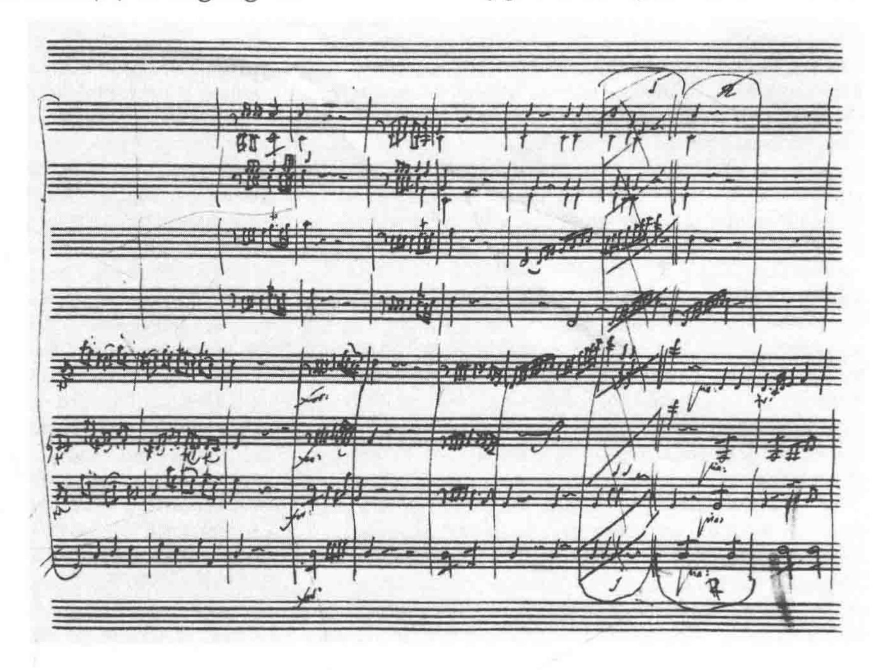
Some departures from local norms may have resulted from Mozart's acquaintance with local Salzburg repertories, which have been underestimated in discussions of his development as composer of orchestral music. His father was the leading symphonist in the archdiocese, and works by several other composers, including Caspar Christelli, Ferdinand Seidl, Adlgasser and Michael Haydn, were known to Mozart during the 1760s. Many of these include Viennese and Italian features that he encountered at source only later on the 'Grand Tour', as well as novelties of their own. Salzburg also provided Mozart with opportunities for composition: the three serenades K63, 99 and 100 were probably composed there in the summer of 1769. Following local traditions best represented by Leopold Mozart, each has six or more movements plus an associated introductory (and perhaps valedictory) march. More relaxed in style than symphonies, the serenades show their most refined invention in the slow movements, of which one generally has a concertante part (for violin in K63 and for oboe in K100, which also has concertante parts in a fast movement and the trio of one of its minuets, a pattern that later became standard). The chief influence of Salzburg, however, was on Mozart's church music. The *Missa brevis* K49, although composed in Vienna in 1768, displays all the features of the Salzburg *missa brevis* tradition best represented in the works of Eberlin: in the Kyrie, a slow introduction to the main part of the tutti; solo and tutti writing in the Gloria and Credo, with fugal endings to both; a three-section Sanctus and a solo quartet Benedictus; and a simple, chordal tutti Agnus followed by a lively triple-time 'Dona nobis pacem'. Many other features derive from Italian church music, which was widely disseminated and performed in Salzburg for several decades before the 1760s (Eisen, H1995). Among these are a preference for da capo arias, which is particularly strong in Mozart's solo church music, including the *Regina coeli* K108, with its large, busy orchestra and soprano solos. The *Litaniae de venerabili altaris sacramento* K125 of 1772 is a more sophisticated and individual work, with strong choral writing, strikingly contrasting arias and an opening Kyrie in an elaborate ritornello structure with three levels – orchestra, chorus and soloists.

In Salzburg, Mozart was also acquainted, both directly and indirectly, with Italian theatrical music even before his numerous tours. Italian operas were often given at court during Schrattenbach's reign, and their style informed the local near-equivalent, the so-called *Finalkomödien*, or school dramas, given annually at the Salzburg Benedictine University to mark the end of the academic year. Mozart composed only one work in this genre, *Apollo et Hyacinthus*, which includes full da capo arias and a striking dialogue for the angry Melia and the innocent Apollo, where changes in texture and key support the sense of drama; it is in many respects a successor to his earlier 'sacred Singspiel' *Die Schuldigkeit des ersten Gebots* K35.

La finta semplice, by contrast, gave Mozart his first opportunity to compose *opera buffa*, which required a command of the Italian language, an ability to delineate emotions quickly, a thorough knowledge of a wide range of effective orchestral clichés, and a control of the extended, multi-sectional finales of the Goldoni-Galuppi tradition favoured in Vienna. His next two dramatic works, *Ascanio in Alba* K111 and *Il sogno di Scipione* K126, were of the serenata or *festa teatrale* type. *Ascanio* is a leisurely work, with pastoral choruses and ballets interspersed with the arias, while *Il sogno di Scipione* is less tellingly characterized: the arias are lengthy and contain much bravura writing. The most significant of the early dramatic works, however, is the *opera seria Lucio Silla*, which is less convention-bound and more individual than Mozart's first *opera seria*, *Mitridate, re di Ponto* (modelled in several details of form and treatment on the setting by Quirino Gasparini; see Tagliavini, J1968). This is particularly true of the role of Junia, whose opening aria alternates between an intense Adagio and a fiery Allegro, and whose choral scene at her father's tomb recalls Gluck; the terzetto 'Quell' orgoglioso sdegno', in which the tyrant Sulla expresses his anger, is an early example of simultaneous differentiated characterization. Mozart was clearly pleased with several of the arias, which he had recopied in the later 1770s and early 1780s; he may have performed 'Pupille amate' in Vienna as late as Carnival 1786.

8. WORKS, 1772–81. The pervasive influence of the Italian style lingered on well into the 1770s: it not only informs *La finta giardiniera* and *Il re pastore* but is also found in the church music, including the litanies K195 and 243 (the second of which embraces a variety of styles including simple homophonic choruses as well as dramatic ones, fugues, a plainchant setting and expressive arias with florid embellishment). Several symphonies, among them K181 and 184, are in three movements, without a break, on the pattern of the Italian overture, while the A major Symphony K201, composed in April 1774, combines southern grace with an intimate, chamber music style as well as full-bodied orchestral writing and a Germanic predilection for imitative textures.

No doubt Mozart's interest in counterpoint, as well as a general deepening of his style at this time, was stimulated by his visit in 1773 to Vienna, where he composed six string quartets. For all its pan-European popularity, the string quartet was little cultivated in Salzburg, where the chief forms of chamber music were the trio for two violins and bass and, during the 1770s, the divertimento for string quartet and two horns (Mozart wrote several such works, including K247 and 287). An altogether more



13. Autograph MS of the symphony K133, *showing the end of the recapitulation*

intellectual approach is evident in the quartets: imitative textures are found not only in development sections but in first statements of thematic material as well, while the finales to K168 and K173 are both fugal. Similarly, Mozart's first original keyboard concerto, K175 (possibly intended for organ), exploits counterpoint in ways not previously found in his orchestral music. The finale in particular starts with an imitative gesture that returns in various guises throughout the movement. The Symphony in E♭ K184, its Italianisms notwithstanding, includes a C minor Andante whose main theme is also built on imitation, and the coda to the first movement of the Symphony K201 is a contrapuntal tour de force (the long development section of the finale also includes imitations between basses and first violins). The stormy Viennese style is most apparent in K184 (which was adopted in the 1780s as the overture to T.P. Gebler's *Thamos, König in Ägypten*, for which Mozart also wrote incidental music) and in the G minor Symphony K183. Some of this drama is carried over into the serenades of the mid-1770s, including K185, 203, 204 and 250 (Haffner), which although more relaxed in tone nevertheless frequently touch on a range of affects far beyond those typical of the genre. It was the serenade, in any case, that by 1775 had gained the upper hand in Mozart's orchestral output; there are no Salzburg symphonies – redactions of serenades aside – dating from between 1774 and 1779.

The church music that Mozart composed during this period mostly conforms to Salzburg traditions. The absence of soloists in the Mass K167 recalls Michael Haydn's *Missa S Joannis Nepomuceni* of 1772, while in K275 the distribution of solo and tutti, as well as the contrapuntal endings to the Gloria and Credo, the imitative entries at the beginning of the Sanctus and the solo at the Benedictus are reminiscent of Eberlin. Colloredo's church music reforms, described by Mozart in an oft-cited letter to Padre Martini of 4 September 1776 ('a mass, with the whole Kyrie, the Gloria, the Credo, the epistle sonata, the offertory or motet, the Sanctus and the Agnus, must last no more than three-quarters of an hour'), inform the brevity and style of K192 and 194: both include a minimum of word repetition, simple choral declamation and sparing musical treatment of text meanings, as well as unbroken settings of the Gloria and Credo without extended final fugues. Similar economies are found in K257, 258 and 259. Not all church music composed in Salzburg at this time was subject to Colloredo's reforms, however. A letter written by Leopold Mozart on 1 November 1777 describes a mass by Michael Haydn, the *Missa S Hieronymi*, that lasted an hour and a quarter. And K262 is a long and elaborate work which includes, besides concluding fugues to the Gloria and Credo, contrapuntal writing even at the Kyrie and 'Et incarnatus', and extended orchestral ritornellos.

If the church music mostly fell in step with Salzburg traditions, the symphonies, serenades and concertos of the earlier 1770s differ from other orchestral music composed there not only in their imaginative scoring, formal variety and diverse characters, but also in their susceptibility to critical readings. In the Symphony K133, the opening hammer-strokes do not return at the start of the recapitulation, which begins with the second group, but they appear to be 'realized' in the coda, where the weakly articulated theme first heard in the second bar is repeated with strong, downbeat root motion, reproducing the *forte* dynamic of the hammer-strokes. Not only does this gesture provide stability and closure otherwise lacking in the movement, but there seems little doubt that Mozart considered it quite deliberately. The autograph shows that he originally intended the passage to represent a coda; by cancelling the first ending, however, he integrated it into the movement proper, rather than distancing it from the action (fig.13). Almost certainly it was works such as this that in Salzburg provoked dissatisfaction with Mozart. For his part, he complained that 'there is no stimulus [there] for my talent. When I play or when any of my compositions is performed, it is just as if the audience were all tables and chairs'.

Shortly before his departure for Paris in autumn 1777 Mozart composed the Piano Concerto K271, which in its

scale, mastery of design, virtuosity, elements of surprise (the piano entry in the third bar is unprecedented) and exploitation of the most profound affects, particularly in the recitative sections of the disturbing C minor Andantino, far exceeds his earlier orchestral music. (Some parallels can be found in the violin concertos K216, 218 and 219 of 1775: the first two also have finales in a variety of tempos and metres, while in K219 the soloist is introduced in the first movement by a poetic Adagio episode, and there is a notable 'Turkish' episode in the minuet finale.) In many ways, K271 represents a new, more elaborate style that was to become Mozart's norm in the late 1770s. No doubt personal factors contributed to this development. It is difficult to forgo altogether the notion that the Paris–Mannheim journey of 1777–9, which violently wrenched Mozart from adolescence to manhood, dramatically influenced the style and substance of his music.

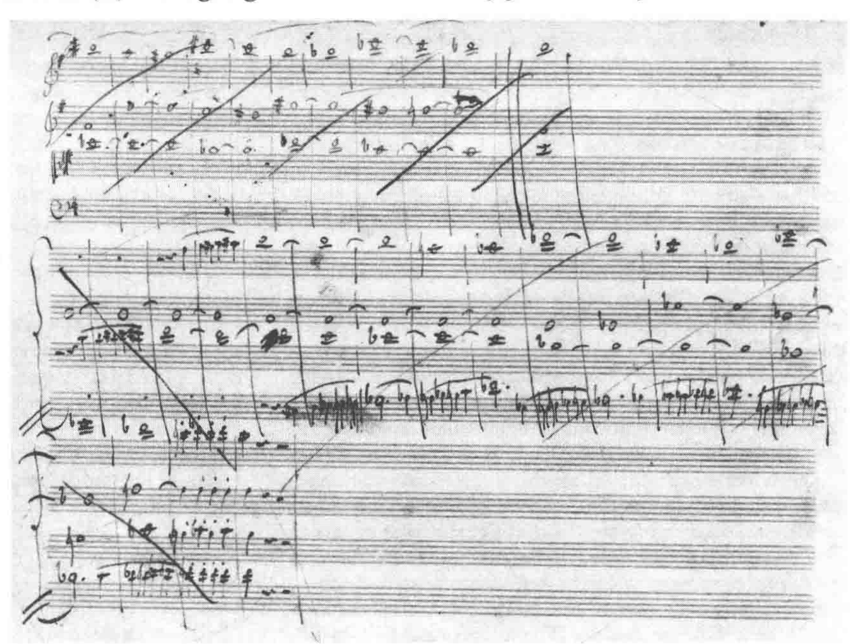
Whether as a result of 'foreign' influences or merely a desire to accommodate his works to a specific public, the music that Mozart composed in Mannheim and Paris frequently recalls local styles. Nannerl Mozart remarked of the Piano Sonata K309, written for Christian Cannabich's daughter Rosina, that 'anyone could see it was composed in Mannheim' (letter of 8 December 1777; Leopold, perhaps more astutely, described it on 11 December 1777 as having 'something of the mannered Mannheim style about it, but so little that your own good style is not spoilt'). Nannerl's observation may refer to the sharp dynamic contrasts in the first two movements and the affectation of the Andante; a similar atmosphere is evident in the next sonata, K311. The A minor Sonata K310, on the other hand, follows up the tradition of fiery keyboard writing that Schobert and others had pursued in Paris (although the tripartite Andante cantabile, with its agitated outburst at the centre of the movement, is without expressive precedent). In his six sonatas for keyboard and violin published in Paris (K301–06), Mozart also took over some features of Joseph Schuster's accompanied divertimentos (which he praised in a letter of 6 October 1777 to his father), notably in the structure of the first movement of K303, where the Adagio introduction represents the first subject and recurs at the recapitulation. The sonatas exhibit a wide variety of styles and affects, ranging from the eerie, almost claustrophobic, E minor K304 to the quasi-orchestral K302 (similar variety can be found in the piano sonatas of the mid-1770s, among them the mannered K282 and the orchestral K284). Perhaps the most important orchestral work composed at this time was the Paris Symphony K297. Following Leopold's advice, Mozart carefully tailored the work to local taste, beginning with the obligatory *premier coup d'archet* and continuing with powerful unison and octave passages, brilliant tuttis and exposed passages for the wind. Scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings, the symphony consciously exploits the soundscape of the large Paris orchestra.

Formal and textural variety abounds in the works of the mid- to late 1770s. Frequently, as in the Piano Sonata K280, Mozart avoids settling on the dominant (the same process characterizes the Haffner Symphony K385 of 1782), while some works, including the Piano Sonata K311, reverse the order of the material in the recapitulation. Within the recapitulation, Mozart finds effective new ways of avoiding a modulation to the dominant, often incorporating further development that relies on earlier transitional material but does not literally duplicate it. A good example is the Paris Symphony, where the introduction of a C♮ in the basses at bar 175 pushes the harmonies to the subdominant side while also, incidentally, serving to disorientate the listener. Because the movement has no internal repeats, the drop to C♮ conjures up memories of the surprising introduction of B♭ at the start of the development, which serves as the jumping-off point for a modulation to the distant key of F major; consequently, on first hearing the recapitulation may seem to represent a 'new' development.

Many of these styles and techniques remained with Mozart after his return to Salzburg in 1779. This is less true of his church music, perhaps, than of his other works, although the Credo of the Coronation Mass K317 has a symphonic thrust lacking in his earlier works and is broken off by an Adagio 'Et incarnatus'; in this respect it shares with Mozart's instrumental compositions of the time a selfconscious exploitation of musical and affective disruption. In the 'Posthorn' Serenade K320, for example, Mozart recalls the striking formal gesture of the Sonata K303, repeating, at the start of the recapitulation, the music of the slow introduction, rewriting it in the prevailing tempo. In the symphonies K318 and 338 Mozart manipulates the recapitulation. K338 repeats only a part of the first theme, reserving the rest for the final cadence, while K318 is altogether novel in its formal outlines, incorporating an Andante after the development and then returning to the second subject before only partly restating the first. Both the Serenade K320 and the magnificent Sinfonia concertante for violin and viola K364 make extensive use of Mannheim-style crescendos. The Andante of K364 in particular represents a peak in Mozart's orchestral style at this time: its rich orchestral textures, with divided violas, verge on the extravagant, while the unwillingness of the soloists to cadence, as they force each other on, often to higher tessituras, gives the movement an almost ecstatic character. (In this regard the Andante is similar in character to the Adagio non troppo of the G minor String Quintet K516, although part of the effect there is harmonic, deriving from the unexpected shifts between minor and major.)

Idomeneo marks the end of this development; it is unquestionably the most complex and opulent work composed by Mozart before his permanent move to Vienna in early 1781. Although nominally an *opera seria*, *Idomeneo* departs substantially from that tradition. With its French source, it is more natural in its expression of emotion and more complex in structure, with a greater emphasis on the participation of the chorus; its scoring, for the virtuoso Mannheim orchestra now at Munich, is exceptionally full and elaborate. The influence of Piccinni's French operas, as well as that of Gluck's reform works, is strong.

A remarkable feature of the opera is its abundance of orchestral recitative, which sharply reflects the sense of the words. It also uses recurrent motifs. Certain phrases recur throughout the opera, referring consistently to individual characters and their predominant emotions, including Ilia's grief, Electra's jealousy and Idamantes' feelings about the sacrifice (Heartz, J1974). The key treatment is sometimes unorthodox and invariably expressive, as in Electra's D minor first aria, 'Tutte nel cor



14. Autograph MS of the String Quartet K387, corrections and revisions to an enharmonic passage (Seiffert plate 2 fol.12v)

vi sento'. Here Mozart reaches a recapitulation in C minor before returning to the home key; he then modulates, without changing speed, into the music of the tempest, also in C minor and making use of a motif similar to that of the aria. The opera's orchestration includes many new and brilliant details, among them the evocative flute, oboe and violin passages in 'Fuor del mar' and the use of sustained wind against inexorable string triples and muted trumpet fanfares in 'O voto tremendo'. Perhaps the most admired number of the opera is the powerful Act 3 quartet, in which Idamantes resolves to seek death, a tour de force in which intensely chromatic music truthfully embraces four characters' diverse emotions.

9. WORKS, 1781–8. Possibly as a result of the natural development of Mozart's style, or through a wish to accommodate his changed circumstances, the extravagance of Mozart's 'late Salzburg' works gave way, after his permanent move to Vienna, to leaner, more transparent textures and a less ornamental manner. This is true particularly of the six accompanied sonatas published in December 1781 (although only four of them, K376–7, 379 and 380, were composed there; K296 was written at Mannheim, and K378 at Salzburg in 1779 or 1780). At the same time, however, they are broader in conception than the earlier sonatas, with greater forward thrust and, in K380, a deepened sense of rhetorical contrast between full chords and rapid passage-work. Above all, they display a new relationship between the instruments. Although they remain piano sonatas with accompaniment, and contain passages where the violin part could be omitted without damaging the sense of the music, the violin nevertheless increasingly carries essential material, melodic or contrapuntal, and engages in dialogue with the keyboard. The violin part has even greater prominence in K454, composed for Regina Strinasacchi, while in K526, arguably the finest of Mozart's accompanied sonatas, the two instruments are equal in importance. The same trend is evident in the piano trios K496, 502, 542 and 548.

This new equality of partnership is best reflected in the string quartets and quintets of the early to mid-1780s, including the six string quartets dedicated to Haydn, which Mozart described in his dedication of 1 September 1785 as 'the fruits of a long and laborious endeavour', a claim borne out by the relatively large number of quartet fragments from this time as well by numerous corrections and changes in the autographs (fig.14; the thorny question of the textual relationship between Mozart's autograph and the first edition, published by Artaria in 1785, is described in Seiffert, N1997). That Mozart sought to emulate Haydn's quartets op.33, but not to imitate them slavishly, can hardly be doubted: like Haydn's, Mozart's quartets are characterized by textures conceived not merely in four-part harmony, but as four-part discourse, with the actual musical ideas linked to a freshly integrated treatment of the medium. Later critics described them as prime examples, together with those of Haydn and Beethoven, of the 'classical' quartet, as opposed to the *quartor concertant* or *quatuor brillant*. According to Koch, they were the finest works of their kind.

Counterpoint in particular takes on a new aspect in the quartets. In the first movements of K421 and 464, each of the principal themes is subjected to imitative treatment; the Andante of K428 follows a similar procedure, supported by increased chromaticism (which is characteristic of the quartet as a whole). The coda of the first movement of the 'Hunt' Quartet K458, like the coda of the earlier A major Symphony K201, draws on the latent imitative potential of the movement's main thematic material, while the famous introduction to the 'Dissonance' Quartet K465 represents an extreme of both free counterpoint and chromaticism. Similar effects can be observed in the C major and G minor quintets of 1787, K515 and 516.

The finale of K387 represents a different use of counterpoint, which is treated not so much as a texture in and of itself, but as a structural topic. Here the main, stable thematic material is represented first and foremost by fugatos, while transitional and cadential material is

generally composed in a melody-and-accompaniment *buffo* style. This procedure is reversed in the final movement of the Piano Concerto K459, where fugato represents transition and is explosively elaborated in the double fugue of the central episode. The hidden, but inherently contrapuntal nature of Mozart's material in general is already adumbrated in the C minor Fugue K426 for two pianos and its later version for strings K546, where the seemingly commonplace Baroque subject erupts at the end of the movement in the previously unimaginable guise of a melody accompanied by aggressive sawing-away in the upper parts. No doubt Mozart had conceived this possibility as early as 1782 while arranging for string quartet several fugues by Bach and Handel: a similar procedure is found at the conclusion of his version of the D♯ minor fugue from book 2 of Bach's *Das wohltemperirte Clavier*.

The wind music, including the three substantial serenades K361, 375 and 388, shows Mozart's interest in texture in different ways, including the use of novel combinations of instruments (Peter Shaffer, in his play *Amadeus*, puts into Salieri's mouth an evocative description of the opening bars of the Adagio from the Serenade for 13 instruments, K361). The C minor Mass K427, meanwhile, includes grave choruses (some in eight parts, as well as the customary four), among which the 'Qui tollis' is built on an ostinato bass of the Baroque descending tetrachord pattern. Several solo items, such as the 'Domine Deus' duet and the 'Quoniam' trio, are almost Handelian in their counterpoint, figuration and bare continuo textures. The Trio for clarinet, viola and piano K498 and the Quintet for piano and wind K452 are both uniquely scored.

Mozart's deliberate attention to even the smallest details of texture, scoring, rhythm and articulation as elements of both affect and style is evident from the numerous erasures, changes and revisions in his autographs. At bar 106 of the first movement of the D minor Piano Concerto K466, for example, he originally wrote the upper string parts as alternating quaver rests and quavers, continuing the pattern of the previous two bars, but he changed these to straight quavers in anticipation of the approaching imperfect cadence. The second movement was initially conceived to begin with the orchestra (as an erased *piano* marking in the first violin part shows) and to include trumpets and drums, and in a possibly related correction, trumpets and drums were omitted from the two final bars of the first movement. In the final movement, at bar 181, Mozart for the first time writes slurs in the accompanying second violin, viola, cello and double bass parts, possibly because their figure here ascends where previously it had descended.

That texture is also a matter of formal significance for Mozart is especially clear in the case of the piano concertos. The structures of the first movements have been related to sonata form, Baroque ritornello forms and aria forms. Although varied in their structural details, they nevertheless follow a broadly consistent outline, consisting of seven large units: (1) an opening ritornello including a first theme, a more lyrical group and a concluding group; (2) the first solo, reiterating the first theme and then modulating to the dominant for a secondary group and a coda; (3) a medial ritornello, usually based on the opening ritornello; (4) a development-like section, representing the first part of the second solo; (5) a recapitulation, representing the second part of the second solo and largely following the first solo (but omitting the modulation); and (6) a concluding ritornello, using material from the medial ritornello and interrupted by (7) a cadenza. The second and third movements are more varied. The former include *romances*, binary movements, rondos and variations; the finales, although mostly sonata rondos, also include variations and sonata forms.

Viewed chronologically, the piano concertos make increasing use of dialogue between the soloist and the orchestra (both as a whole and in its individual sections); the solo keyboard writing, meanwhile, becomes increasingly varied and demanding. A new feature is the use of a soloistic continuo part in the orchestral outbursts that interrupt the large solo sections. (For a fuller discussion of structural aspects of the concertos, *see* CONCERTO, II.)

While the model of the early operatic aria is at least partly relevant to Mozart's Viennese concertos, it does not apply to *Die Entführung* or the three Da Ponte operas, *Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte*: by the 1780s Mozart had more or less left earlier aria forms behind (Webster, M1996). Several different formal types can nevertheless be identified, including binary forms (*Die Entführung*, 'Traurigkeit'), ABA forms (*Don Giovanni*, 'Dalla sua pace', *Così*, Un 'aura amorosa'), complex two-part forms (*Figaro*, 'Aprite un po' quegl'occhi' and *Don Giovanni*, 'Vedrai, carino'), one-part undivided forms (*Die Entführung*, 'Im Mohrenland'), rondo (in the modern sense; *Così*, 'Donne mie') and rondò (*Figaro*, 'Dove sono'; see Webster, M1991). In every instance, however, a formal scheme is designed to express the text. The solo arias, rather than representing action, simultaneously portray a variety of complementary or conflicting emotions, one of which usually gains the upper hand. 'Non più andrai' is not so much about Cherubino's implied growth from adolescence to manhood as about Figaro's overwhelming need to gloat; the conflict between achieving peace of mind and inflicting punishment on Belmonte is resolved, in 'O, wie will ich triumphieren', in favour of strangulation; and Don Giovanni's rampant sexual desires overwhelm 'Fin ch'han dal vino', as the final phrase spins, like him, nearly out of control, unable to cadence. Otherwise, the arias often reflect differences in the standing of the various characters – Bartolo's 'La vendetta' is blustery and parodistic, the Count's 'Vedrò, mentre io sospiro', menacing – or express social tension: Figaro's 'Se vuol ballare' is a good example (Allanbrook, J1982).

The ensembles sometimes carry more complex kinds of expression: the Letter Duet in *Figaro* is a dramatic tour de force, the music representing the dictation of a letter, with phrases realistically repeated and a condensed recapitulation serving for the reading-back of the text. But it is the finales in particular that, following *opera buffa* tradition, carry the action forward: changes in tempo, metre, tonality and orchestration resolve existing tensions while creating new ones, always closely allied to the action. Whether they represent meaningful or intentional tonal structures, however, is uncertain. By the same token, the notion that the operas exhibit large-scale tonal planning from start to finish has recently come under attack; many of the key successions cited as evidence of high-level organization are fairly common among Viennese *opere buffe* in general (Platoff, J1997). In at least parts of some individual operas, however, tonal planning

appears to be deliberate. The Act 2 finale to *Don Giovanni*, for example, mirrors almost exactly the tonal action of the opera's overture and *Introduzione*. Both begin in D (minor–major in the overture, major in the finale) and then proceed by way of F (Leporello, Don Giovanni's dance band) to B♭ (Don Giovanni is chased from Anna's bedroom and confronts her father, Elvira confronts Don Giovanni) before returning abruptly to D. The similarity is reinforced by the virtual avoidance of a strong A major in both sections, while the conclusion of the action and the final sextet reverse the minor–major progression of the overture. Strikingly enough, it is the two outer sections of the opera that correspond to the traditional Don Giovanni story; the action 'inside' this frame is the unique contribution of Da Ponte and Mozart.

Shortly after the completion of *Figaro*, and hard on the heels of K503, the last of the concertos composed between 1784 and 1786, came the first of Mozart's 'late' symphonies, the Prague K504. While preserving much of the traditional D major brilliance, this work depends more on the arrangement and development of motifs than on thematic material; its surface is more varied, and more complex, than that of any previous orchestral work by him. The first movement in particular has a structure of great originality. The second-group idea starts as a chromatically inflected variant of the first, with a contrapuntal and sequential continuation, before a distinctive lyrical theme appears, while the development includes contrapuntal workings of various of these motifs and elides with the recapitulation, which fuses the two groups in unexpected ways. The variety of topics and figures alluded to, the integration of learned and *galant* counterpoint, and the rhetorical strategies of the Prague all make it a 'difficult' work, both conceptually and in terms of performance (Sisman, L1997). No less difficult are the final three symphonies, K543, 550 and 551, composed in the summer of 1788. K543, like the Prague, includes a long and at times sharply dissonant, tonally wayward introduction, the very sound of which – including clarinets but not oboes – is unprecedented for the time. This was, probably, the most hastily written of the three: the autograph is among Mozart's most careless, showing numerous mistakes of an elementary sort (instrumental lines are misidentified, necessary clefs and accidentals are omitted, and many parts are written on the wrong staves). More than the G minor or the 'Jupiter', the E♭ major Symphony relies on instrumental doublings, although this, too, contributes to its weighty effect. No less remarkable is the enharmonic writing in the A♭ major Andante con moto, where E♭ is reinterpreted (in bars 92–3) as D♯, leading to an outburst in B minor. Similar enharmonic and chromatic writing is found in the development of the first movement of the G minor Symphony, which begins with the first-group material in F♯ minor; in the finale, the development begins with a tonally disorientating flourish before embarking on a four-part contrapuntal working-out of the material, ending in the remote key of C♯ minor, where the music pauses before being wrenched back to the tonic for the recapitulation. It is the finale of the 'Jupiter', however, that is best known, although its supposedly 'fugal' writing does not strictly merit that description; rather, it represents an example of *musica combinatoria*, for the various independent motifs heard earlier in the movement are brought together in the coda to create a fugato in five-part invertible counterpoint. In all three of these works, as well as the Prague, the disposition and handling of the orchestra are unique. Building on his experience with concerto and opera, Mozart brought to the symphony orchestra a new understanding of its possibilities both as a corporate body and as a collection of individuals. The textures and gestures range from the most grandiose and 'symphonic' to the most intimate and chamber music-like; the obbligato orchestral ensemble achieves its first perfection in these works.

Mozart's return to the symphony, no doubt related to the increasing prestige of the genre in the mid-1780s, may reflect a fundamental change in his persona as a composer and his ideas of self-presentation. The final triptych forms a natural conclusion, both stylistically and biographically, to this period. But it is also fair to identify a similarly fundamental change in the works composed from 1784 onwards: beginning with the Concerto K450, Mozart's music is significantly more complex, more expansive, larger in scale and more difficult than previously (that Mozart himself may have been in some way aware of this is documented perhaps by the thematic catalogue of his works that he began at this time; fig.6). This change is apparent from a comparison between the earlier three of the six quartets dedicated to Haydn, written in 1782–3, and the later three, written in 1784–5. Similarly, the Concerto K449, completed in February 1784 but, as the autograph shows, probably begun over a year earlier, is stylistically more akin to the less ambitious early Viennese concertos (K413–15) than to its successors.

During the 19th century, this division of Mozart's works into two stylistic phases, the first up to the end of 1783, the second from 1784 onwards (a division tacitly recognized by theorists, who almost exclusively cite the later works), fused with then current biographical views of the composer as a divinely inspired genius – by implication a paragon of balance, regularity, symmetry and logic – to endorse a view of the 'Classical style', and Mozart's relationship to it, that has persisted in writings on the composer until the end of the 20th century. As a result, several anomalous works, chief among them the final three symphonies and the C minor Concerto K491, are sometimes seen as representing a social rebellion, a 'critical world view', or Mozart's disillusionment with the Viennese musical public (see McClary, M1986, Kerman, M1991, and Subotnik, J1984, but in light of Powers, H1995). It is just as valid, however, to see these works as assertions of self-awareness. Mozart's plays of wit and his elaborate musical sophistication are not restricted to a handful of works: the abrupt shift from B♭ major to B minor in the central episode of the finale of the Concerto K456 or the precipitous modulation from B♭ to F♯ minor in the first movement of the Trio K563, the introduction of new themes in the development sections of the quartets K458 and 464, the three simultaneous dances in the Act 1 finale of *Don Giovanni* and the over-elaborate, almost decadent, ornamentation in the slow movement of the Concerto K450 all testify to a style that in general is concerned less with thematic unity and regularity than with disjunction and surprise. The final apotheosis of the 'Jupiter' does not represent a revelation of the symphony's teleological goal, nor is it a comment on the social 'norms' implied by that formulation. Rather, it signifies a self-realization of 'the intellectual force that activates the

structure of the work . . . that side-steps the coherence of form' (Chua, L1999). In this respect, it is not wayward, but typical of Mozart's music of the mid-1780s.

10. WORKS, 1789–91. The Clarinet Quintet K581 of September 1789 is a late manifestation of the 'Classical' style of the mid-1780s, and in particular of Mozart's ability to create and weld together a diversity of gestures over the course of entire paragraphs and entire movements. This is most notably the case at the arrival on the dominant in the first movement: a rest in all the parts – more a signal to stop the action after a tutti arrival than an indication of any particular length of silence – is followed by a pizzicato cello line outlining the tonic and fifth of the harmony, long held notes in the second violin and viola that seem almost to emerge from the preceding silence and a new lyrical melody in the first violin. The re-entry of the clarinet with the same melody signals further changes: a shift to the minor mode, lower dynamics and syncopations in the strings. All of these lead to a confrontation between the clarinet and the rest of the ensemble, an outbreak of semiquavers and a conclusive trill, on three instruments, resulting in the firmest cadence in the movement to that point. The effect is to drag the listener along on a wave of increasingly agitated activity; in this respect it resembles the increasingly elaborate waves of pianistic activity that animate the first solo of the Concerto K467.

Yet the Clarinet Quintet is not generally representative of Mozart's prevailing style at the time, which is often characterized as ironic, restrained or serenely detached. Some commentators date the origin of this style to the time of the last three symphonies, others to that of *Don Giovanni* or even the two string quintets of 1787. No doubt there are similar elements in other works of the period 1784–8: the Concerto K503 is sometimes described as neutral or cold. But on the whole the late works can be characterized as noticeably more austere and refined than the earlier works, more motivic and contrapuntal, more economical in the use of material and texturally less rich. There are fewer new themes in development sections or in exposition codas, and second-group material is frequently derived from primary ones by some form of extension or contrapuntal treatment.

This is particularly true of the late quintets K593 and 614. K593 has a first movement in a style more spare in texture than that of the preceding quintets but polyphonically richer, most obviously in the recapitulation, where the exposition material is extended and elaborated. The same can be said of K614, the minuet of which is canonic; more impressive still is the finale, the development section of which includes a double fugue. At the same time, both quintets selfconsciously exploit similar topics – each first-movement Allegro begins with a passage imitating horns, while that of K614 retains something of a wind serenade atmosphere – while making use of textures in novel ways. The Adagio of K593, not unlike the slow movement of the G minor Quintet K516, is a study in sonorities: each of its five large paragraphs is similarly structured around a recurring pattern, beginning with the full ensemble, reducing to three parts (the violins and viola alternating with the violas and violoncello) and then returning to five. K614 is novel in a different way. Here the first movement can be seen as a contest between the first violin and the rest of the ensemble, achieving rapprochement only in the final bars. (A similar principle is in evidence in the Piano Trio K502, where the exposition, development and recapitulation each represent an increasingly complex dialogue between piano and violin, with the cello fully participatory only after the second theme.) The textures of the late quartets, however, seem tame by comparison. Mozart must have realized that the new, elaborately wrought four-part quartet style he had previously cultivated would not serve for the concertante quartets popular in Berlin, and for the last two movements of K589 and the last three of K590, presumably conceived in the first instance for the cello-playing King of Prussia, the idea of the cello's prominence seems virtually to have been abandoned. It may also be that hopes of a preferment there – or of successfully completing the commission – had faded.

The notion of a contest in the first movement of K614 suggests that play on genre, consisting in this case of tension between the brilliant and 'Classical' styles identified by early writers on string chamber music, is also selfconsciously present in Mozart's works of the late 1780s (it had been there earlier, as well, in the Piano and Wind Quintet K452, a concerto in all but name, and in the final movement of the Piano Sonata K333, which includes a concerto cadenza). But there is a twist: in some instances Mozart manipulates not merely markers of genre, but markers of form and procedure as well. The slow movement of the E♭ Quintet K614, ostensibly a theme and variations (and among the most popular of Mozart's late variation sets, as several contemporaneous arrangements for keyboard show), takes over characteristic gestures of the rondo (including tonic restatements of the main theme) and, more importantly, the sonata. The passages linking the variations are typical sonata transitions, while the climax of the movement, which includes some of the sharpest dissonances in all of Mozart, corresponds to the increase in harmonic tension characteristic of a sonata development. A clear return to both tonic and main theme characterizes the final variation, which is followed by a sonata-like coda, drawing together the main procedural gestures of the movement.

Mozart's interest in Baroque counterpoint, so evident in the late quintets, may have been rekindled by his Handel arrangements for van Swieten and his trip in 1789 to Leipzig, where he renewed his acquaintance with Bach's works. Although the influence of Bach had been strong during the early 1780s, when Mozart also transcribed several preludes and fugues for van Swieten, a truly classical, integrated counterpoint of a Bachian sort appears to have become a regular feature of his music only in the late 1780s. Sometimes the counterpoint is explicit, as in the central fugato of the overture to *Die Zauberflöte* or in the chorale of the Men in Armour; for the most part, however, it is subsumed within larger forms and textures. In the Variations K613 the introduction and the theme, the song *Ein Weib ist das herrlichste Ding*, are combined contrapuntally in the coda, while in the Piano Sonata K576 the main secondary material of both outer movements is contrapuntally derived from the primary material (the first movement also includes significant contrapuntal working in the development and recapitulation).

Chance dictated that Mozart, in his last months, should compose works in three genres with which he had been little occupied for almost a decade: the Singspiel *Die Zauberflöte*, the Requiem and the *opera seria La clemenza*

di Tito. Until the 1960s Mozart scholars were inclined to dismiss *Tito* as an opera written hastily and with distaste. Yet there is no reason to imagine that Mozart had reservations about composing it; serious opera had always attracted him, and many composers were setting Metastasio's classical librettos modified to meet contemporary taste through the addition of ensembles and choruses. Certainly the opera is written in a style more austere than that of the Da Ponte operas, but it is appropriate to the topic. It is clear that the aria lengths were carefully planned. In Act 2, both the prima donna (Vitellia) and the primo uomo (Sextus) have full-length rondò arias; Sextus's arias involve progressive increases of tempo, no doubt intended to represent the screwing up of his courage. The arias for the other characters, including Titus, are much shorter, while the trios embody some degree of simultaneous representation of different emotions, as in the *opere buffe*. The Act 1 finale, however, moves in a sense opposite from that of the traditional, accelerating *opera buffa* ensemble of confusion. It starts Allegro and ends Andante, with the principals on stage bewailing the betrayal of Titus while the groans of the populace are heard in the distance.

Die Zauberflöte and the Requiem appear on first hearing to be dramatically different in conception – no work by Mozart is more heterogeneous or displays as broad a range of stylistic references as the opera, while the Requiem seems to refer uniquely to its own rarefied spiritual domain – yet both exploit contrast to an extreme. The opera's fugal overture, with its key of E♭ and three introductory chords, is symbolically masonic; other ritual music, including Sarastro's songs, the choruses and some of the ensembles, also derive from freemasonry. Papageno's strophic comic songs, on the other hand, are in the cheerful manner of other contemporary Singspiele. The songs for the serious characters, while rarely using the extended forms of Italian opera, are more italianate; among these are Tamino's lyrical Portrait Aria and the Queen of Night's two bravura arias. Pamina's lament, 'Ach, ich fühl's', falls in between. Its simple, intimate manner reflects her more universal, idealized character. The remarkable Orator's Scene in the Act 1 finale, however, is sui generis (while at the same time recalling Mozart's interest in declaimed musical settings, first evident in the late 1770s).

The Requiem, by contrast, hides its diversity. Nevertheless the three prevailing textures – homophonic or chordal as in the 'Dies irae' and 'Rex tremendae', contrapuntal as in the 'Requiem aeternam', the Kyrie fugue and the 'Recordare', and cantabile as in the 'Te decet hymnus' and 'Tuba mirum' – are juxtaposed almost kaleidoscopically, often succeeding each other in response to single phrases of the text. At times, the enharmonic and chromatic modulations are extreme, notably in the 'Confutatis' (from bar 25), where the successive lines of text are given in A minor, A♭ minor, G minor and then, via F♯ major, F major (Wolff, I1991). The make-up of the ensemble, including basset-horns, bassoons, trumpets, timpani and strings (with obbligato trombone in the 'Tuba mirum'), but no flutes, oboes or horns, lends itself to an extraordinarily beautiful, dark-hued sound. In the 'Rex tremendae' and in particular the 'Confutatis', the orchestra represents a character in its own right.

11. Aftermath: reception and scholarship. To judge by the more than normally laudatory tone of the obituaries and other tributes, Mozart's reputation stood high at the time of his death; although his music was frequently criticized as too audacious and complex, it was understood that he was an artist far out of the ordinary. In 1795, the *Teutschlands Annalen des Jahres 1794* reported that 'In this year . . . nothing can or may be sung or played, and nothing heard with approbation, but that it bears on its brow the all-powerful and magic name of Mozart', and by the end of the century his music held centre stage across Europe. Many of the mature works were already well known during the 1780s: the six quartets dedicated to Haydn, published by Artaria in September 1785, were available in Paris as early as December of that year, and some piano concertos were performed regularly in London from January 1786 onwards. It was *Die Entführung*, however, that first established Mozart's fame and influence throughout German-speaking Europe. The opera had been given in more than 20 cities by 1786, and Goethe, in his *Italienische Reise* of 1787, wrote that 'All our endeavours . . . to confine ourselves to what is simple and limited were lost when Mozart appeared. *Die Entführung aus dem Serail* conquered all.' Most of the other mature operas were similarly well received. Both *Figaro* and *Don Giovanni* were widely performed, especially in German, while *Così* had received numerous performances by 1793; *Die Zauberflöte* was universally popular. *La clemenza di Tito*, on the other hand, was slower to gain public acceptance (except in England, where it remained the favoured Mozart opera until the second decade of the 19th century).

No doubt interest in Mozart's music was fuelled by his premature death and by stories concerning the Requiem that began circulating shortly afterwards. The earliest known account, published in the *Salzburger Intelligenzblatt* for 7 January 1792, already adumbrated what is by now a familiar tale:

> Some months before his death he received an unsigned letter, asking him to write a requiem and to ask for it what he wanted. Because this work did not at all appeal to him, he thought, I will ask for so much that the patron will certainly leave me alone. A servant came the next day for his answer. Mozart informed the unknown patron that he could not write it for less than 60 ducats and then not before two or three months. The servant returned immediately with 30 ducats and said that he would ask again in three months and that if the mass were ready, he would immediately hand over the other half of the money. So Mozart had to write it, which he did, often with tears in his eyes, constantly saying: I fear that I am writing a requiem for myself.

This anecdote neatly summarizes the Romantic image of Mozart that was prevalent throughout the 19th century and much of the 20th, although numerous documented facts and other evidence contradict it. Mozart may have fallen ill as early as his visit to Prague in September 1791, but there is no sign of any protracted bad health that could have given rise to increasingly dark thoughts about his mortality and the work he was engaged on. Nor did the Requiem exclusively occupy his time: both the Clarinet Concerto K622 and the masonic cantata *Laut verkünde unsre Freude* K623 were completed in the autumn. Circumstantial evidence suggests that Mozart probably knew more about the commission than has generally been supposed.

In view of the specific details of the anecdote, which are of a sort unlikely to have been known to the general public so soon after Mozart's death, it may have originated with Mozart's inner circle: from the beginning, apparently, someone was determined to cast Mozart's life in a

particular, and not entirely truthful, light (although see Clarke, I1996). It was only a small step from this first fabrication to a web of stories intended to promote various myths about the composer: that he was an 'eternal child', a social rebel, a libertine, a misunderstood genius, a helpless victim of professional conspiracies, or even an idiot savant who cared for nothing but his music (for a good summary, see Stafford, G1991). Much of the Mozart myth, including his alleged poverty and neglect in Vienna, as well as the jealousy of rival composers, was in place by 1800, when Thomas Busby wrote in the *Monthly Magazine* (London, December 1798):

> Had not the almost uniform practice of courts long explained to mankind the principle on which they act, how difficult would it be to conceive, that that of Vienna could so little appreciate the merit of this extraordinary man, who looked to it for an asylum, and passed in its vicinity the last ten years of his life! the dispensers of royal favours, whose ears imbibe with such avidity the flattery that meanness offers, can neglect that genius which nobly refuses the tale of adulation; can stifle it with poverty, and even follow it with persecution.

Contradictory as the numerous biographical tropes surrounding the composer's life may at first seem, they nevertheless add up to a remarkably consistent picture of Mozart as an artist and personality distinctly outside the 'norm'. And it was this notion of Mozart's lack of connection to the real world that set a course for Mozart scholarship – whether biographical, analytical or editorial – up to the end of the 20th century.

Even the earliest biographies took sides in the struggle to present an 'authentic' version of Mozart's life: Nannerl's account, dealing mostly with the Salzburg years, is included in the obituary of Friedrich Schlichtegroll (F1793), while Constanze's position was first put forward by Niemetschek (F1798); it is worth noting that Constanze bought up and destroyed the entire edition of the publication containing Schlichtegroll's obituary, apparently disliking its portrayal of her. A more substantial presentation of this side of the story is the biography by Georg Nikolaus Nissen, Constanze's second husband (F1828), which served as the main source for many later accounts, including those of Oulibicheff (Ulïbïshev) (F1843) and Holmes (F1845) (the year after the publication of Nissen's biography Vincent and Mary Novello met Constanze and Nannerl, both of whom talked about Mozart; see Medici and Hughes, G1955). The first important scholarly biography, embodying fresh research, appeared in the centenary year, 1856 – Otto Jahn's *W.A. Mozart* (F1856). Ludwig von Köchel's chronological thematic catalogue of Mozart's works, ahead of its time in scholarly method, appeared six years later.

In the early decades of the 20th century, Mozart scholarship was dominated by Wyzewa and Saint-Foix's highly schematic analytical and stylistic study of the works (F1912–46); Alfred Einstein, in particular, took over many of their conclusions in his edition, the third, of the Köchel catalogue (1937). Similarly important are Dent's pioneering study of the operas (J1913), Schiedermair's presentation of the letters (A1914) and Hermann Abert's revision of Jahn (F1919–21). Emily Anderson's edition of the letters, with revised editions appearing in 1966 and 1985, was published in 1938 (Anderson, A1938); although it remains the fullest English translation available, it has been superseded by the complete German edition of W.A. Bauer, O.E. Deutsch and J.H. Eibl (A1962–75). The sixth edition of the Köchel catalogue, published in 1964, included substantial new information but by the late 1990s was badly out of date; a more reliable guide to the authenticity, chronology, history and sources for Mozart's works is found in the prefaces and critical reports to the Neue Mozart-Ausgabe (1955–91). The known documents relating to Mozart's life and works are collected in Deutsch's *Mozart: die Dokumente seines Lebens* (A1961, with supplements in 1978, 1991 and 1997).

Despite the dramatic increase in Mozart research in the late 20th century, and the renewed availability of numerous sources since the recovery in Poland of autographs lost during World War II, modern scholarship continues to rely on a limited range of material. This is especially evident in editions of Mozart's works, which are based almost exclusively on the autographs, for the most part ignoring, or at least undervaluing, contemporaneous manuscript copies and printed editions. This editorial stance has as much to do with past perceptions of Mozart as with modern notions of textual scholarship: the idea that his works were in some way 'perfect', and that transmission inevitably involves corruption, resulted in a misunderstanding of the essential nature of autographs as representing performance as well as the dismissal of some sources that were considered less important, including even Mozart's own performing copies. By the same token, the study of the autographs themselves was for many years limited by a Mozart-centred outlook. Between 1800, when the Offenbach publisher J.A. André purchased the bulk of Mozart's estate from Constanze, and the 1960s and 70s, when Wolfgang Plath published his important articles on *Schriftchronologie*, interest in these documents centred chiefly on the identification and chronological development of Mozart's handwriting. It was only in the 1970s that the watermarks began to be taken into account, in Alan Tyson's systematic and pioneering study, which gave rise to substantial revisions in the dating of Mozart's works. Since then, source studies have broadened in scope to include not only contemporaneous copies, but also Mozart's sketches (Konrad, E1992) and first editions of his works (Haberkamp, A1986). Nevertheless, much remains to be done.

Analytical studies in the 1980s and 90s also departed from traditional formal and Schenkerian models (although these have remained vital). Contextual, topical, rhetorical and genre- and gender-based studies have become prominent, not only in the operas but also in Mozart's instrumental music, chiefly the symphonies and concertos. These two orchestral genres in particular lie at the heart of performing practice studies, an important element of Mozart scholarship from the 1970s onwards. Biography, finally, has continued to command attention, displaying a wide range of concerns from the psychological (Hildesheimer, F1977, and Solomon, F1995, but see also Head, F1999) to the increasingly important contextual (Braunbehrens, F1986, Halliwell, F1998).

WORKS

Editions: *Wolfgang Amadeus Mozart's Werke*, ed. J. Brahms and others (Leipzig, 1877–1905/*R*) [MW]

Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke, ed. Internationale Stiftung Mozarteum Salzburg (Kassel, 1955–91) [NMA; nos. shown, e.g. Series (IV): Werkgruppe (3)/Abteilung (2)/Band (i), page (273) – IV:3/2/i, 273; Abteilung and Band nos. not always applicable]

Thematic catalogue: L. von Köchel: *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amade Mozarts* (Leipzig, 1862; rev. 2/1905 by P. Graf von Waldersee; rev. 3/1937 by A. Einstein, repr. with suppl. 1947; rev. 6/1964/R by F. Giegling, A. Weinmann and G. Sievers)

K – *no. in Köchel, 1862; for items not in 1862 edn, no. from 2/1905 or 3/1937 given*
K⁶ – *no. in Köchel, 6/1964; nos. preceded by A, B or C in appendices*
KMS – *nos. in Konrad, E1992*
A – *Anhang* [appx]*: applicable only to edns of Köchel before 6/1964*
BH – *no. in Breitkopf edn*
LC – *Leopold Mozart's catalogue, 17??; see Zaslaw, A1985*
(D) – *date from MS of work (not always clear)*
(L) – *date from Mozart's letters*
(V) – *date from Mozart: Verzeichnüss aller meiner Werke* (1784–91), in *GB-Lbl*

Editions published in Mozart's lifetime are noted in the Remarks column, excluding arrangements and, generally, pf reductions; references to movements are shown in small roman, e.g. K320/iii.

Items are arranged in each category by order of K⁶ numbers

K	*K⁶*	*Title*	*Key*	*Scoring*	*Composition*	*MW*	*NMA*	*Remarks*
				MASSES, MASS MOVEMENTS, REQUIEM				
33	33	Kyrie	F	SATB, str, bc	Paris, 12 June 1766 (D)	III/i, 2	I:1/1/vi, 3	
139	47*a*	Missa solemnis	c	S, A, T, B, SATB, 2 ob, 2 tpt, timp, str, bc	? Vienna, aut. 1768	I/i, 117	I:1/1/i, 37	'Waisenhausmesse'; perf. orphanage in Rennweg, Vienna, 7 Dec 1768
49	47*d*	Missa brevis	G	S, A, T, B, SATB, str, bc	Vienna, Oct–Nov 1768 (D)	I/i, 1	I:1/1/i, 3	sketch, KMS 1768α KA20*a*/636*b*, 25
65	61*a*	Missa brevis	d	S, A, T, B, SATB, str, bc	Salzburg, 14 Jan 1769 (D)	I/i, 33	I:1/1/i, 159	perf. Salzburg, collegiate church, 5 Feb 1769; KMS 1769ª
66	66	Missa	C	S, A, T, B, SATB, 2 ob, [2 hn,] 4 tpt, timp, str	Salzburg, Oct 1769 (D)	I/i, 49	I:1/1/i, 185	'Dominicus' Mass; perf. Salzburg, St Peter, 15 Oct 1769, for Cajetan Hagenauer; hn parts *c*1775–6; KMS 1769α
89	73*k*	Kyrie	G	SSSSS (? or soloistic)	Salzburg, 1772	III/ii	I:1/1/vi, 6	KMS 1772ª
90	90	Kyrie	d	SATB, bc	Salzburg, 1772	—	I:1/1/vi, 13	
167	167	Missa	C	SATB, 2 ob, 4 tpt, 2 vn, b, bc	Salzburg, June 1773 (D)	I/i, 179	I:1/1/ii, 3	'In honorem Ssmae Trinitatis'
192	186*f*	Missa brevis	F	S, A, T, B, SATB, [2 tpt,] 2 vn, b, bc	Salzburg, 24 June 1774 (D)	I/i, 239	I:1/1/ii, 75	tpt parts added later
194	186*h*	Missa brevis	D	S, A, T, B, SATB, 2 vn, b, bc	Salzburg, 8 Aug 1774 (D)	I/i, 265	I:1/1/ii, 121	
220	196*b*	Missa brevis	C	S, A, T, B, SATB, 2 tpt, timp, 2 vn, b, bc	?Salzburg, 1775–7	I/i, 291	I:1/1/ii, 163	'Spatzenmesse'
262	246*a*	Missa [longa]	C	S, A, T, B, SATB, 2 ob, 2 hn, 2 tpt, 2 vn, b, bc	Salzburg, 1775	I/ii, 119	I:1/1/ii, 197	2 tpt added *c*1777
257	257	Missa	C	S, A, T, B, SATB, 2 ob, 2 tpt, timp, 2 vn, b, bc	Salzburg, Nov 1776 (D)	I/ii, 1	I:1/1/iii, 3	'Credo'; KMS 1776ª
258	258	Missa brevis	C	S, A, T, B, SATB, 2 ob, 2 tpt, timp, 2 vn, b, bc	Salzburg, Dec ?1775 [?1776] (D)	I/ii, 55	I:1/1/iii, 115	'Spaur', but possibly not mass composed for consecration of Count Friedrich Franz Joseph von Spaur, Feb 1777
259	259	Missa brevis	C	S, A, T, B, SATB, 2 ob, 2 tpt, timp, 2 vn, b, bc	Salzburg, Dec 1776 (D)	I/ii, 89	I:1/1/iii, 195	'Organ solo'; 2 ob added ? 1776–81
275	272*b*	Missa brevis	B♭	S, A, T, B, SATB, 2 vn, b, bc	Salzburg, by 1780	I/ii, 183	I:1/1/iv, 3	perf. Salzburg, St Peter, 21 Dec 1777

K	*K*[6]	*Title*	*Key*	*Scoring*	*Composition*	*MW*	*NMA*	*Remarks*
317	317	Missa	C	S, A, T, B, SATB, 2 ob, 2 hn, 2 tpt, timp, 2 vn, b, org	Salzburg, 23 March 1779 (D)	I/ii, 207	I:1/1/iv, 57	'Coronation'
337	337	Missa	C	S, A, T, B, SATB, 2 ob, 2 bn, 2 tpt, timp, 2 vn, b, bc	Salzburg, March 1780 (D)	I/ii, 255	I:1/1/iv, 193	autograph incl. rejected 136-bar frag. Cr
341	368*a*	Kyrie	d	SATB, 2 fl, 2 ob, 2 cl, 2 bn, 4 hn, 2 tpt, timp, str, bc	? Munich, 1780–81, or ? Vienna, late 1780s	III/i, 31	I:1/1/vi, 84	lacks authentic sources
427	417*a*	Missa	c	2S, SATB, 2 basset-hn, 2 bn, 2 tpt, timp, str, bc	Vienna, *c*July 1782, ? Salzburg, Oct 1783	XXIV, no.29	I:1/1/v	Cr inc., Ag not composed; Ky, Gl, San perf. Salzburg, St Peter, 26 Oct 1783; see Davidde penitente K469; KMS 1782[b],[c],[d1-5], 1783ξ
626	626	Requiem	d	S, A, T, B, SATB, 2 basset-hn, 2 bn, 2 tpt, timp, str, bc	Vienna, late 1791	XXIV, no.1	I:1/2/ i–ii	inc.; completed by F.X. Süssmayr and others

Frags: K223/166*e*, Osanna, C, 21 bars, 1772, NMA, I:1/1/vi, 15; KA18/166*f*, Ky, C, 49 bars, 1772, NMA, I:1/1/vi, 17; KA19/166*g*, Ky, D, 12 bars, 1772, NMA, I:1/1/vi, 29; KA16/196*a*, Ky, G, 34 bars, ?1787–90, NMA, I:1/1/vi, 46; KA13/258*a*, Ky, C, 9 bars, ?1790–91, NMA, I:1/1/vi, 82; KA322/296*a* = KA12/296*b*, Ky, E♭, 34 bars, ? early 1778, MW, III/1, 11, NMA, I:1/1/vi, 31; KA12/296*c*, San, C, 21 bars, ?1779–80, NMA, I:1/1/vi, 80; KA15/323, Ky, C, 37 bars, ?1787–90, MW, III/i, 22, NMA, I:1/1/vi, 50; KA20/323*a*, Gl, C, 26 bars, ?1787–90, NMA, I:1/1/vi, 76; KA14/422*a*, Ky, D, 11 bars, ?1787–90, NMA, I:1/1/vi, 80

Doubtful (selective list): K—/KA[3a]235*f*/C1.02, Mass, E♭, by B. Schack, in Periodical Collection of Sacred Music no.4 (London, 1831), 'additions by Mozart'; KA234/C1.08, Mass, C, numerous sources attrib. W.A. Mozart, pubd as Duae missae, no.1 (Munich), and as Novello no.8; K—/C1.18, 'Missa solemnis pastorita', G (Munich, 1946); K—/C1.20, Missa solemnis, C, also attrib. F. Brixi, Bs = K92/K[3]92/C3.01; K140/K[3]235*d*/C1.12, Missa brevis, G, unattrib. parts *D-Ahk* with autograph corrections, NMA, I:1/1/i, 285; K340/K[3]186*f*/C3.06, Ky, C, lost, MS copy once owned by J.A. André

Spurious (selective list): K115/166*d*, Missa solemnis, ed. R. Kubik (Neuhausen-Stuttgart, 1981), vs ed. D. Townsend (New York, 1963), frag. draft *D-OF*, ed. in MW, XXIV, no.28 and by W. Schulze (Stuttgart, 1983), by L. Mozart (S4.2), see Pfannhauser (D1971–2); K91/186*i*, Ky, by G. Reutter (ii); K221/A1, Ky, MW, XXIV, no.34, by J.E. Eberlin; K116+—/90*a*+417*B*+A18–19, Missa brevis, MW, XXIV, no.33, by L. Mozart, see Plath and others, D1971–2; KA233/C1.06, Novello no.7, by F.X. Süssmayr according to C. Mozart, attrib. Pichler at *A-GÖ*

LITANIES, VESPERS, VESPER PSALMS

109	74*e*	Litaniae lauretanae BVM	B♭	S, A, T, B, SATB, 2 vn, b, bc	Salzburg, May 1771 (D)	II, 1	I:2/i, 13	
125	125	Litaniae de venerabili altaris sacramento	B♭	S, A, T, B, SATB, 2 ob/fl, 2 hn, 2 tpt, str, bc	Salzburg, March 1772 (D)	II, 13	I:2/i, 23	
195	186*d*	Litaniae lauretanae BVM	D	S, A, T, B, SATB, 2 ob, 2 hn, str, bc	Salzburg, May 1774 (D)	II, 63	I:2/i, 135	
193	186*g*	Dixit Dominus, Magnificat	C	S, T, SATB, 2 tpt, timp, 2 vn, b, bc	Salzburg, July 1774 (D)	II, 169	I:2/ii, 1	
243	243	Litaniae de venerabili altaris sacramento	E♭	S, A, T, B, SATB, 2 ob/fl, 2 bn, 2 hn, str, bc	Salzburg, March 1776 (D)	II, 109	I:2/i, 251	
321	321	Vesperae de Dominica	C	S, A, T, B, SATB, 2 tpt, timp, 2 vn, b, bc	Salzburg, 1779 (D)	II, 193	I:2/ii, 33	
339	339	Vesperae solennes de confessore	C	S, A, T, B, SATB, 2 tpt, timp, 2 vn, b, bc	Salzburg, 1780 (D)	II, 237	I:2/ii, 101	

Frag.: K—/321*a*, Mag, C, 7 bars, NMA, I:2/ii, 18

SHORT SACRED WORKS

20	20	God is our Refuge	g	SATB	London, July 1765 (D)	III/i, 47	III:9, 2	motet; autograph (partly L. Mozart) given to *GB-Lbl*, July 1765, see King, *Festschrift Albi Rosenthal*, ed. R. Elvers (Tutzing, 1984), 157–80
—	33*c*	Stabat mater		SATB	? by 1768	—	—	lost; in LC
—	41*f*	[Fugue à 4 voci]		?SATB	? by 1768	—	—	lost; in LC
47	47	Veni Sancte Spiritus	C	S, A, T, B, SATB, 2 ob, 2 hn, 2 tpt, timp, bc	? before 1770	III/i, 48	I:3, 12	traditionally considered identical to Veni in LC, Vienna, 1768
—	47*b*				Vienna, late 1768	—	—	lost; 'grand offertory' perf. Vienna, Waisenhauskirche, 7 Dec 1768, ? = K34
117	66*a*	Benedictus sit Deus	C	S, SATB, 2 fl, 2 hn, 2 tpt, timp, str, bc	Salzburg, ?1769	III/ii, 21	I:3, 25	
141	66*b*	Te Deum	C	SATB, 4 tpt, timp, 2 vn, b, bc	?Salzburg	II/i, 133	I:3, 43	earliest source 1770s; orig. timp part lost
85	73*s*	Miserere	a	ATB, b	Bologna, July–Aug 1770 (D)	III/i, 58	I:3, 69	last 3 verses ?incorrectly attrib. J. André in one MS
86	73*v*	Quaerite primum	d	SATB	Bologna, 9/10 Oct 1770	III/i, 62	I:3, 73	ant; exercise for Accademia Filarmonica, Bologna; copies in *A-Sm*, *I-Baf* transmit version by G.B. Martini, *I-Bc*
108	74*d*	Regina coeli	C	S, SATB, 2 ob/fl, 2 hn, 2 tpt, timp, str, bc	Salzburg, May 1771 (D)	III/i, 63	I:3, 74	
72	74*f*	Inter natos mulierum	G	SATB, 2 vn, b, bc	?Salzburg	III/ii, 9	I:3, 9	off, for feast of St John the Baptist, 24 June; traditionally dated 1771 but earliest source late 1770s
127	127	Regina coeli	B♭	S, SATB, 2 ob/fl, 2 hn, str, bc	Salzburg, May 1772 (D)	III/i, 87	I:3, 120	
143	73*a*	Ergo interest	G	S, str, bc	Milan or Salzburg, 1772–3	III/ii, 37	I:3, 62	motet
165	158*a*	Exsultate, jubilate	F	S, 2 ob, 2 hn, str, bc	Milan, Jan 1773 (D)	III/ii, 43	I:3, 157	motet, for V. Rauzzini; perf. Milan, 17 Jan 1773; rev. version with 2 fl in place of 2 ob, text changes, Salzburg, about 1780: see R. Münster, *Mozart-Studien*, ii (1993), 119–33
222	205*a*	Misericordias Domini	d	SATB, 2 vn, [va,] b, bc	Munich, early 1775	III/ii, 77	I:3, 182	off
260	248*a*	Venite populi	D	SSAATTBB, 2 vn ad lib, b, bc	Salzburg, 1776 (D)	III/ii, 91	I:3, 199	off
277	277	Alma Dei creatoris	F	S, A, T, B, SATB, 2 vn, b, bc	Salzburg, by 1781	III/ii, 111	I:3, 223	off
273	273	Sancta Maria, mater Dei	F	SATB, str, bc	Salzburg, 9 Sept 1777 (D)	III/ii, 103	I:3, 234	grad, for feast of BVM, 12 Sept; ? for St Peter, Salzburg
A1	297*a*	Miserere (8 movts)		SATB, orch	Paris, March–April 1778	—	—	for work by I. Holzbauer; lost; see letter, 5 April 1778

K	K⁶	Title	Key	Scoring	Composition	MW	NMA	Remarks
146	317*b*	Kommet her, ihr frechen Sünder	B♭	S, str, bc	Salzburg, 1770s	VI/i, 81	I:4/iv, 33	aria, usually said to date from 1779
276	321*b*	Regina coeli	C	S, A, T, B, SATB, 2 ob, 2 tpt, timp, 2 vn, b, bc	Salzburg, late 1770s	III/i, 118	I:3, 243	lacks authentic sources
343	336*c*	O Gottes Lamm; Als aus Aegypten	F; C	S, bc	? Vienna or Prague, ? 1787–8	III/i, 154	III:8, 30	Ger. sacred songs (see letter, 29 May 1787 and first edition)
618	618	Ave verum corpus	D	SATB, str, bc	Baden, 17 June 1791 (D)	III/ii, 123	I:3, 261	motet

Frag.: KA23/166*b*, In te Domine speravi, C, 34 bars, 1774

Doubtful: K34, Scande coeli limina, off, C, ? Kloster Seeon, Bavaria, early 1767, MW, III/ii, 1, NMA, I:3m 3, ? = K—/47*b*; K142/C3.04, Tantum ergo, B♭, ? by J. Zach; K—, Amen, MW, III/i, 144, NMA, I:3, 270, see Eisen, D1991, 271–2; K197/C3.05, Tantum ergo, D, MW, III/i, 149, NMA, I:3, 276, transmitted with version, attrib. Mozart, of K142/C3.04

Spurious: K44/73*u*, Musica super cantum gregorianum, by J. Stadlmayr, see 'Arrangements'; KA21/K³93*c*/A2, Lacrimosa, K326/K³93*c*/A4, hymn, both by Eberlin; KA238/A17, Stabat mater, by P.E.F. Ligniville; K177/C3.09, off, by L. Mozart

CHURCH SONATAS

K	K⁶	Key	Scoring	Composition	MW	NMA
67	41*h*	E♭	2 vn, b, org	Salzburg, late 1771–1772	XXIII, 1	VI: 16, 2
68	41*i*	B♭	2 vn, b, org	Salzburg, late 1771–1772	XXIII, 3	VI:16, 4
69	41*k*	D	2 vn, b, org	Salzburg, late 1771–1772	XXIII, 5	VI: 16, 6
144	124*a*	D	2 vn, b, org	Salzburg, early 1774	XXIII, 7	VI: 16, 8
145	124*b*	F	2 vn, b, org	Salzburg, early 1774	XXIII, 9	VI: 16, 11
212	212	B♭	2 vn, b, org	Salzburg, July 1775 (D)	XXIII, 11	VI: 16, 13
241	241	G	2 vn, b, org	Salzburg, Jan 1776 (D)	—	VI: 16, 16
224	241*a*	F	2 vn, b, org	Salzburg, 1779–80	XXIII, 14	VI: 16, 18
225	241*b*	A	2 vn, b, org	Salzburg, 1779–80	XXIII, 18	VI: 16, 22
244	244	F	2 vn, b, org [solo]	Salzburg, April 1776 (D)	XXIII, 21	VI: 16, 25
245	245	D	2 vn, b, org [solo]	Salzburg, April 1776 (D)	XXIII, 24	VI: 16, 28
263	263	C	2 tpt, 2 vn, b, org [solo]	Salzburg, late 1776	—	VI: 16, 32
274	271*d*	G	2 vn, b, org	Salzburg, 1777 (D)	XXIII, 27	VI: 16, 36
278	271*e*	C	2 ob, 2 tpt, timp, 2 vn, b, org	Salzburg, March–April 1777	XXIII, 30	VI: 16, 39
329	317*a*	C	2 ob, 2 hn, 2 tpt, timp, 2 vn, b, org [solo]	Salzburg, early 1779	XXIII, 41	VI: 16, 49
328	317*c*	C	2 vn, b, org [solo]	Salzburg, early 1779	XXIII, 36	VI: 16, 60
336	336*d*	C	2 vn, b, org [solo]	Salzburg, March 1780 (D)	XXIII, 51	VI: 16, 65

Spurious: KA65*a*/124*A*, by L. Mozart

ORATORIOS, SACRED DRAMAS, CANTATAS

K	K⁶	Title (description, libretto)	Scoring	Composition	MW	NMA	Remarks
35	35	Die Schuldigkeit des ersten und Fürnehmsten Gebots (pt 1 of orat, 3, I.A. Weiser)	3 S, 2 T, 2 ob/fl, 2 bn, 2 hn, trbn, str	Salzburg, early 1767	V/i	I:4/i	perf. Salzburg, 12 March 1767; pt 2 by J.M. Haydn, pt 3 by A.C. Adlgasser
42	35*a*	Grabmusik (cant.)	S, B, SATB, [2 ob,] 2 hn, str	Salzburg, 1767	IV/1, 1	I:4/iv, 1	? perf. Salzburg Cathedral, 7 April 1767; final recit and chorus added *c*1773

K	K6	Title (description, libretto)	Scoring	Composition	MW	NMA	Remarks
118	74*c*	La Betulia liberata (orat, 2, P. Metastasio)	4 S, T, B, SATB, 2 ob/fl, 2 bn, 4 hn, 2 tpt, str	Italy and Salzburg, March–July 1771	IV/2, 1	I:4/ii	commissioned in Padua, apparently unperf.
469	469	Davidde penitente (orat, 2, ? L. Da Ponte)	2 S, T, SATB, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 3 trbn, timp, str	Vienna, March 1785	IV/2, 1	I:4/iii	music from Mass K427/417*a* except for 2 arias, 6 and 11 March 1785 (V); perf. Vienna, Burg, 13 March
471	471	Die Maurerfreude (cant., F. Petran)	T, TTB, 2 ob, cl, 2 hn, str	Vienna, 20 April 1785 (V)	IV/1, 24	I:4/iv, 35	perf. Vienna, lodge 'Zur gekrönten Hoffnung', 24 April 1785 (Vienna, 1785)
619	619	Die ihr des unermesslichen Weltalls Schöpfer ehrt (cant., F.H. Ziegenhagen)	S, pf	Vienna, July 1791 (V)	VII/1, 82	I:4/iv, 59	sketch in autograph
623	623	Laut verkünde unsre Freude (cant., E. Schikaneder)	2 T, B, fl, 2 ob, 2 hn, str	Vienna, 15 Nov 1791 (V)	IV/1, 40	I:4/iv, 65	perf. Vienna, lodge 'Zur neugekrönten Hoffnung', 17 Nov 1791

Frag.: K429/468*a*, Dir, Seele des Weltalls (cant., L.L. Haschka), T, TTB, fl, 2 ob, cl, 2 hn, bn, str, Vienna, 1785–6, MW, XXIV, no.36a–b, NMA, I:4/iv, 96, partly completed by M. Stadler
Spurious: K623/623*a*, Lasst uns mit geschlungnen Händen, S, ?, appended to 1st edn of K623 (Vienna, 1792)

OPERAS, MUSICAL PLAYS, DRAMATIC CANTATAS

K	K6	Title (description, libretto)	Scoring	First performed	MW	NMA	Remarks
38	38	Apollo et Hyacinthus (Lat. int, 3, R. Widl)	2 S, 2 A, T, B, 2 ob, 2 hn, str	Salzburg, Benedictine University, 13 May 1767	V/ii	II:5/i	perf. with Widl's Lat. play, *Clementia Croesi*
51	46*a*	La finta semplice (ob, 3, C. Goldoni, rev. M. Coltellini)	3 S, 2 T, 2 B, 2 fl/eng hn, 2 ob, 2 bn, 2 hn, str	Salzburg, Archbishop's Palace, on or about 1 May 1769	V/iv	II:5/ii	composed Vienna, mid-1768
50	46*b*	Bastien und Bastienne (Spl, 1, F.W. Weiskern, J. Müller and J.A. Schachtner, after M.-J.-B. Favart and H. de Guerville: *Les amours de Bastien et Bastienne*)	S, T, B, 2 ob/fl, 2 hn, str	Vienna, F.A. Mesmer's house, ?Sept–Oct 1768	V/iii	II:5/iii	see Tyler J1990
87	74*a*	Mitridate, re di Ponto (dramma per musica, 3, V.A. Cigna-Santi after G. Parini's It. trans. of J. Racine: *Mithridate*)	4 S, A, 2 T, 2 fl, 2 ob, 2 bn, 4 hn, str	Milan, Regio Ducal, 26 Dec 1770	V/v	II:5/iv	aria 'Vado incontro al fato estremo' (Act 3 scene iii) by Q. Gasparini (see Peiretti, J1996); KMS 1770α–ε
111	111	Ascanio in Alba (festa teatrale, 2, G. Parini)	4 S, T, SATB, 2 fl, 2 ob/eng hn/serpentini, 2 bn, 2 hn, 2 tpt/hn, timp, str	Milan, Regio Ducal, 17 Oct 1771	V/vi	II:5/v	for wedding of Archduke Ferdinand of Austria and Maria Beatrice Ricciarda of Modena, with ballet KA207/C27.06

K	*K*[6]	*Title (description, libretto)*	*Scoring*	*First performed*	*MW*	*NMA*	*Remarks*
126	126	Il sogno di Scipione (azione teatrale, 1, Metastasio)	2 S, 3 T, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	? Salzburg, Archbishop's Palace, May 1772	V/vii	II:5/vi	composed ?April–Aug 1771, ? given as serenata at enthronement of Count H. Colloredo as Prince-Archbishop of Salzburg
135	135	Lucio Silla (dramma per musica, 3, G. De Gamerra)	4 S, 2 T, SATB, 2 ob/fl, 2 bn, 2 hn, 2 tpt, timp, str	Milan, Regio Ducal, 26 Dec 1772	V/viii	II:5/vii	
196	196	La finta giardiniera (ob, 3, ? G. Petrosellini)	4 S, 2 T, B, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt/hn, timp, str	Munich, Salvator, 13 Jan 1775	V/ix	II:5/viii	perf. as Spl, Die verstellte Gärtnerin, Augsburg, 1 May 1780; autograph Act 1 lost
208	208	Il re pastore (serenata, 2, Metastasio)	3 S, 2 T, 2 fl, 2 ob/eng hn, 2 bn, 2 hn, 2 tpt/hn, str	Salzburg, Archbishop's Palace, 23 April 1775	V/x	II:5/ix	
A11	315*e*	Semiramis (duodrama, O. von Gemmingen)	2 hn, 2 tpt/hn, str	Mannheim, Nov 1778 (L)	—	—	lost, ? never begun
345	336*a*	Thamos, König in Ägypten (play with music, 5, T.P. Gebler)	B, SATB, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, 3 trbn, timp, str	Salzburg, ?1773 and ?1776–9	V/xii	II:6/i	? 2 choruses composed Vienna, 1773; final version ?1776–9
344	336*b*	Zaide (Das Serail) (Spl, 2, Schachtner, after F.J. Sebastiani: *Das Serail*)	S, 2/3 T, 2 B, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	Frankfurt, 27 Jan 1866	V/xi	II:5/x	Composed Salzburg, 1780, inc.; lacks ov. and final chorus; KMS 1779[a]
366	366	Idomeneo, re di Creta (dramma per musica, 3, G.B. Varesco, after A. Danchet: *Idomenée*)	3 S, 3 T, B, SATB, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str	(i) Munich, Residenz, 29 Jan 1781	V/xiii	II:5/xi	with ballet, K367
				(ii) Vienna, Palais Auersperg, 13 March 1786			perf. with K489, 490, both composed by 10 March 1786 (V)
384	384	Die Entführung aus dem Serail (Spl, 3, C.F. Bretzner: *Belmont und Constanze*, rev. G. Stephanie the younger)	2 S, 2 T, B, SATB, 2 fl/pic, 2 ob, 2 cl/basset-hn, 2 bn, 2 hn, 2 tpt, timp, str	Vienna, Burg, 16 July 1782	V/xv	II:5/xii	vs (Mainz, 1785–6) KMS 1781[a]
422	422	L'oca del Cairo (ob, 2, Varesco)	3 S, 2 T, 2 B, [chorus,] 2 ob, 2 bn, 2 hn, str	unperf.	XXIV, no.37	II:5/xiii	composed Salzburg and Vienna, late 1783, inc.; 1 trio completed, 6 nos. sketched
430	424*a*	Lo sposo deluso (ob, 2, after *Le donne rivali*; attrib. ? Petrosellini)	2 S, 2 T, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	unperf.	XXIV, no.38	II:5/xiv	begun ?1785; only ov., trio and qt completed; KMS 1783[a,b,γ]; A. Campana, *MJb 1988–9*, 573–88

K	K⁶	Title (description, libretto)	Scoring	First performed	MW	NMA	Remarks
486	486	Der Schauspieldirektor (Spl, 1, Stephanie the younger)	2 S, T, B, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str	Schloss Schönbrunn, Orangery, 7 Feb 1786	V/xvi	II:5/xv	completed Vienna, 3 Feb 1786 (V), perf. with A. Salieri's Prima la musica; KMS 1785[a], 1786γ/[1-2]
492	492	Le nozze di Figaro (ob, 4, Da Ponte, after P.-A. Beaumarchais: *La folle journée, ou Le mariage de Figaro*)	5 S, 1/2 T, 3/4 B, SATB, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str	(i) Vienna, Burg, 1 May 1786	V/xvii	II:5/xvi	completed Vienna, 29 April 1786 (V); vs (Bonn, 1795); numerous sketches
				(ii) Vienna, Burg, 29 Aug 1789			with arias K577, 579
527	527	Il dissoluto punito, ossia Il Don Giovanni (ob, 2, Da Ponte)	3 S, T, 4 B, SATB, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, 3 trbn, timp, mand, str	(i) Prague, National, 29 Oct 1787	V/xviii	II:5/xvii (concert version of ov., IV: 11/x, 23)	Prague, 28 Oct 1787 (V); vs (Mainz, 1791) and (Vienna, 1790–91); KMS, 1787[b]
				(ii) Vienna, Burg, 7 May 1788			perf. with addns K540*a*, *b*, *c*
588	588	Così fan tutte, ossia La scuola degli amanti (ob, 2, Da Ponte)	3 S, T, 2 B, SATB, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str	Vienna, Burg, 26 Jan 1790	V/xix	II:5/xviii	Jan 1790 (V); vs (Leipzig, 1794); KMS 1789β, γ, δ, ε
620	620	Die Zauberflöte (Spl, 2, Schikaneder)	7 S, 2 A, 4 T, 5 B, SATB, 2 fl/pic, 2 ob, 2 cl/basset-hn, 2 bn, 2 hn, 2 tpt, 3 trbn, timp, glock, str	Vienna, auf der Wieden, 30 Sept 1791	V/xx	II:5/xix	mostly composed by July 1791 (V), ov. and march completed 28 Sept 1791 (V); excerpts, vs (Vienna, 1791–2): KMS 1791[a], α, [b], β
621	621	La clemenza di Tito (os, 2, Metastasio, rev. C. Mazzolà)	4 S, T, B, SATB, 2 fl, 2 ob, 2 cl/basset-hn, 2 bn, 2 hn, 2 tpt, timp, str	Prague, National, 6 Sept 1791	V/xxi	II:5/xx	for Prague coronation of Leopold II; completed 5 Sept 1791 (V); plain recits not by Mozart; KMS 1791, [b] γ, δ, ε, ξ

Music in: P. Anfossi: Il curioso indiscreto, Vienna, 1783; F. Bianchi: La villanella rapita, Vienna, 1785; Anfossi: Le gelosie fortunate, Vienna, 1788; D. Cimarosa: I due baroni, Vienna, 1789; U. Martín y Soler: Il burbero di buon cuore, Vienna, 1789

BALLET MUSIC

K	K⁶	Title	Scoring	Composition	MW	NMA	Remarks
A10	299*b*	Les petits riens	2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str	Paris, May–June 1778	XXIV, no. 10a	II:6/ii, 13	perf. 11 June 1778, Paris, Opéra, after N. Piccinni: Le finte gemelle; 20 movts, ov. and 13 (of 20) by Mozart
300	300	[Gavotte]	2 ob, 2 bn, 2 hn, str	? Paris, early 1778		II:6/ii, 46	? discarded movt of Les petits riens
367	367	[Ballet for Idomeneo]					see 'Operas'
446	416*d*	[Pantomime]	str	Vienna, Feb 1783	XXIV, no.18	II:6/ii, 120	perf. Vienna, Hofburg, 3 March 1783; only 5 of at least 15 nos. extant

K	K⁶	Title	Scoring	Composition	MW	NMA	Remarks
A207	C27.06	[?for Ascanio in Alba]		? Milan, late 1771	—		9 nos. only extant, arr. pf; see Plath, D1964, 111–29

Sketches: K299*c*, for a ballet of 27 nos., ? Paris, early 1778
Frag.: KA103/299*d*, La chasse (rondo), 2 fl, 2 ob, 2 bn, 2 hn, ? Paris, 1778, NMA, II:6/ii, 112
Doubtful: KA109/135*a*, Le gelosie del serraglio (for Lucio Silla), ? Milan, late 1772, autograph incipits for ballet of 32 nos., 6 from J. Starzer: Les cinque soltanes: see Senn, E1961

DUETS AND ENSEMBLES FOR SOLO VOICES AND ORCHESTRA

K	K⁶	First words (author)	Voices	Accompaniment	Composition	MW	NMA	Remarks
479	479	Dite almeno in che mancai (G. Bertati)	S, T, B, B	2 ob, 2 cl, 2 bn, 2 hn, str	Vienna, 5 Nov 1785 (C)	VI/ii, 70	II:7/iii, 101	for Bianchi: La villanella rapita, perf. Vienna, Burg, 28 Nov 1785
480	480	Mandina amabile (Bertati)	S, T, B	2 fl, 2 ob, 2 cl, 2 bn, 2 hn, str	Vienna, 21 Nov 1785 (V)	VI/ii, 87	II:7/iii, 143	as K479 (Paris, 1789–90)
489	489	Spiegarti non poss'io	S, T	2 ob, 2 bn, 2 hn, str	Vienna, 10 March 1786 (V)	V/xiii	II:5/xi, 376	for Idomeneo K366
540*b*	540*b*	Per queste tue manine (Da Ponte)	S, B	2 fl, 2 ob, 2 bn, 2 tpt, str	Vienna, 28 April 1788 (V)	V/xviii	II:5/xvii, 497	for Don Giovanni K527
625	592*a*	Nun liebes Weibchen	S, B	fl, 2 ob, 2 bn, 2 hn, str	Vienna, Aug 1790	—	VI/2, 235	duet, for ? Schack: Der Stein der Weisen; ? partly orig; for other possible contribs. to opera see D.J. Buch, *COJ*, ix (1997), 195–232
615	615	Viviano felici (T. Grandi: *Le gelosie villane*)	S, A, T, B		Vienna, 20 April 1791 (V)	—	—	lost; known only from Mozart's catalogue; for perf. of G. Sarti: Le gelosie villane

Frag.: K389/384*A*, Welch ängstliches Beben (Bretzner), T, T, fl, ob, bn, 2 hn, str, Vienna, April–May 1782, MW, XXIV, no.42, intended for Die Entführung aus dem Serail K384; K434/480b, Delgram regno delle amazzoni (*Petrosellini: Il regno delle amazoni*), T, B, B, 2 ob, 2 bn, 2 tpt, str, ? Vienna, end 1785, xxixv, no.44, II:7/iv, 154, 106 bars, inc. sketch, KMS 1785ᵇ = K626b/33

VOCAL ENSEMBLES WITH PIANO OR INSTRUMENTAL ENSEMBLE

K	K⁶	First words (author)	Voices	Accompaniment	Composition	MW	NMA	Remarks
A24*a*	43*a*	Ach, was müssen wir erfahren	S, S	pf	? Vienna, Oct 1767	—	III:9, 51	? by L. Mozart
436	436	Ecco quel fiero istante (Metastasio: *Canzonette*)	S, S, B	3 basset-hn	? Vienna, ?1786	VI/ii, 65	III:9, 31	notturno; ? partly by G. von Jacquin; see Plath in Plath and others, D1971–2
437	437	Mi lagnerò tacendo (Metastasio: *Siroe*)	S, S, B	2 cl, basset-hn	Vienna, 1786	VI/ii, 67	III:9, 35	as K436
438	438	Se lontan ben mio (Metastasio: *Strofe per musica*)	S, S, B	2 cl, basset-hn	Vienna, ?1786	XXIV, no.46	III:9, 29	as K436
439	439	Due pupille amabili	S, S, B	3 basset-hn	Vienna, ?1786	—	III:9, 26	as K436
346	439*a*	Luci care, luci belle	S, S, B	3 basset-hn	Vienna, ?1786	—	III:9, 42	as K436
441	441	Liebes Mandel, wo is's Bandel (?Mozart)	S, T, B	str	Vienna, ? early 1785 or ? 1786–7	VII/1, 25	III:9, 7	KMS 1786α, β

K	K⁶	First words (author)	Voices	Accompaniment	Composition	MW	NMA	Remarks
532	532	[Grazie agl'inganni tuoi] (Metastasio: *La libertà di Nice*)	S, T, B	fl, cl, 2 hn, 2 bn, b	? Vienna, 1787	VII/1, 73	III:9, 62	26 bars without words based on M. Kelly's duet 'Grazie agl'inganni tuoi'
549	549	Più non si trovano (Metastasio: *L'olimpiade*)	S, S, B	3 basset-hn	Vienna, 16 July 1788 (V)	VI/ii, 185	III:9, 44	authenticity of acc. doubtful

Frag.: KA5/571*a*, Caro mio Druck und Schluck (Mozart), S, T, T, B, ?pf, ? Vienna, 1789, MW, XXIV, no.50, NMA, III:9, 64
Spurious: K441*c*/C9.04, Liebes Mädchen, S, S, B, by M. Haydn, see Schmid, *ÖMz*, xxvi (1971), 72–9

ARIAS AND SCENES FOR VOICE AND ORCHESTRA

K	K⁶	First words (author)	Accompaniment	Composition	MW	NMA	Remarks
				for soprano			
23	23	Conservati fedele (Metastasio: *Artaserse*)	str	The Hague, Oct 1765	VI/i, 9; XXIV, no.54	II:7/i, 13	rev. Jan 1766
70	61*c*	A Berenice ... Sol nascente	2 ob, 2 hn, str	Salzburg, ?Dec 1766	VI/i, 23	II:7/i, 47	? licenza for Sarti: Vologeso, Salzburg, 28 Feb 1767, or for perf. March 1769
78	73*b*	Per pietà, bell'idol mio (Metastasio: *Artaserse*)	2 ob, 2 hn, str	*c*1765–6	VI/i, 49	II:7/i, 17	
A2	73*A*	Misero tu non sei (Metastasio: *Demetrio*)		Milan, 26 Jan 1770 (L)	—	—	lost; known only from letter, 26 Jan 1770
88	73*c*	Fra cento affanni (Metastasio: *Artaserse*)	2 ob, 2 hn, 2 tpt, str	Milan, Feb–March 1770	VI/i, 66	II:7/i, 65	
79	73*d*	O temerario Arbace ... Per quel paterno amplesso (Metastasio: *Artaserse*)	2 ob, 2 bn, 2 hn, str	*c*1766	VI/i, 54	II:7/i, 23	
77	73*e*	Misero me ... Misero pargoletto (Metastasio: *Demofoonte*)	2 ob, 2 bn, 2 hn, str	Milan, March 1770	VI/i, 33	II:7/i, 83	
82	73*o*	Se ardire, e speranza (Metastasio: *Demofoonte*)	2 fl, 2 hn, str	Rome, 25 April 1770 (D)	XXIV, no.48*a*	II:7/i, 103	
83	73*p*	Se tutti i mali miei (Metastasio: *Demofoonte*)	2 ob, 2 hn, str	Rome, April–May 1770	VI/i, 60	II:7/i, 115, 177	2 versions
74*b*	74*b*	Non curo l'affetto (Metastasio: *Demofoonte*)	2 ob, 2 hn, str	Milan or Pavia, early 1771	—	II:7/i, 125	lacks authentic sources
217	217	Voi avete un cor fedele (after Goldoni: *Le nozze di Dorina*)	2 ob, 2 hn, str	Salzburg, 26 Oct 1775 (D)	VI/i, 93	II:7/i, 147	? insertion for B. Galuppi: Le nozze di Dorina
272	272	Ah, lo previdi ... Ah, t'invola agl'occhi miei (Cigna-Santi: *Andromeda*)	2 ob, 2 hn, str	Salzburg, Aug 1777 (D)	VI/i, 119	II:7/ii, 23	for J. Dušek
294	294	Alcandro lo confesso ... Non sò d'onde viene (Metastasio: *L'olimpiade*)	2 fl, 2 cl, 2 bn, 2 hn, str	Mannheim, 24 Feb 1778 (D)	VI/i, 134	II:7/ii, 41, 151	for A. Weber; 2 versions, KMS 1778α
486*a*	295*a*	Basta vincesti ... Ah, non lasciarmi (Metastasio: *Didone abbandonata*)	2 fl, 2 bn, 2 hn, str	Mannheim, 27 Feb 1778 (D)	XXIV, no.61	II:7/ii, 77	for D. Wendling (i), inspired by an aria by Galuppi; see W. Plath, *Festschrift Walter Senn*, ed. E. Egg and E. Fässler (Munich, 1975), 174–8

K	K⁶	First words (author)	Accompaniment	Composition	MW	NMA	Remarks
316	300*b*	Popoli di Tessaglia … Io non chiedo (R. de' Calzabigi: *Alceste*)	ob, bn, 2 hn, str	Paris, July 1778; Munich, 8 Jan 1779 (D)	VI/i, 164	II:7/ii, 85	for A. Weber
A3	315*b*	[Scena]	ob, 2 cl, 3 hn, pf, str	St Germain, Aug 1778	—	—	lost; for G.F. Tenducci; see Oldman, *ML*, xlii (1961), 44–52
A11*a*	365*a*	Warum, o Liebe … Zittre, töricht Herz (J.G. Dyck, after C. Gozzi: *Le due notti affannase*)		Munich, Nov 1780	—	—	partly lost; sung in Gozzi: Le due notti affannose, trans. F.A.C. Werther (Salzburg, 1 Dec 1780); see Edge, K1996
368	368	Ma che vi fece … Sperai vicino (Metastasio: *Demofoonte*)	2 fl, 2 bn, 2 hn, str	Salzburg, 1779–80	VI/i, 183	II:7/ii, 107	
369	369	Misera! dove son … Ah! non son io (Metastasio: *Ezio*)	2 fl, 2 hn, str	Munich, 8 March 1781 (D)	VI/i, 198	II:7/ii, 125	for Countess J. Paumgarten
374	374	A questo seno … Or che il cielo (G. De Gamerra: *Sismano nel Mogol*)	2 ob, 2 hn, str	Vienna, April 1781 (L)	VI/i, 206	II:7/ii, 135	for F. Ceccarelli, perf. 8 April 1781
119	382*b*	Der Liebe himmlisches Gefühl	? [2 ob, 2 hn, str]	?	XXIV, no.40	II:7/ii, 203	lacks authentic sources; acc. extant only in kbd red.
383	383	Nehmt meinen Dank	fl, ob, bn, str	Vienna, 10 April 1782 (D)	VI/i, 217	II:7/iii, 3	? for A. Lange (née Weber)
416	416	Mia speranza adorata … Ah, non sai qual pena (G. Sertor: *Zemira*)	2 ob, 2 bn, 2 hn, str	Vienna, 8 Jan 1783 (D)	VI/ii, 2	II:7/iii, 11	for A. Lange, perf. 11 Jan and 23 March 1783
178	417*e*	Ah, spiegarti, oh Dio		Vienna, June 1783	XXIV, no.41	II:7/iii, 210	acc. extant only in kbd red., ? earlier version of K418
418	418	Vorrei spiegarvi, oh Dio	2 ob, 2 bn, 2 hn, str	Vienna, 20 June 1783 (D)	VI/ii, 11	II:7/iii, 25	for A. Lange, insertion for Anfossi: Il curioso indiscreto, Vienna, Burg, 30 June 1783; KMS 1783β
419	419	No, che non sei capace	2 ob, 2 hn, 2 tpt, timp, str	Vienna, June 1783 (D)	VI/ii, 21	II:7/iii, 37	as K418; KMS 1783ᵈ
490	490	Non più, tutto ascoltai … Non temer, amato bene	2 cl, 2 bn, 2 hn, vn solo, str	Vienna, 10 March 1786 (V)	V/xiii	II:5/xi, 192	see Idomeneo K366
505	505	Ch'io mi scordi di te … Non temer, amato bene	2 cl, 2 bn, 2 hn, pf, str	Vienna, 26 Dec 1786 (D)	VI/ii, 100	II:7/iii, 175	for N. Storace; text from 1786 for Idomeneo K490
528	528	Bella mia fiamma … Resta, o cara (D.M. Scarcone: *Cerere placata*)	fl, 2 ob, 2 bn, 2 hn, str	Prague, 3 Nov 1787 (D, V)	VI/ii, 146	II:7/iv, 37	for J. Dušek
538	538	Ah se in ciel, benigne stelle (Metastasio: *L'eroe cinese*)	2 ob, 2 bn, 2 hn, str	Vienna, 4 March 1788 (D, V)	VI/ii, 161	II:7/iv, 57	for A. Lange; rev. of 1778 vocal part
540*c*	540*c*	In quali eccessi … Mi tradì (Da Ponte)	fl, 2 cl, bn, 2 hn, str	Vienna, 30 April 1788 (V)	V/xviii	II:5/xvii, 511	for Don Giovanni K527
569	569	Ohne Zwang, aus eignem Triebe	2 ob, 2 bn, 2 hn, str	Vienna, Jan 1789 (V)	—	—	lost; Mozart's catalogue: 'Eine teutsche Aria'
577	577	Al desio di chi t'adora (?Da Ponte)	2 basset-hn, 2 bn, 2 hn, str	Vienna, July 1789 (V)	V/xvii	II:5/xvi, 602	rondò for A. Ferraresi del Bene, for Le nozze di Figaro K492; KMS 1789α, see Page and Edge, J1991
578	578	Alma grande e nobil core (G. Palomba)	2 ob, 2 bn, 2 hn, str	Vienna, Aug 1789 (V)	VI/ii, 187	II:7/iv, 91	for Cimarosa: I due baroni, Vienna, Burg, Sept 1789
579	579	Un moto di gioia (?Da Ponte)	fl, ob, bn, 2 hn, str	Vienna, Aug 1789	VII/1	II:5/xvi, 597	for Le nozze di Figaro K492

K	*K*[6]	*First words (author)*	*Accompaniment*	*Composition*	*MW*	*NMA*	*Remarks*
580	580	Schon lacht der holde Frühling	2 cl, 2 bn, 2 hn, str	Vienna, 17 Sept 1789 (V)	XXIV, no.48	II:7/iv, 168	for Ger. version of G. Paisiello: Il barbiere di Siviglia, not used; orch inc.
582	582	Chi sa qual sia (?Da Ponte)	2 cl, 2 bn, 2 hn, str	Vienna, Oct 1789 (V)	VI/ii, 195	II:7/iv, 105	for L. Villeneuve, for Martín y Soler: Il burbero di buon cuore, Vienna, Burg, 9 Nov 1789
583	583	Vado, ma dove? (?Da Ponte)	2 cl, 2 bn, 2 hn, str	Vienna, Oct 1789 (V)	VI/ii, 203	II:7/iv, 115	as K582
—	—	Quel destrier (Metastasio: *L'olimpiade*)		*c*1766			lost; Constanze owned MS, 1799; see letter, 13 Feb 1799
—	—	Cara se le mie pene (?Metastasio: *Alessandro nell'Indie*)	2 hn, vn, va, b	? by 1772	—	II:7/i, 59	? = aria composed Olmütz, 1767
—	—			Olmütz, Dec 1767 (L)	—	—	?lost, or = 'Cara se le mie pene'; see letter, 28 May 1778
—	—			Vienna, late sum. – aut. 1768	—	—	described in letters
—	—			by Dec 1768	—	—	LC '15 Italian arias', incl. probably K21, 23, 78/73b, 79/73*d* and possibly 'Quel destrier'; 10 or 11 lost, not necessarily for S
—	—	No caro fà corragio	str	Vienna, ? Aug 1790	—	—	acc. recit for aria by Cimarosa in P.A. Guglielmi: La Quakera spiritosa, perf. Vienna, Burg, 13 Aug 1790; see A. Weinmann, 'Zur Mozart-Bibliographie', *Mozart-gemende Wien*, xlvii/June (1980), 3–7

Frags.: K73*D*, Per quel paterno amplesso (Metastasio: Artaserse), 3 bars, *c*1766; K440/383*h*, In te spero (Metastasio: *Demofoonte*), 81 bars, v and b only, 1782 or ? later, MW, XXIV, no. 47

for alto

K	*K*[6]	*First words (author)*	*Accompaniment*	*Composition*	*MW*	*NMA*	*Remarks*
255	255	Ombra felice ... Io ti lascio (De Gramera)	2 ob, 2 hn, str	Salzburg, Sept 1776 (D)	VI/i, 103	II:7/ii, 3	text from M. Mortellari: Arsace (Padua, 1775)

for tenor

K	*K*[6]	*First words (author)*	*Accompaniment*	*Composition*	*MW*	*NMA*	*Remarks*
21	19*c*	Va dal furor portata (Metastasio: *Ezio*)	2 ob, 2 bn, 2 hn, str	London, 1765	VI/i, 1	II:7/i, 3, 163	2 versions, 1 rev. L. Mozart
36	33*i*	Or che il dover ... Tali e cotanti sono	2 ob, 2 bn, 2 hn, 2 tpt, timp, str	Salzburg, Dec 1766	VI/i, 13	II:7/i, 33	licenza perf. anniversary of Archbishop Sigismund's consecration, 21 Dec 1766
71	71	Ah più tremar non voglio (Metastasio: *Demofoonte*)	2 ob, 2 hn, str	? Italy 1770	XXIV, no.39	II:7/iv, 145	only 48 bars extant; ? continuation lost
209	209	Si mostra la sorte	2 fl, 2 hn, str	Salzburg, 19 May 1775 (D)	VI/i, 83	II:7/i, 131	
210	210	Con ossequio, con rispetto (Petrosellini: *L'astratto, ovvero Il giocator fortunato*)	2 ob, 2 hn, str	Salzburg, May 1775 (D)	VI/i, 87	II:7/i, 139	
256	256	Clarice cara (Petrosellini: *L'astratto, ovvero Il giocator fortunato*)	2 ob, 2 hn, str	Salzburg, Sept 1776 (D)	VI/i, 113	II:7/ii, 15	? for Piccinni: L'astratto; KMS 1776[a]

K	*K⁶*	*First words (author)*	*Accompaniment*	*Composition*	*MW*	*NMA*	*Remarks*
295	295	Se al labbro mio non credi	2 fl, 2 ob, 2 bn, 2 hn, str	Mannheim, 27 Feb 1778 (D)	VI/i, 148	II:7/ii, 59, 167	for A. Raaff; 2 versions; from J.A. Hasse: Artaserse, text attrib. A. Salvi
435	416*b*	Müsst'ich auch durch tausend Drachen	fl, ob, cl, 2 bn, 2 hn, 2 tpt, timp, str	? Vienna, early 1780s	XXIV, no.45	II:7/iv, 162	orch inc.; KMS 1783[a]
420	420	Per pietà, non ricercate	2 cl, 2 bn, 2 hn, str	Vienna, 21 June 1783 (D)	VI/ii, 31	II:7/iii, 51	for J.V. Adamberger, for Anfossi: Il curioso indiscreto, not perf.; KMS 1783[d]
431	425*b*	Misero! o sogno … Aura che intorni spiri (Mazzolà: *L'isola capricciosa*)	2 fl, 2 bn, 2 hn, str	? Vienna, 1783	VI/ii, 39	II:7/iii, 81	for Adamberger
540*a*	540*a*	Dalla sua pace (Da Ponte)	fl, 2 ob, 2 bn, 2 hn, str	Vienna, 24 April 1788 (D, C)	V/xviii	II:5/xviii, 489	for F. Morella, for Don Giovanni K527
				for bass			
432	421*a*	Cosi dunque tradisci … Aspri rimorsi atroci (Metastasio: *Temistocle*)	2 fl, 2 ob, 2 bn, 2 hn, str	? Vienna, *c*1782–3	VI/ii, 55	II:7/iii, 67	
512	512	Alcandro, lo confesso … Non sò d'onde viene (Metastasio: *L'olimpiade*)	fl, 2 ob, 2 bn, 2 hn, str	Vienna, 19 March 1787 (D)	VI/ii, 120	II:7/iv, 3	
513	513	Mentre ti lascio (Angioli-Morbilli: *La disfatta di Dario*)	fl, 2 cl, 2 bn, 2 hn, str	Vienna, 23 March 1787 (D, C)	VI/ii, 133	II:7/iv, 19	for Jacquin
539	539	Ich möchte wohl der Kaiser sein (J.W.L. Gleim)	pic, 2 ob, 2 bn, 2 hn, perc, str	Vienna, 5 March 1788 (D, C)	VI/ii, 177	II:7/iv, 79	Ger. warsong for F. Baumann, perf. Vienna, Leopoldstadt, 7 March 1788
541	541	Un bacio di mano (?Da Ponte)	fl, 2 ob, 2 bn, 2 hn, str	Vienna, May 1788 (C)	VI/ii, 180	II:7/iv, 83	for F. Albertarelli, for Anfossi: Le gelosie fortunate, Vienna, Burg, 2 June 1788
584	584	Rivolgete a lui lo sguardo (Da Ponte)	2 ob, 2 bn, 2 tpt, timp, str	Vienna, Dec 1789 (C)	VI/ii, 209		for Così fan tutte K588; replaced by 'Non siate ritrosi'
612	612	Per questa bella mano	fl, 2 ob, 2 bn, 2 hn, db solo, str	Vienna, 8 March 1791 (D, C)	VI/ii, 224	II:7/iv, 123	for F.X. Gerl and F. Pischelberger
A245	621a	Io ti lascio	str	? Prague, Sept 1791		II:7/iv, 139	? only vn parts by Mozart, rest by Jacquin; see U. Konrad, *MJb 1989–90*, 99–113

Frags.: K209a, Un dente guasto, 16 bars, ? sum. 1772; K433/416*c*, Männer suchen stets zu naschen, ?mid-1780s, MW, XXIV, no.43, orch barely sketched

SONGS

with piano accompaniment unless otherwise stated

K	*K⁶*	*Title*	*First words*	*Key*	*Author*	*Composition*	*MW*	*NMA*	*Remarks*
53	47*e*	An die Freude	Freude, Königin der Weisen	F	J.P. Uz	Vienna, aut. 1768	VII/1, 2	III:8, 2	(Vienna, *c*1768)
147	125*g*		Wie unglücklich bin ich nit	F		Salzburg, ?1775–6	VII/1, 4	III:8, 4	masonic
148	125*h*	Lobegesang auf die feierliche Johannisloge	O heiliges Band der Freundschaft	D	L.F. Lenz	Salzburg, 1773	VII/1, 5	III:8, 4	masonic
307	284*d*	Ariette	Oiseaux, si tous les ans	C	A. Ferrand	Mannheim, wint. 1777–8	VII/1, 12	III:8, 6	for E.A. Wendling (ii)
308	295*b*	Ariette	Dans un bois solitaire	A♭	A.H. de la Motte	Mannheim, wint. 1777–8	VII/1, 14	III:8, 8	for E.A. Wendling (ii)
343	336*c*	[2 Ger. sacred songs]							see 'Short sacred works'
392	340*a*		Verdankt sei es dem Glanz	F	J.T. Hermes	Vienna, 1781–2	VII/1, 24	III:8, 15	

K	*K*[6]	*Title*	*First words*	*Key*	*Author*	*Composition*	*MW*	*NMA*	*Remarks*
391	340*b*	[An die Einsamkeit]	Sei du mein Trost	B♭	Hermes	Vienna, 1781–2	VII/1, 23	III:8, 16	
390	340*c*	[An die Hoffnung]	Ich würd' auf meinem Pfad	d	Hermes	Vienna, 1781–2	VII/1, 22	III:8, 17	
349	367*a*	Die Zufriedenheit	Was frag ich viel	G	J.M. Miller	Munich, wint. 1780–81	VII/1, 18	III:8, 12	2 versions, one with mand acc.
351	367*b*		Komm, liebe Zither	C		Munich, wint. 1780–81	VII/1, 21	III:8, 14	mand acc.
A25	386*d*	[Gibraltar]	O Calpe!	D	J.N.C.M. Denis	Vienna, end 1782 (L)	—	III:8, 72	only pf part sketched
178	417*e*		Ah, spiegarti, o Dio						see 'Arias and Scenes ... ' (soprano)
468	468	Lied zur Gesellenreise	Die ihr einem neuen Grade	B♭	J.F. von Ratschky	Vienna, 26 March 1785 (V)	VII/1, 34	III:8, 18	masonic; ? perf. Vienna, 16 April 1785; acc.: org in autograph, pf in Mozart's catalogue
472	472	Der Zauberer	Ihr Mädchen, flieht Damöten ja!	g	C.F. Weisse	Vienna, 7 May 1785 (V)	VII/1, 36	III:8, 20	(Vienna, 1788)
473	473	Die Zufriedenheit	Wie sanft, wie ruhig	B♭	Weisse	Vienna, 7 May 1785 (V)	VII/1, 38	III:8, 22	
474	474	Die betrogene Welt	Der reiche Tor	G	Weisse	Vienna, 7 May 1785 (V)	VII/1, 40	III:8, 24	(Vienna, 1788)
476	476	Das Veilchen	Ein Veilchen	G	J.W. von Goethe	Vienna, 8 June 1785 (V)	VII/1, 42	III:8, 26	(Vienna, 1789)
A11*a*	477*a*	Per la ricuperta salute die Ophelia			Da Ponte	Vienna, ? Sept 1785			lost, set by Mozart, Salieri and 'Cornetti', advertised in *Wienerblättchen*, 26 Sept 1785
483	483		Zerfliesset heut', geliebte Brüder	B♭	J.B. von Schloissnig	Vienna, end 1785	VII/1, 44	III:9, 20	masonic song, with male chorus
484	484		Ihr unsre neuen Leiter	G	Schloissnig	Vienna, end 1785	VII/1, 46	III:9, 22	masonic song, with male chorus
506	506	Lied der Freiheit	Wer unter eines Mädchens Hand	F	J.A. Blumauer	Vienna, ? end 1785	VII/1, 48	III:8, 28	(Vienna, 1786)
517	517	Die Alte	Zu meiner Zeit	e	F. von Hagedorn	Vienna, 18 May 1787 (V)	VII/1, 50	III:8, 32	(Vienna, 1788)
518	518	Die Verschweigung	Sobald Damötas Chloen sieht	F	Weisse	Vienna, 20 May 1787 (V)	VII/1, 52	III:8, 34	inc. (Vienna, 1788), lost; later completions by ? J. André in autograph and by ? A.E. Müller; see U. Konrad, *MJb 1989–90*, 99–113
519	519	Das Lied der Trennung	Die Engel Gottes weinen	f	K.E.K. Schmidt	Vienna, 23 May 1787 (V)	VII/1, 54	III:8, 36	(Vienna, 1789)
520	520	Als Luise die Briefe	Erzeugt von heisser Phantasie	C	G. von Baumberg	Vienna, 26 May 1787 (D, C)	VII/1, 58	III:8, 40	
523	523	Abendempfindung	Abend ist's	F	?J.H. Campe	Vienna, 24 June 1787 (V)	VII/1, 60	III:8, 42	(Vienna, 1789)
524	524	An Chloe	Wenn die Lieb' aus deinen blauen	E♭	J.G. Jacobi	Vienna, 24 June 1787 (V)	VII/1, 64	III:8, 46	(Vienna, 1789)
529	529	Des kleinen Friedrichs Geburtstag	Es war einmal, ihr Leutchen	F	J.E.F. Schall	Prague, 6 Nov 1787 (V)	VII/1, 68	III:8, 50	(Vienna, 1788)
530	530	Das Traumbild	Wo bist du, Bild	E♭	L.H.C. Hölty	Prague, 6 Nov 1787	VII/1, 70	III:8, 52	circulated as work by Jacquin
531	531	Die kleine Spinnerin	Was spinnst du	C		Vienna, 11 Dec 1787 (V)	VII/1, 72	III:8, 54	(Vienna, 1787)
552	552	Beim Auszug in das Feld	Dem hohen Kaiser-Worte treu	A		Vienna, 11 Aug 1788 (V)	—	III:8, 56	(Vienna, 1788)
596	596	Sehnsucht nach dem Frühlinge	Komm, lieber Mai	F	C.A. Overbeck	Vienna, 14 Jan 1791 (V)	VII/1, 77	III:8, 58	(Vienna, 1791)
597	597	Im Frühlingsanfang	Erwacht zum neuen Leben	E♭	C.C. Sturm	Vienna, 14 Jan 1791 (V)	VII/1, 78	III:8, 59	(Vienna, 1791)

K	*K*[6]	*Title*	*First words*	*Key*	*Author*	*Composition*	*MW*	*NMA*	*Remarks*
598	598	Das Kinderspiel	Wir Kinder	A	Overbeck	Vienna, 14 Jan 1791 (V)	VII/1, 80	III:8, 60	(Vienna, 1791)
619	619		Die ihr des unermesslichen Weltalls						see 'Oratorios'
—	—	Zur Eröffnung der Meisterloge; Zum Schluss der Meisterarbeit	Des Todes Werk, der Faulniss Grauen; Vollbracht is die Arbeit der Meister		A. Veit von Schittlersberg	Vienna, ? Aug 1785			masonic, ? perf. 12 Aug 1785; see Autexier, G1984
—	—	Bey Eröffnung der Tafelloge; Kettenlied; Lied in Nahmen der Armen	Legt für heut das werkzeug nieder; Wir singen, und schlingen zur Wette; Brüder! der blinde Greis am Stabe		G. Leon	Vienna, ? June–July 1790			masonic, ? perf. 6 July 1790; see Autexier, K1992

Sketches, frags.: K—/441*a*, Ja! grüss dich Gott, 20 bars, ?Vienna, 1783; KA26/475a, Einsam bin ich, 8 bars; O Calpe! [Gibraltar] (J.N.C.M. Denis), Vienna, end 1782 (L), NMA, III:8, 27, only pf part sketched; K[2]—+A270–75, 277–83/C8.32–46, 15 Lieder (C.F. Gellert), ? by L. Mozart, see Plath and others, D1971–2; K—, Lustig sein die Schwobemedle, Salzburg, 1777–9

Doubtful: K52/46*c*, Daphne deine Rosenwangen, arr. by L. Mozart of Meiner liebsten schöne Wangen (Bastien und Bastienne K51/46*b*) with new text, MW, VII/1, 1, NMA, II:5/iii, 90

Spurious: K149/125*d*, Ich hab' es längst gesagt (Die grossmütige Gelassenheit) (L. Günther), MW, VII/1, 6; by L. Mozart; K150/125*e*, Was ich in Gedanken küsse (Geheime Liebe) (Günther), MW, VII/1, 7 by L. Mozart; K151/125*f*, Ich trachte nicht nach solchen Dugen (Die Zufriedenheit) (F.R.L. von Canitz), MW, VII/1, 8, by L. Mozart; K152/210*a*, Ridente la calma (canzonetta), arr. ? by Mozart of aria by J. Mysliveček, see MW, VII/1, 9, M. Flothuis, *MJb 1971–2*, 241–3; K350/C.8.48, Wiegenlied, MW, VII/1, 20, by B. Flies

CANONS

K	*K*[6]	*Work and type*	*Key*	*Composition*	*MW*	*NMA*	*Remarks, alternative texts*
89*a*I	73*i*	canon 4 in 1	A	1772	—	III:10, 71	KMS 1772[a]
89	73*k*	Kyrie, 5 in 1	G	1772	III/i, 5	III:10, 3	
89*a*II	73*r*	1 Incipe Menalios, 3 in 1	F	1772	—	III:10, 73	
		2 Cantate Domino, 8 in 1	G				
		3 Confitebor, 2 in 1 (+ 1)	C				
		4 Thebana bella cantus, 6 in 2	B♭				
A109*d*	73*x*	14 canonic studies		1772			
229	382*a*	canon 3 in 1	c	? Vienna, *c*1782	VII/2, 2	III:10, 80	Sie ist dahin (L.H.C. Hölty)
230	382*b*	canon 2 in 1	c	? Vienna, *c*1782	VII/2, 4	III:10, 83	Selig, selig (Hölty)
231	382*c*	Leck mich im Arsch (Mozart), 6 in 1	B♭	? Vienna, *c*1782	VII/2, 5	III:10, 11	Lasst froh uns sein (C.G. Breitkopf)
233	382*d*	Leck mir den Arsch (Mozart), 3 in 1	B♭	? Vienna, *c*1782	VII/2, 11	III:10, 17	Nichts labt mich mehr (G.C. Härtel)
234	382*e*	Bei der Hitz' im Sommer ess ich (Mozart), 3 in 1	G	? Vienna, *c*1782	VII/2, 13	III:10, 20	Essen, trinken (Breitkopf)
347	382*f*	canon 6 in 1	D	? Vienna, *c*1782	VII/2, 15	III:10, 84	Wo der perlende Wein (Breitkopf): Lasst uns ziehn (L.V. Köchel)
348	382*g*	V'amo di core teneramente, 12 in 3	G	? Vienna, *c*1782	VII/2, 16	III:10, 24	
507	507	canon 3 in 1	F	Vienna, after 3 June 1786	VII/2, 18	III:10, 86	Heiterkeit und leichtes Blut (Härtel)
508	508	canon 3 in 1	F	Vienna, after 3 June 1786	VII/2, 18	III:10, 88	Auf das Wohl aller Freunde (Härtel)
—	508A	canon 3 in 1	C	Vienna, after 3 June 1786	—		
508*a*	508*a*, 1–2	2 canons 3 in 1	F	Vienna, after 3 June 1786	—	III:10, 89	
508*a*	508*a*, 3–8	6 canons 2 in 1	F	Vienna, after 3 June 1786	—	III:10, 90	

K	K6	Work and type	Key	Composition	MW	NMA	Remarks, alternative texts
232	509a	Lieber Freistädtler, lieber Gaulimauli (Mozart), 4 in 1	G	Vienna, after 4 July 1787	VII/2, 8; XXIV, no.52	III:10, 27	Wer nicht liebt Wein (Härtel)
283	515b	canon 4 in 2	F	Vienna, 24 April 1787 (D)	VII/2, 1	III:10, 96	Ach! zu kurz (Härtel)
553	553	Alleluia, 3 in 1	C	Vienna, 2 Sept 1788 (V)	VII/2, 19	III:10, 32	
554	554	Ave Maria, 4 in 1	F	Vienna, 2 Sept 1788 (V)	VII/2, 20	III:10, 34	
555	555	Lacrimoso son'io, 4 in 1	a	Vienna, 2 Sept 1788 (V)	VII/2, 21	III:10, 36	text earlier set by A. Caldara; Ach zum Jammer (Breitkopf)
556	556	Grechtelt's enk (Mozart), 4 in 1	G	Vienna, 2 Sept 1788 (V)	VII/2, 23	III:10, 38	Alles Fleisch (Breitkopf)
557	557	Nascoso e il mio sol, 4 in 1	f	Vienna, 2 Sept 1788 (V)	VII/2, 25	III:10, 40	text earlier set by Caldara
558	558	Gehn wir im Prater (Mozart), 4 in 1	B♭	Vienna, 2 Sept 1788 (V)	VII/2, 27	III:10, 43	Alles ist eitel hier (Breitkopf)
559	559	Difficile lectu mihi mars (Mozart), 3 in 1	F	Vienna, 2 Sept 1788 (V)	VII/2, 29	III:10, 47	Nimm, ist's gleich warm (Breitkopf)
560a	559a	O du eselhafter Peierl! (Mozart), 4 in 1	F	Vienna, 2 Sept 1788 (V)	VII/2, 36	III:10, 49, 55	versions K560, MW, VII/2, 31, in F or G with slightly different words; Gähnst du (Breitkopf)
561	561	Bona nox! bist a rechta Ox (Mozart), 4 in 1	A	Vienna, 2 Sept 1788 (V)	VII/2, 37	III:10, 62	Gute Nacht (Breitkopf)
562	562	Caro bell'idol mio, 3 in 1	A	Vienna, 2 Sept 1788 (V)	VII/2, 39	III:10, 65	text earlier set by Caldara; Ach süsses teures Leben (Breitkopf)
A191	562c	[? for 2 vn, va, b] 4 in 1	C	?Vienna	XXIV, no.51	III:10, 68	
—	—	canon 8 in 1	a	? Italy or Salzburg, 1770–71	—	—	see Zaslaw, D1971–2
—	—	8 canons 2 in 1	F	Vienna, after 3 June 1786	—	III:10, 90	
—	—	canon 4 in 1	F	Vienna, ? sum. 1786	—	III:10, 97	

Spurious: KA109d/73x, 14 canonic studies, from G.B. Martini: *Storia della musica*; K562a, B♭, K562b, F, NMA, III:10, 98, by M. Haydn

SYMPHONIES, SYMPHONY MOVEMENTS

K	K6	BH	Key	Movts	Scoring	Composition	MW	NMA	Remarks
16	16	1	E♭	3	2 ob, 2 hn, str	London, 1764–5	VIII/i, 1	IV:11/i, 3	
19	19	4	D	3	2 ob, 2 hn, str	London, 1765	VIII/i, 37	IV:11/i, 21	
A223	19a	—	F	3	2 ob, 2 hn, str	London, 1765 – Paris, 1766	—	IV:11/i, 35	
22	22	5	B♭	3	2 ob, 2 hn, str	The Hague, Dec 1765	VIII/i, 47	IV:11/i, 49	
43	43	6	F	4	2 ob/fl, 2 hn, str	? Salzburg–Vienna, 1767	VII/i, 56	IV:11/i, 79	
45	45	7	D	4	2 ob, 2 hn, 2 tpt, timp, str	Vienna, 16 Jan 1768 (D)	VIII/i, 69	IV:11/i, 95	adapted as ov. to La finta semplice
A221	45a	—	G	3	2 ob, 2 hn, str	The Hague, 1766	—	IV:11/i, 115	'Lambach', rev. c1767
A214	45b	—	B♭	4	2 ob, 2 hn, str	?Vienna, 1768	—	IV:11/i, 129	lacks authentic sources
48	48	8	D	4	2 ob, 2 hn, 2 tpt, timp, str	Vienna, 13 Dec 1768 (D)	VIII/i, 81	IV:11/i, 143	
73	73	9	C	4	2 ob/fl, 2 hn, 2 tpt, timp, str	Salzburg or Italy, 1769–70	VIII/ii, 97	IV:11/i, 163	
81	73l	44	D	3	2 ob, 2 hn, str	? Rome, April 1770	XXIV, no.4	IV:11/ii, 3	lacks authentic sources
97	73m	47	D	4	2 ob, 2 hn, 2 tpt, timp, str	? Rome, April 1770	XXIV, no.7	IV:11/ii, 15	lacks authentic sources
95	73n	45	D	4	2 fl, 2 tpt, str	? Rome, April 1770	XXIV, no.5	IV:11/ii, 33	lacks authentic sources

K	*K*[6]	*BH*	*Key*	*Movts*	*Scoring*	*Composition*	*MW*	*NMA*	*Remarks*
84	73*q*	11	D	3	2 ob, 2 hn, str	? Milan/Bologna, 1770	VIII/i, 21	IV:11/ii, 47	lacks authentic sources, also attrib. L. Mozart, C.D. von Dittersdorf and others; see J. LaRue, in Plath, L1971–2
74	74	10	G	3	2 ob, 2 hn, str	Milan, 1770	VIII/i, 110	IV:11/ii, 67	
75	75	42	F	4	2 ob, 2 hn, str	Salzburg, 1771	XXIV, no.2	IV:11/ii, 83	lacks authentic sources
110	75*b*	12	G	4	2 ob/fl, 2 bn, 2 hn, str	Salzburg, July 1771 (D)	VIII/i, 135	IV:11/ii, 97	
120	111*a*	—	D	1	2 fl, 2 ob, 2 hn, 2 tpt, timp, str	? Milan, Oct–Nov 1771	XXIV, no.9	IV:11/ii, 115	finale, to form sym. with ov. to Ascanio in Alba K111
96	111*b*	46	C	4	2 ob, 2 hn, 2 tpt, timp, str	? Milan, Oct–Nov 1771	XXIV, no.6	IV:11/ii, 133	
112	112	13	F	4	2 ob, 2 hn, str	Milan, 2 Nov 1771 (D)	VIII/i, 149	IV:11/ii, 151	
114	114	14	A	4	2 fl/ob, 2 hn, str	Salzburg, 30 Dec 1771 (D)	VIII/i, 161	IV:11/ii, 165	
124	124	15	G	4	2 ob, 2 hn, str	Salzburg, 21 Feb 1772 (D)	VIII/i, 175	IV:11/ii, 183	
128	128	16	C	3	2 ob, 2 hn, str	Salzburg, May 1772 (D)	VIII/i, 187	IV:11/iii, 1	
129	129	17	G	3	2 ob, 2 hn, str	Salzburg, May 1772 (D)	VIII/i, 199	IV:11/iii, 15	
130	130	18	F	4	2 fl, 4 hn, str	Salzburg, May 1772 (D)	VIII/i, 125	IV:11/iii, 31	
132	132	19	E♭	4	2 ob, 4 hn, str	Salzburg, July 1772 (D)	VIII/i, 233	IV:11/iii, 52	alternative slow movts: see W. Plath, *Mf*, xxvii (1974), 93–5
133	133	20	D	4	fl, 2 ob, 2 hn, 2 tpt, str	Salzburg, July 1772 (D)	VIII/i, 252	IV:11/iii, 78	
134	134	21	A	4	2 fl, 2 hn, str	Salzburg, Aug 1772 (D)	VIII/i, 271	IV:11/iii, 102	
161, 163	141*a*	50	D	3	2 fl, 2 ob, 2 hn, 2 tpt, timp, str	Salzburg, 1773–4	XXIV, no.10	IV:11/iii, 123	movts K161 from ov. to Il sogno di Scipione K126; K163 finale to form sym. with Il sogno di Scipione
184	161*a*	26	E♭	3	2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, str	Salzburg, 30 March 1773 (D)	VIII/ii, 58	IV:11/iv, 15	
199	161*b*	27	G	3	2 fl, 2 hn, str	Salzburg, ?10 April 1773 (D)	VIII/ii, 79	IV:11/iv, 37	date on MS possibly 16 April
162	162	22	C	3	2 ob, 2 hn, 2 tpt, str	Salzburg, ?19 April 1773 (D)	VIII/ii, 1	IV:11/iv, 1	date on MS possibly 29 April
181	162*b*	23	D	3	2 ob, 2 hn, 2 tpt, str	Salzburg, 19 May 1773 (D)	VIII/ii, 13	IV:11/iv, 57	
182	173*dA*	24	B♭	3	2 ob/fl, 2 hn, str	Salzburg, 3 Oct 1773 (D)	VIII/ii, 39	IV:11/iv, 75	
183	173*dB*	25	g	4	2 ob, 2 bn, 4 hn, str	Salzburg, 5 Oct 1773 (D)	VIII/ii, 39	IV:11/iv, 87	
201	186*a*	29	A	4	2 ob, 2 hn, str	Salzburg, 6 April 1774 (D)	VIII/ii, 117	IV:11/v, 1	
202	186*b*	30	D	4	2 ob, 2 hn, 2 tpt, str	Salzburg, 5 May 1774 (D)	VIII/ii, 141	IV:11/v, 26	
200	189*k*	28	C	4	2 ob, 2 hn, 2 tpt, timp, str	Salzburg, 17 [?12] Nov 1774 [?1773] (D)	VIII/ii, 95	IV:11/iv, 107	
121	207*a*	—	D	1	2 ob, 2 hn, str	Salzburg, end 1774 – early 1775	X, 42	IV:11/v, 44	finale, to form sym. with ov. to La finta giardiniera K196
204	213*a*	—	D	4	2 ob, 2 bn, 2 hn, 2 tpt, str		—	IV:11/vii, 1	movts from Serenade K204/213*a*
102	213*c*	—	D	1	2 ob/fl, 2 hn, 2 tpt, str	Salzburg, April and Aug 1775	XXIV, no.8	IV:11/v, 139	finale, to form sym. with versions of ov. and 1st aria of Il re pastore K208

K	*K*[6]	*BH*	*Key*	*Movts*	*Scoring*	*Composition*	*MW*	*NMA*	*Remarks*
250	248*b*	—	D	4	2 ob, 2 bn, 2 hn, 2 tpt, timp, str		—	IV:11/vii, 31	movts from Serenade K250/248*b* with new timp part and other revs.
297	300*a*	31	D	3	2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str	Paris, June 1778	VIII/ii, 157	IV:11/v, 57	'Paris'; 2 slow movts, probable original in 1st edn (Paris, 1788), but see Tyson, D1987; KMS 1778[a]
318	318	32	G	1	2 fl, 2 ob, 2 bn, 4 hn, [2 tpt,] timp, str	Salzburg, 26 April 1779 (D)	VIII/ii, 197	IV:11/vi, 3	tpt part added 1782–3; possibly intended as ov. to Zaide K344/336*b*
319	319	33	B♭	4	2 ob, 2 bn, 2 hn, str	Salzburg, 9 July 1779 (D)	VIII/ii, 213	IV:11/vi, 23	iii (minuet) added *c*1784–5; (Vienna, 1785) as op.7 no.2
320	320	—	D	3	2 ob, 2 bn, 2 hn, 2 tpt, timp, str		—	IV:11/viii, 89	movts from Serenade K320 with added timp
338	338	34	C	3	2 ob, 2 bn, 2 hn, 2 tpt, timp, str	Salzburg, 29 Aug 1780 (D)	VIII/ii, 239	IV:11/vi, 59	frag. minuet (? originally complete) after 1st movt cancelled in autograph
409	383*f*	—	C	1	2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	Vienna, May 1782	X, 48	IV:11/x, 3	mooted as intended for K338 although scoring differs
385	385	35	D	4	2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str	Vienna, July 1782	VIII/iii, 1	IV:11/vi, 113	'Haffner'; orig. intended as serenade, possibly with another minuet (lost) and March K408 no.2/385*a*; fls and cls later addns; (Vienna, 1785) as op.7 no.1
425	425	36	C	4	2 ob, 2 bn, 2 hn, 2 tpt, timp, str	Linz, Oct–Nov 1783	VIII/iii, 37	IV:11/viii, 3	'Linz'; rev. Vienna, *c*1784–5; see Eisen, L1988
444	425*a*	37	G	1	2 ob, 2 hn, str	Vienna, late 1783 or 1784	VIII/iii, 81	—	introduction for M. Haydn: Sym. ST334/P16
504	504	38	D	3	2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	Vienna, 6 Dec 1786 (V)	VIII/iii, 97	IV:11/viii, 63	'Prague', last movt probably composed first; KMS 1786[b], γ
543	543	39	E♭	4	fl, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str	Vienna, 26 June 1788 (V)	VIII/iii, 137	IV:11/ix, 1	
550	550	40	g	4	fl, 2 ob, [2 cl,] 2 bn, 2 hn, str	Vienna, 25 July 1788 (V)	VIII/iii, 181	IV:11/ix, 63	2 versions, 1st without cls also incl. rev. passage in slow movt; see Eisen, L1997
551	551	41	C	4	fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	Vienna, 10 Aug 1788 (V)	VIII/iii, 230	IV:11/ix, 187	'Jupiter'
A216	C11.03	54	B♭	4	2 ob, 2 hn, str		XXIV, no.63	—	K[3]74*g*, lacks authentic sources; see G. Allroggen, *Mozart und Italien: Rome 1974* [*AnMc*, no. 18 (1978)], 237–45

Sketches, frags.: KA100/383*g*, E♭, lost; K—/K[3]626*b*/34, KMS 1776[a], D, 64 bars, 'ouverture per un'opera buffa'; K—/K[3]467*a*/383*i*, KMS 1782[d], C, 2nd half of 1782, for sym. or ov.

Doubtful: KA222/19*b*, C; KA215/66*c*, D; KA217/66*d*, B♭; KA218/66*e*, B♭; K—/C11.07, G or D; K—/C11.08, F lost, listed in Breitkopf & Härtel catalogue

Spurious: KA220/16*a*, 'Odense',a, see Zaslaw and Eisen, L1985–6; K76/42*a*, F, NMA, IV:11/1, 63, see Eisen, L1989; K18/A51, E♭, by C.F. Abel, see 'Arrangements'; K291/A52, C, by M. Haydn (ST287); K—/K[3]16*b*/C11.01, D by L. Mozart (C3); K17/C11.02, B♭, by L. Mozart (B♭6), MW, VIII/i,

13, see C. Eisen, *JAMS*, xxxix (1986), 615–32; K98/C11.04, MW, XXIV, F, no.56, attrib. 'Haydn' in *D-WEY*; K—/K³311*a*/C11.05, B♭, '2nd "Paris" symphony' (Paris, 1802–6); KA210/C11.06, D, by L. Mozart (D11); KA293/C11.09, G (Leipzig, 1841), by L. Mozart; K—/K³293*c*/C11.10, F, by I. Pleyel (B136); K—/C11.11, C, by A. Gyrowetz; K—/C11.12, F, by C. Ditters von Dittersdorf; KA294/C11.13, G by L. Mozart (G3); K—/C11.14, C, by A. Eberl, see S. Fischer, *MISM*, xxxi (1983), 21–6; K—, B♭, K—, D, both for 2 vn, b, *H-KE*, ? by L. Mozart

CASSATIONS, SERENADES, DIVERTIMENTOS, MISCELLANEOUS WORKS

K	*K*⁶	*Title*	*Key, movts*	*Scoring*	*Composition*	*MW*	*NMA*	*Remarks*
32	32	Gallimathias musicum		hpd, 2 ob, 2 hn, 2 bn, str	The Hague, March 1766	XXIV, no.12	IV:12/i, 3	
41*a*	41*a*	6 divertimentos		fl, hn, tpt, trbn, vn, va, vc	Salzburg, 1767	—	—	lost; in LC
100	62*a*	Cassation	D, 8	2 ob/fl, 2 hn, 2 tpt, str	Salzburg, 1769	IX/i, 33	IV:12/i, 67	with March K62
63	63	Cassation	G, 7	2 ob, 2 hn, str	Salzburg, 1769	IX/i, 1	IV:12/i, 25	
99	63*a*	Cassation	B♭, 7	2 ob, 2 hn, str	Salzburg, 1769	IX/i, 19	IV:12/i, 45	
113	113	Divertimento	E♭, 4	2 cl, 2 hn, (or 2 ob, ?2 cl, 2 eng hn, 2 bn, 2 hn), str	Milan, Nov 1771	IX/ii, 1	IV:12/ii, 3	'Concerto ò sia Divertimento'; rev. orch, early 1773, see Blazin, L1992
136–8	125*a–c*	3 Divertimentos						see 'Chamber Music: String Quartets'
131	131	Divertimento	D, 7	fl, ob, bn, 4 hn, str	Salzburg, June 1772	IX/ii, 15	IV:12/ii, 29	
205	167*A*	Divertimento	D, 5	2 hn, bn, str (solo)	Salzburg, ?1773	IX/ii, 73	VII:18, 7	with March K290/167*AB*
185	167*a*	Serenade	D, 7	2 ob/fl, 2 hn, 2 tpt, vn solo, str	Vienna, July–Aug 1773	IX/i, 61	IV:12/ii, 76	with March K189/167*b*
203	189*b*	Serenade	D, 8	2 ob/fl, bn, 2 hn, 2 tpt, vn solo, str	Salzburg, Aug 1774 (D)	IX/i, 97	IV:12/iii, 7	with March K237/189*c*
204	213*a*	Serenade	D, 7	2 ob/fl, bn, 2 hn, 2 tpt, vn solo, str	Salzburg, 5 Aug 1775 (D)	IX/i, 133	IV:12/iii, 60	with March K215/213*b*; see also 'Symphonies'
239	239	Serenata notturna	D, 3	2 vn, va, db (solo); str, timp	Salzburg, Jan 1776 (D)	IX/i, 177	IV:12/iii, 114	
247	247	Divertimento	F, 6	2 hn, str (solo)	Salzburg, June 1776 (D)	IX/ii, 98	VII:18, 28	with March K248
250	248*b*	Serenade	D, 8	2 ob/fl, 2 bn, 2 hn, 2 tpt, vn solo, str	Salzburg, June 1776 (D)	IX/i, 193	IV:12/iv, 8	'Haffner'; with March K249; see also 'Symphonies'
251	251	Divertimento	D, 6	ob, 2 hn, str (solo)	Salzburg, July 1776 (D)	IX/ii, 121	VII:18, 67	
286	269*a*	Notturno	D, 3	4 groups, each 2 hn, str (solo)	Salzburg, Dec 1776 – Jan 1777	IX/i, 293	IV:12/v	
287	271*H*	Divertimento	B♭, 6	2 hn, str (solo)	Salzburg, June 1777	IX/ii, 168	VII:18, 103	
320	320	Serenade	D, 7	2 fl/pic, 2 ob, 2 bn, 2 hn, post horn, 2 tpt, timp, str	Salzburg, 3 Aug 1779 (D)	IX/i, 325	IV:12/v	'Posthorn', with 2 marches, K335/320*a*; see also 'Symphonies', 'Concertos (wind instruments)'
334	320*b*	Divertimento	D, 6	2 hn, str (solo)	Salzburg, 1779–80	IX/ii, 208	VI:18, 158	with March K445/320*c*
477	479*a*	Maurerische Trauermusik	c	2 ob, cl, 3 basset-hn, dbn, 2 hn, str	Vienna, 1785	X, 53	IV:11/x, 11	Dated July 1785 in (V); rev. version perf. Nov 1785, see Autexier, L1984–5
522	522	Ein musikalischer Spass	F, 4	2 hn, str (solo)	Vienna, 14 June 1787 (C)	X, 58	VII:18, 223	
525	525	Eine kleine Nachtmusik	G, 4	2 vn, va, vc, b (solo)	Vienna, 10 Aug 1787 (V)	XIII, 181	IV:12/vi, 43	orig. 5 movts, 2nd lost

K	K⁶	Title	Key, movts	Scoring	Composition	MW	NMA	Remarks
—	—	Cassation	C		? Salzburg, 1769	—	—	lost; see letter, 18 Aug 1771

Frags.: K288/246*c*, F, vn, va, b, 2 hn, 1775–7, NMA, VII:18, 260; K246*b*/320*B*, 2 hn, str, end 1772 – early 1773; KA108/522*a*, F, 2 hn, str, 1787, NMA, VIII:18, 266, ? related to K522; KA69/525*a*, C, 2 vn, va, vc, db, 1787, NMA, IV:2/vi, 66, ? related to K525

WIND ENSEMBLE

K	K⁶	Title	Key	Scoring	Composition	MW	NMA	Remarks
33*a*	33*a*	Solos		fl, [?bc]	Lausanne, Sept 1766	—	—	lost; in LC
33*h*	33*h*	Piece		hn [+ ?]	? Salzburg, 1766	—	—	lost; mentioned in L. Mozart's letter, 16 Feb 1778
41*b*	41*b*	Pieces		2 tpt/2 hn/2 basset-hn	Salzburg, 1767	—	—	lost; in LC
186	159*b*	Divertimento	B♭	2 ob, 2 cl, 2 eng hn, 2 hn, 2 bn	Milan, March 1773	IX/ii, 57	VII:17/i	
166	159*d*	Divertimento	E♭	2 ob, 2 cl, 2 eng hn, 2 hn, 2 bn	Salzburg, 24 March 1773 (D)	IX/ii, 47	VII:17/i	
213	213	Divertimento	F	2 ob, 2 bn, 2 hn	Salzburg, July 1775 (D)	IX/ii, 83	VII:17/i	
240	240	Divertimento	B♭	2 ob, 2 bn, 2 hn	Salzburg, Jan 1776 (D)	IX/ii, 89	VII:17/i	
252	240*a*	Divertimento	E♭	2 ob, 2 bn, 2 hn	Salzburg, early 1776	IX/ii, 147	VII:17/i	
188	240*b*	Divertimento	C	2 fl, 5 tpt, timp	Salzburg, mid-1773	IX/ii, 69	VII:17/i	
253	253	Divertimento	F	2 ob, 2 bn, 2 hn	Salzburg, Aug 1776 (D)	IX/ii, 152	VII:17/i	
270	270	Divertimento	B♭	2 ob, 2 bn, 2 hn	Salzburg, Jan 1777 (D)	IX/ii, 159	VII:17/i	
361	370*a*	Serenade	B♭	2 ob, 2 cl, 2 basset-hn, 2 bn, 4 hn, db	Vienna, probably 1783–4	IX/i, 399	VII:17/ii, 141	see D.N. Leeson, *MJb 1997*, 181–223
375	375	Serenade	E♭	[2 ob,] 2 cl, 2 bn, 2 hn	Vienna, Oct 1781	IX/i, 455	VII:17/ii, 3, 41	obs added in 2nd version, July 1782
388	384*a*	Serenade	c	2 ob, 2 cl, 2 bn, 2 hn	Vienna, ? July 1782 or late 1783	IX/i, 481	VII:17/ii, 97	arr. as str qnt, K406/516*b*
411	484*a*	Adagio	B♭	2 cl, 3 basset-hn	Vienna, 1782	X, 80	VII:17/ii, 223	
410	440*d*	Adagio	F	2 basset-hn, bn	Vienna, end 1782	X, 79	VIII:21, 120	
487	496*a*	12 Duos		2 hn [?basset-hn]	Vienna, 27 July 1786 (D)	XXIV, no.58	VIII:21, 49	

Frag., sketches: K384*B*, Andante, 2 ob, 2 cl, 2 bn, 2 hn, ?1782–3; K384*b*, March, 2 ob, 2 cl, 2 bn, 2 hn; K384*c*, Allegro, 2 ob, 2 cl, 2 bn, 2 hn, ?1782–3; KA95/484*b*, Allegro assai, B♭, 2 cl, 3 basset-hn, ?1786–7; KA93/484*c*, Adagio, F, cl, 3 basset-hn, ?1787–8 or later; K484*e*, Allegro, F, basset-hn, str inst; KA94/580*a*, Adagio, C, cl, 3 basset-hn (or eng hn, 2 hn/basset-hn, bn), 1780s

Doubtful: K289/271*g*, Divertimento, E♭, 2 ob, 2 bn, 2 hn, MW, IX/ii, 198, NMA, VII:7/i; KAC13.07, Partita, E♭, 2 ob, 2 cl, 2 bn, 2 hn, inc., *CZ-Pu*, see Leeson and Whitwell, N1972; 4 partitas, 2 ob, 2 cl, 2 bn, 2 hn, F, B♭, E♭, B♭, incl. movts from KA17.04–05, arrs. of movts from K361/370*a*, movts in *CZ-Pu*; 5 pièces d'harmonie, 2 ob, 2 cl, 2 bn, 2 hn (Leipzig, 1802), incl. B♭, after K361/370*a*, E♭, KA226/C17.01, B♭, after K361/370*a*, B♭, KA227/C17.02, E♭, KA228/C17.03; 5 divertimentos, B♭ (2 basset-hn/cl, bn)/(3 basset-hn), MW, XXIV, no.62, NMA, VII:21, 67, 78, 89, 105, 114 (also 167), see Whewell, N1962, 19, Flothuis, N1973–4

Spurious: K187/C17.12, Divertimento, C, 2 fl, 5 tpt, timp, MW, IX/ii, 63, arr. by L. Mozart of dances by Starzer and Gluck; see also 'Arrangements', K626*b*, 28

MARCHES

K	K⁶	Key	Scoring	Composition	MW	NMA	Remarks
41*c*	41*c*		2 ob, bn, 2 hn, 2 vn, b	Salzburg, 1767	—	—	lost; in LC
62	62	D	2 ob, 2 hn, 2 tpt, str	Salzburg, 1769	—	IV:12/i, 63	quoted in letter, 4 Aug 1770; used in Mitridate K87/74*a*; ? for Cassation K100/62*a*

K	*K*[6]	*Key*	*Scoring*	*Composition*	*MW*	*NMA*	*Remarks*
290	167*AB*	D	2 hn, str	Salzburg, sum. 1772	X, 19	VII:18, 3	with Divertimento K205/167*A*
189	167*b*	D	2 fl, 2 hn, 2 tpt, 2 vn, b	Vienna, July–Aug 1773	X, 1	IV:12/ii, 70	with Serenade K185/167*a*
237	189*c*	D	2 ob, 2 bn, 2 hn, 2 tpt, 2 vn, b	Salzburg, Aug 1774	X, 10	IV:12/iii, 3	with Serenade K203/189*b*
215	213*b*	D	2 ob, 2 hn, 2 tpt, str	Salzburg, Aug 1775	X, 7	IV:12/iii, 55	with Serenade K204/213*a*
214	214	C	2 ob, 2 hn, 2 tpt, str	Salzburg, 20 Aug 1775 (D)	X, 4	IV:13/1/ii	
248	248	F	2 hn, str	Salzburg, June 1776 (D)	X, 13	VII:18, 23	with Divertimento K247
249	249	D	2 ob, 2 bn, 2 hn, 2 tpt, str	Salzburg, 20 July 1776 (D)	X, 16	IV:12/iv, 3	with Serenade K250/248*b*
335	320*a*	D	2 ob/fl, 2 hn, 2 tpt, str	Salzburg, Aug 1779	X, 22	IV:13/1/ii	2; with Serenade K320
445	320*c*	D	2 hn, str	Salzburg, sum. 1780	X, 114	VII:18, 155	with Divertimento K344/320*b*
408/1	383*e*	C	2 ob, 2 hn, 2 tpt, timp, str	Vienna, 1782	X, 28	IV:13/1/ii	
408/3	383*F*	C	2 fl, 2 bn, 2 hn, 2 tpt, timp, str	Vienna, 1782	X, 36	IV:13/1/ii	
408/2	385*a*	D	2 ob, 2 bn, 2 hn, 2 tpt, timp, str	Vienna, 1782	X, 32	IV:13/1/ii	
544	544	D	fl, hn, str	Vienna, June 1788 (V)	—	—	lost

DANCE MUSIC

K	*K*[6]	*No.*	*Keys*	*Scoring*	*Composition*	*MW*	*NMA*	*Remarks*
				Minuets (— without trio)*				
41*d*	41*d*			various	Salzburg, 1767	—	—	lost; in LC
65*a*	61*b*	7	G, D, A, F, C, G, D	2 vn, b	Salzburg, 26 Jan 1769	XXIV, no.13	IV:13/1/i, 1	
103	61*d*	19	C, G, D, F, C, A*, D, F, C, G, F, C, G, B♭, E♭, E*, A*, D, G*	2 ob/fl, 2 hn/tpt, 2 vn, b	Salzburg, spr.–sum. 1772	—	IV:13/1/i, 11, 78, 80	orig. 20; rearranged by Mozart as 19
104	61*e*							see 'Arrangements etc.'
—	61*g*II							see 'Arrangements etc.'
122	73*t*	1	E♭*	2 ob, 2 hn, 2 vn, b	? Bologna, Aug 1770	XXIV, no.13*a*	IV:13/1/i, 10	see 'Arrangements etc.'
164	130*a*	6	D, D, D, G, G, G	fl, ob, 2 hn/tpt, 2 vn, b	Salzburg, June 1772 (D)	XXIV, no.57	IV:13/1/i, 45	
176	176	16	C, G, E♭*, B♭*, F, D, A, C, G, B♭*, F, D, G, C, F, D	2 ob/fl, bn, 2 hn/tpt, 2 vn, b	Salzburg, Dec 1773 (D)		IV:13/1/i, 51	alternative versions of trios 1 and 2 also known
363	363	3	D*, B♭*, D*	2 ob, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b	? Vienna, *c*1782–3	XXIV, no.14	IV:13/1/ii	
409	383*f*	1	C					see 'Symphonies'
461	448*a*	6	C, E♭, G, B♭, F, D*	2 ob/fl, 2 bn, 2 hn, 2 vn, b	Vienna, 1784	XI, 158	IV:13/1/ii	no.6 inc.
463	448*c*	2	F*, B♭*	2 ob, bn, 2 hn, 2 vn, b	Vienna, 1784	XI, 169	IV:13/1/ii	short minuets with contredanses
568	568	12	C, F, B♭, E♭, G, D, A, F, B♭, D, G, C	2 fl/pic, 2 ob/cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b	Vienna, 24 Dec 1788 (V)	XI, 1	IV:13/1/ii	(Vienna, 1789)
585	585	12	D, F, B♭, E♭, G, C, A, F, B♭, E♭, G, D	2 fl/pic, 2 ob/cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b	Vienna, Dec 1789 (V)	XI, 19	IV:13/1/ii	
599	599	6	C, G, E♭, B♭, F, D	2 fl/pic, 2 ob/cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b	Vienna, 23 Jan 1791 (V)	XI, 37	IV:13/1/ii	transmitted with K601, 604
601	601	4	A, C, G, D	2 fl/pic, hurdy-gurdy, 2 ob/cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b	Vienna, 5 Feb 1791 (V)	XI, 46	IV:13/1/ii	transmitted with K599, 604; composed with German Dances K602

K	K6	No.	Keys	Scoring	Composition	MW	NMA	Remarks
604	604	2	B♭, E♭	2 fl, 2 cl, 2 bn, 2 tpt, timp, 2 vn, b	Vienna, 12 Feb 1791 (V)	XI, 53	IV:13/1/ii	transmitted with K599, 601; composed with German Dances K605

Doubtful: K61g[I], Menuet, NMA, IV:13/1/i, 40

Spurious: K105f/61f, 6 minuets, D, D, D, G, G, G, NMA, IV:13/1/i, by M. Haydn; K61h, 6 minuets, C, A*, D*, B♭, G, C, NMA, IV:13/1/i, 40, see Lindmayr-Brandl, L1995; K315a, Minuet, by J.C. Bach

German dances, ländler

K	K6	No.	Keys	Scoring	Composition	MW	NMA	Remarks
509	509	6	D, G, E♭, F, A, C	2 fl/pic, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b	Prague, 6 Feb 1787 (V)	XI, 56	IV:13/1/ii	
536	536	6	C, G, B♭, D, F, F	pic, 2 fl, 2 ob/cl, 2 bn, 2 hn/tpt, timp, 2 vn, b	Vienna, 27 Jan 1788 (V)	XI, 72	IV:13/1/ii	(Vienna, 1789)
567	567	6	B♭, E♭, G, D, A, C	pic, 2 fl, 2 ob/cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b	Vienna, 6 Dec 1788 (V)	XI, 80	IV:13/1/ii	(Vienna, 1789)
571	571	6	D, A, C, G, B♭, D	2 fl/pic, 2 ob/cl, 2 bn, 2 hn/tpt, timp, perc, 2 vn, b	Vienna, 21 Feb 1789 (V)	XI, 92	IV:13/1/ii	
586	586	12	C, G, B♭, F, A, D, G, E♭, B♭, F, A, C	2 fl/pic, 2 ob/cl, 2 bn, 2 hn, 2 tpt, timp, perc, 2 vn, b	Vienna, Dec 1789 (V)	XI, 106	IV:13/1/ii	
600	600	6	C, F, B♭, E♭, G, D	pic, 2 fl, 2 ob/cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b	Vienna, 29 Jan 1791 (V)	XI, 127	IV:13/1/ii	
602	602	4	B♭, F, C, A	2 fl/pic, 2 ob/cl, 2 bn, 2 hn/tpt, timp, hurdy-gurdy, 2 vn, b	Vienna, 5 Feb 1791 (V)	XI, 139	IV:13/1/ii	with Minuets K601
605	605	3	D, G, C	2 fl/pic, 2 ob, 2 bn, 2 hn/tpt, 2 posthorns, timp, 5 sleighbells, 2 vn, b	Vienna, 12 Feb 1791 (V)	XI, 145	IV:13/1/ii	with Minuets K604; no.3, Die Schlittenfahrt, ? composed separately
606	606	6	B♭	2 vn, b [wind parts lost]	Vienna, 28 Feb 1791 (V)	XXIV, no.16	IV:13/1/ii	'Ländlerische', with Contredanse K607/605a
611	611	1	C	2 fl, 2 ob, 2 bn, 2 tpt, timp, hurdy-gurdy, 2 vn, b	Vienna, 6 March 1791 (V)	XI, 144	IV:13/1/ii	'Die Leyerer'; = K602, no.3

Contredanses

K	K6	No.	Keys	Scoring	Composition	MW	NMA	Remarks
123	73*g*	1	B♭	2 ob, 2 hn, 2 vn, b	Rome, 13–14 April 1770	XI, 152	IV:13/1/i, 7	
101	250*a*	4	F, G, D, F	2 ob/fl, bn, 2 hn, 2 vn, b	Salzburg, ? early 1776	IX/1, 57	IV:13/1/i, 67	'Serenade'
267	271*c*	4	G, E♭, A, D	2 ob/fl, bn, 2 hn, 2 vn, b	Salzburg, early 1777	XI, 154	IV:13/1/i, 71	
462	448*b*	6	C, E♭, B♭, D, B♭, F	2 ob, 2 hn, 2 vn, b	Vienna, Jan 1784	XI, 165	IV:13/1/ii	wind insts added later
463	448*c*	2	F, B♭	2 ob, bn, 2 hn, 2 vn, b	Vienna, Jan 1784	XI, 169	IV:13/1/ii	each preceeded by a minuet
534	534	1	D	pic, 2 ob, 2 hn, side drum, 2 vn, b	Vienna, 14 Jan 1788 (V)	XXIV, no.27	IV:13/1/ii	Das Donnerwetter; extant only in pf red. and inc. orch parts
535	535	1	C	pic, 2 cl, bn, tpt, side drum, 2 vn, b	Vienna, 23 Jan 1788 (V)	XI, 184	IV:13/1/ii	La bataille (The Siege of Belgrade)
535*a*	535*a*	3	C, G, G		Vienna, ?early 1788			only pf version extant
565	565	2	B♭, D	2 ob, 2 hn, bn, 2 vn, b	Vienna, 30 Oct 1788 (V)	—	—	lost
587	587	1	C	fl, ob, bn, tpt, 2 vn, b	Vienna, Dec 1789 (V)	XI, 188	IV:13/1/ii	Der Sieg vom Helden Coburg
106	588*a*	3	D, A, B♭	2 ob, 2 bn, 2 hn, 2 vn, b	Vienna, Jan 1790	XXIV, no.15	IV:13/1/ii	with ov.

K	*K*[6]	*No.*	*Keys*	*Scoring*	*Composition*	*MW*	*NMA*	*Remarks*
603	603	2	D, B♭	pic, 2 ob, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b	Vienna, 5 Feb 1791 (V)	XI, 191	IV:13/1/ii	
607	605*a*	1	E♭	fl, ob, bn, 2 hn, 2 vn, b	Vienna, 28 Feb 1791 (V)	XXIV, no.17	IV:13/1/ii	Il trionfo delle dame; with German Dances K606
609	609	5	C, E♭, D, C, G	fl, side drum, 2 vn, b	Vienna, 1791	XI, 194	IV:13/1/ii	
610	610	1	G	2 fl, 2 hn, 2 vn, b	Vienna, 6 March 1791 (V)	XI, 200	IV:13/1/ii	Les filles malicieuses
510	C13.02	9	D, D, D, B♭, D, D, F, B♭, C	2 pic, 2 ob/fl, 2 cl, 2 hn, 2 tpt, timp, 2 vn, b	? Prague, early 1787	XI, 173	IV:13/1/ii	probably not authentic

Frag.: KA107/535*b*, fl, ob, hn, bn, 2 vn, 1790–91 (? related to K603)
Doubtful: K—/269*b*, 12 contredanses, G, G, C, D, Salzburg, ? early 1776, nos.2, 12 = K101/250*a* nos.2, 3, see Eisen, B1991, 269–70

CONCERTOS, CONCERTO MOVEMENTS

piano (all entitled 'Concerto')

K	*K*[6]	*BH*	*Key*	*Scoring*	*Composition*	*Cadenzas k624/626a*	*MW*	*NMA*	*Remarks*
37, 39–41	37, 39–41	1–4							see 'Arrangements'
107, 1–3	107, 1–3								see 'Arrangements'
175	175	5	D	pf, 2 ob, 2 hn, 2 tpt, timp, str	Salzburg, Dec 1773 (D)	1–4	XVI/i, 131	V:15/i, 3	possibly for org; obs, 1st hn rev. 1777–8, see K. Hortschansky, *MJb 1989–90*; (Vienna, 1785) as op.7; see K382
238	238	6	B♭	pf, 2 ob/fl, 2 hn, str	Salzburg, Jan 1776 (D)	5–7	XVI/i, 165	V:15/i, 89	
242	242	7	F	3 pf, 2 ob, 2 hn, str	Salzburg, Feb 1776 (D)	—	XVI/i, 197	V:15/i, 155	'Lodron'; also version for 2 pf
246	246	8	C	pf, 2 ob, 2 hn, str	Salzburg, April 1776 (D)	8–14	XVI/i, 289	V:15/ii, 3	'Lützow'
271	271	9	E♭	pf, 2 ob, 2 hn, str	Salzburg, Jan 1777 (D)	15–22	XVI/ii, 1	V:15/ii, 65	'Jeunehomme'
365	316*a*	10	E♭	2 pf, 2 ob, 2 bn, 2 hn, str	Salzburg, ? late 1780	23–4	XVI/ii, 53	V:15/ii, 145	for dating see Konrad, M1990
382	382	—	D	pf, fl, 2 ob, 2 hn, 2 tpt, timp, str	Vienna, March 1782	25–6	XVI/iv, 359	V:15/i, 67	new finale for K175
414	385*p*	12	A	pf, 2 ob, 2 hn, str	Vienna, 1782	27–36	XVI/ii, 133	V:15/iii, 3	(Vienna, 1785) as op.4 no.1; KMS 1782[d] = K—/385*o*
386	386	—	A	pf, 2 ob, 2 hn, str	Vienna, 19 Oct 1782 (D)	—	—	V:15/viii, 173	? intended as finale for K414/385*p*; inc.
413	387*a*	11	F	pf, 2 ob, 2 bn, 2 hn, str	Vienna, 1782–3	37–8	XVI/ii, 101	V:15/iii, 67	(Vienna, 1785) as op.4 no.2
415	387*b*	13	C	pf, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	Vienna, 1782–3	39–41	XVI/ii, 163	V:15/iii, 127	(Vienna, 1785) as op.4 no.3; cancelled slow movt, 16 bars, in autograph
449	449	14	E♭	pf, 2 ob, 2 hn, str	Vienna, 9 Feb 1784 (D, V)	42	XVI/ii, 205	V:15/iv, 3	probably begun 1782–3; for Barbara Ployer
450	450	15	B♭	pf, fl, 2 ob, 2 bn, 2 hn, str	Vienna, 15 March 1784 (V)	43–5	XVI/ii, 241	V:15/iv, 67	
451	451	16	D	pf, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	Vienna, 22 March 1784 (V)	46–7	XVI/ii, 285	V:15/iv, 137	(Paris, *c*1785); ornamentation of ii, K624/626*a*II, *M*
453	453	17	G	pf, fl, 2 ob, 2 bn, 2 hn, str	Vienna, 12 April 1784 (V)	48–51	XVI/iii, 22	V:15/v, 3	for Barbara Ployer; (Speyer, 1789) as op.9

K	K⁶	BH	Key	Scoring	Composition	Cadenzas k624/626a	MW	NMA	Remarks
456	456	18	B♭	pf, fl, 2 ob, 2 bn, 2 hn, str	Vienna, 30 Sept 1784 (V)	52–7	XVI/iii, 55	V:15/v, 71	'Paradies'
459	459	19	F	pf, fl, 2 ob, 2 bn, 2 hn, str	Vienna, 11 Dec 1784 (V)	58–60	XVI/iii, 119	V:15/v, 151	
466	466	20	d	pf, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	Vienna, 10 Feb 1785 (V)	—	XVI/iii, 181	V:15/vi, 3	38-bar false start, last movt, in autograph
467	467	21	C	pf, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	Vienna, 9 March 1785 (V)	—	XVI/iii, 237	V:15/vi, 93	
482	482	22	E♭	pf, fl, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str	Vienna, 16 Dec 1785 (V)	—	XVI/iv, 1	V:15/vi, 177	
488	488	23	A	pf, fl, 2 cl, 2 bn, 2 hn, str	Vienna, 2 March 1786 (V)	61	XVI/iv, 67	V:15/vii, 3	
491	491	24	c	pf, fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str	Vienna, 24 March 1786 (V)	—	XVI/iv, 121	V:15/vii, 85	
503	503	25	C	pf, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	Vienna, 4 Dec 1786 (V)	—	XVI/iv, 185	V:15/vii, 256	KMS 1786[b]
537	537	26	D	pf, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	Vienna, 24 Feb 1788 (V)	—	XVI/iv, 253	V:15/viii, 3	'Coronation', pf part inc.; KMS 1787[c]
595	595	27	B♭	pf, fl, 2 ob, 2 bn, 2 hn, str	Vienna, 5 Jan 1791 (V)	62–4	XVI/iv, 309	V:15/viii, 93	possibly begun 1788; (Vienna, 1791) as op.17

Frags.: KA65/452*c*, slow movt, C, ?1784–6, NMA, V:15/vii, 188; KA59/459A, slow movt, C, ?1784; KA58/488*a*, slow movt, D, 1785–6, NMA, V:15/vii, 191; KA63/488*b*, ?rondo, A, ?1785–6, NMA, V:15/vii, 192; KA64/488*c*, ?rondo, A, 1785–6, NMA, V:15/vii, 193; K—/488*d*, rondo, A, 1785–6, NMA, V:15/vii, 194; KA62/491*a*, slow movt, E♭, ?1786, NMA, V:15/vii, 195; KA60/502*a*, first movt, C, 1784–5, NMA, V:15/vii, 196; KA57/537*a*, first movt, D, 1785–6, NMA, V:15/vii, 197; KA61/537*b*, slow movt, d, ? late 1786, NMA, V:15/vii, 198

Frag., vn, pf solos: KA56/315*f*, D, Mannheim, 1778, MW, XXIV, no.21a, NMA, V:14/ii, 136

strings

K	K⁶	Title	Key	Solo	Accompaniment	Composition	MW	NMA	Remarks
190	186*E*	Concertone	C	2 vn	solo ob, vc; 2 ob, 2 hn, 2 tpt, str	Salzburg, 31 May 1774 (D)	XII/i, 167	V:14/ii, 3	
207	207	Concerto	B♭	vn	2 ob, 2 hn, str	Salzburg, 1773	XII/i, 1	V:14/i, 3	date on autograph 14 April 1775, but originally '1773'
211	211	Concerto	D	vn	2 ob, 2 hn, str	Salzburg, 14 June 1775 (D)	XII/i, 27	V:14/i, 55	
216	216	Concerto	G	vn	2 ob, 2 hn, str	Salzburg, 12 Sept 1775 (D)	XII/i, 49	V:14/i, 95	
218	218	Concerto	D	vn	2 ob, 2 hn, str	Salzburg, Oct 1775 (D)	XII/i, 83	V:14/i, 151	
219	219	Concerto	A	vn	2 ob, 2 hn, str	Salzburg, 20 Dec 1775 (D)	XII/i, 113	V:14/i, 205	
261	261	Adagio	E	vn	2 fl, 2 hn, str	Salzburg, 1776	XII/i, 145	V:14/i, 267	for K219
269	261*a*	Rondo	B♭	vn	2 ob, 2 hn, str	Salzburg, 1776	XII/i, 150	V:14/i, 275	? for K207
364	320*d*	Sinfonia concertante	E♭	vn, va	2 ob, 2 hn, str	Salzburg, 1779–80	XII/i, 211	V:14/ii, 57	for dating see Konrad, M1990; KMS 1779β/[1-2]
373	373	Rondo	C	vn	2 ob, 2 hn, str	Vienna, 2 April 1781 (D)	XII/i, 159	V:14/i, 293	

K	K⁶	Title	Key	Solo	Accompaniment	Composition	MW	NMA	Remarks
470	470	Andante	A	vn	2 ob, 2 hn, str	Vienna, 1 April 1785 (V)	—	—	lost; ? for concerto

Frag.: KA104/320*e*, Sinfonia concertante, vn, va, vc solos, A, 1779, NMA, V:14/ii, 153
Doubtful: K—/206*a*, F, vc, lost; K—/K²271*a*/271*i*, D, vn, NMA, X:29/i, 81, see King, L1978, 31–2, and Mahling, *MJb 1978–9*, 252–68
Spurious: K268/C14.04, E♭, vn, MW, XXIV/xix, ? by J.F. Eck, see W. Lebermann, *MF*, xxxi (1978), 452–65; KA294*a*/C14.05, 'Adelaide Concerto', D, vn, by its 'editor', H. Casadesus (Mainz, 1930)

wind

K	K⁶	Title	Key	Solo	Accompaniment	Composition	MW	NMA	Remarks
—	47*c*	Concerto		tpt		Vienna, *c*Nov 1768	—	—	lost, perf. Vienna, Waisenhauskirche, 7 Dec 1768; see L. Mozart's letter, 12 Nov 1768
191	186*e*	Concerto	B♭	bn	2 ob, 2 hn, str	Salzburg, 4 June 1774 (D)	XII/ii, 1	V:14/iii, 133	
271*k*	271*k*	Concerto		ob		Salzburg, 1777	—	—	mentioned in letter, 14 Feb 1778; ?lost, or K314/285*d*, KMS 1779α
313	285*c*	Concerto	G	fl	2 ob, 2 hn, str	Mannheim, early 1778	XII/ii, 73	V:14/iii, 3	lacks authentic sources
314	285*d*	Concerto	C	ob/fl	2 ob, 2 hn, str	? Mannheim, early 1778	XII/ii, 104	V:14/iii, 53, 97	? = K271*k*, also arr. fl, D, authenticity uncertain; sk for ob 1777α
315	285*e*	Andante	C	fl	2 ob, 2 hn, str	? Mannheim, early 1780	XII/ii, 129	V:14/iii, 89	
A9	297*B*	Sinfonia concertante		fl, ob, bn, hn		? Paris, April 1778	—	—	lost; ? partly transmitted by KA9/C14.01, E♭, ob, cl, bn, hn solos, acc. 2 ob, 2 hn, str, MW, XXIV, no.7*a*, NMA, X:29/i, 3; see Levin, M1988
299	297*c*	Concerto	C	fl, hp	2 ob, 2 hn, str	Paris, April 1778	XII/ii, 21	V:14/vi, 3	
320	320	Sinfonia concertante	G	2 fl, 2 ob, 2 bn					iii and iv of Serenade K320; see letter of 29 March 1783
412	386*b*	Concerto	D	hn	2 ob, 2 hn, str	Vienna, 1791	XII/ii, 135	V:14/v, 89	ii inc.; version in *RUS-SPit* (K514) is 1792 completion by F.X. Süssmayr
417	417	Concerto	E♭	hn	2 ob, 2 hn, str	Vienna, 27 May 1783	XII/ii, 149	V:14/v, 3	
447	447	Concerto	E♭	hn	2 cl, 2 bn, str	Vienna, ?1787	XII/ii, 167	V:14/v, 29	
495	495	Concerto	E♭	hn	2 ob, 2 hn, str	Vienna, 26 June 1786 (V)	XII/ii, 187	V:14/v, 57	
622	622	Concerto	A	cl	2 fl, 2 bn, 2 hn, str	Vienna, Oct 1791	XII/ii, 207	V:14/v, 3	orig. solo part, with range to written *c*′, lost; draft of i, G, basset-hn = K584*b*/621*b*

Frag. movts.: K—/370*b*, E♭, hn, ?1781, NMA, V:14/v, 105; K371, E♭, hn, ?1781, MW, XXIV, no.21, NMA, V:14/iii; K293/416*f*, F, ob, Paris or Mannheim, 1778, MW, XXIV, no.20, NMA, V:14/iii, 167; K—/494*a*, E, hn, ?1783–7, NMA, V:14/v, 121; K584*b*/621*b*, G, basset-hn, 1790–91, NMA, V:14/iv, 165, = 1st movt of K622
Doubtful: KA230/196*d*, F, bn; ? others for bn, lost
Spurious: K—/C14.03, B♭, bn

CHAMBER

Strings and wind

K	*K*⁶	*Title*	*Key*	*Scoring*	*Composition*	*MW*	*NMA*	*Remarks*
285	285	Quartet	D	fl, vn, va, vc	Mannheim, 25 Dec 1777 (D)	XIV, 307	VIII:20/2, 3	
285*a*	285*a*	Quartet	G	fl, vn, va, vc	Mannheim, Jan–Feb 1778		VIII:20/2, 25	
298	298	Quartet	A	fl, vn, va, vc	Vienna, 1786–7	XIV, 310	VIII:20/2, 51	
370	368*b*	Quartet	F	ob, vn, va, vc	Munich, early 1781	XIV, 327	VIII:20/2, 65	
407	386*c*	Quintet	E♭	hn, vn, 2 va, vc	Vienna, end 1782	XIII, 41	VIII:19/2, 1	
581	581	Quintet	A	cl, 2 vn, va, vc	Vienna, 29 Sept 1789 (V)	XIII, 112	VIII:19/2, 15	

Frags.: KA91/516*c*, B♭, and K516*d*, E♭, cl, 2 vn, va, vc; KA90/580*b*, F, cl, basset-hn, vn, va, vc; KA88/581*a*, A
Doubtful: K292/196*c*, Duo, B♭, bn, vc, MW, X, 75, NMA, VIII:21, 7, (Leipzig, 1805); KA171/285*b*, Quartet, C, fl, vn, va, vc, KMS 1781, (Speyer, 1788) as op.14, ii arr. from Serenade K361/370*a*, see R. Lustig, *MJb 1997*, 157–79

String quintets: 2 violins, 2 violas, cello

K	*K*⁶	*Key*	*Composition*	*MW*	*NMA*	*Remarks*
174	174	B♭	Salzburg, Dec 1773	XIII, 1	VIII:19/1, 3	
515	515	C	Vienna, 19 April 1787 (V)	XIII, 54	VIII:19/1, 27	(Vienna, 1789)
516	516	g	Vienna, 16 May 1787 (V)	XIII, 85	VIII:19/1, 63	(Vienna, 1790)
406	516*b*	c	Vienna, 1788	XIII, 23	VIII:19/1, 91	arr. from Serenade K388/384*a*
593	593	D	Vienna, Dec 1790 (V)	XIII, 132	VIII:19/1, 113	
614	614	E♭	Vienna, 12 April 1791 (V)	XIII, 156	VIII:19/1, 143	

Frags.: KA80/514*a*, B♭, ?1787; KA87/515*a*, F, ?1791; KA79/515*c*, a, ?1791; KA86/516*a*, g, ? May 1787, related to K516; KA81/613*a*, E♭, late 1784 – 1785; KA83/592*b*, D, ?1788; KA2/613*b*, ?1786–7/?1789
Doubtful: 3 preludes, see 'Arrangements'
Spurious: K46, MW, XXIV, no.22, arr. of movts from Serenade K361/370*a*

String quartets

K	*K*⁶	*Title*	*Key*	*Composition*	*MW*	*NMA*	*Remarks*
80	73*f*	Quartet	G	Lodi, 15 March 1770 (D)	XIV, 1; XXIV, no.55	VIII:20/1/i, 3	iv added Vienna, late 1773, or Salzburg, early 1774
136	125*a*	Divertimento	D	Salzburg, early 1772	XIV, 278	IV:12/vi, 3	
137	125*b*	Divertimento	B♭	Salzburg, early 1772	XIV, 287	IV:12/vi, 19	
138	125*c*	Divertimento	F	Salzburg, early 1772	XIV, 294	IV:12/vi, 30	
155	134*a*	[Quartet]	D	Bolzano, Verona, Oct–Nov 1772	XIV, 8	VIII:20/1/i, 17	
156	134*b*	Quartet	G	Milan, end 1772	XIV, 15	VIII:20/1/i, 31	
157	157	Quartet	C	Milan, end 1772–early 1773	XIV, 21	VIII:20/1/i, 41	
158	158	Quartet	F	Milan, end 1772–early 1773	XIV, 29	VIII:20/1/i, 57	
159	159	Quartet	B♭	Milan, early 1773	XIV, 36	VIII:20/1/i, 69	
160	159*a*	Quartet	E♭	Milan, early 1773	XIV, 45	VIII:20/1/i, 85	
168	168	Quartet	F	Vienna, Aug 1773	XIV, 52	VIII:20/1/i, 99	
169	169	Quartet	A	Vienna, Aug 1773 (D)	XIV, 60	VIII:20/1/i, 113	
170	170	Quartet	C	Vienna, Aug 1773 (D)	XIV, 69	VIII:20/1/i, 129	
171	171	Quartet	E♭	Vienna, Aug 1773	XIV, 77	VIII:20/1/i, 145	
172	172	Quartet	B♭	Vienna, ? Sept 1773	XIV, 86	VIII:20/1/i, 159	
173	173	Quartet	d	Vienna, [Sept] 1773 (D)	XIV, 96	VIII:20/1/i, 175	

K	*K*⁶	*Title*	*Key*	*Composition*	*MW*	*NMA*	*Remarks*
387	387	Quartet	G	Vienna, 31 Dec 1782 (D)	XIV, 106	VIII:20/1/ii, 3	(Vienna, 1785) as op.10 no.1; sketch in autograph
421	417*b*	Quartet	d	Vienna, June 1783	XIV, 124	VIII:20/1/ii, 33	(Vienna, 1785) as op.10 no.2
428	421*b*	Quartet	E♭	Vienna, June–July 1783	XIV, 137	VIII:20/1/ii, 85	(Vienna, 1785) as op.10 no.4
458	458	Quartet	B♭	Vienna, 9 Nov 1784 (V)	XIV, 152	VIII:20/1/ii, 57	'Hunt' (Vienna, 1785) as op.10 no.3
464	464	Quartet	A	Vienna, 10 Jan 1785 (V)	XIV, 168	VIII:20/1/ii, 111	(Vienna, 1785) as op.10 no.5
465	465	Quartet	C	Vienna, 14 Jan 1785 (V)	XIV, 186	VIII:20/1/ii, 145	'Dissonance' (Vienna, 1785) as op.10 no.6
499	499	Quartet	D	Vienna, 19 Aug 1786 (V)	XIV, 206	VIII:20/1/iii, 3	'Hoffmeister' (Vienna, 1786)
546	546	Adagio and Fugue	c	Vienna, 26 June 1788 (V)	XIV, 301	IV:11/x, 47	? for str orch; fugue arr. from K426
575	575	Quartet	D	Vienna, June 1789 (V)	XIV, 226	VIII:20/1/iii, 37	'Prussian'
589	589	Quartet	B♭	Vienna, May 1790 (V)	XIV, 242	VIII:20/1/iii, 65	'Prussian'
590	590	Quartet	F	Vienna, June 1790 (V)	XIV, 258	VIII:20/1/iii, 93	'Prussian'

Frags.: K168*a*, F, early 1775; KA77/405*a*, C, *c*1790; KA76/417*c*, after 1786; K417*d*, e, *c*1789; g, with K453*b*, ?1783; KA75/458*a*, B♭, KA71/458*b*, B♭, both *c*1790, NMA, VIII:20/1/iii, ? related to K589; KA72/464*a*, A, *c*1784, related to K464; KA47/587*a*, g, *c*1789; KA68/589*a*, B♭, *c*1783, NMA, VIII:20/1/iii, 148; KA73/589*b*, F, *c*1790, NMA, VIII:20/1/iii, 149, ? related to K590; K—, E, 1782–3

Doubtful: 6 preludes, see 'Arrangements'

Spurious: B♭, C, A, E♭, KA210–13/C20.01–4, ed. H. Wollheim (Mainz, 1932), by J. Schuster; see Finscher, N1966

String sonatas, duos, trios

K	*K*⁶	*Title*	*Key*	*Scoring*	*Composition*	*MW*	*NMA*	*Remarks*
33*b*	33*b*	Solos		vc, b	Donaueschingen, Oct 1766	—	—	lost; in LC (incipit ? = 2nd pt of that in K⁶ for K196*d*)
41*g*	41*g*	Nachtmusik		2 vn, b	? Salzburg, 1767	—	—	lost; see N. Mozart's letter, 8 Feb 1800
46*d*	46*d*	Sonata	C	vn, b	Vienna, 1 Sept 1768 (D)	—	VIII:21, 3	
46*e*	46*e*	Sonata	F	vn, b	Vienna, 1 Sept 1768 (D)	—	VIII:21, 5	
266	271*f*	Trio	B♭	2 vn, b	Salzburg, early 1777	XXIV, no.23	VIII:21, 61	
404*a*	404*a*	4 preludes		vn, va, vc	Vienna, 1782	—	—	doubtful; for fugues by J.S. and W.F. Bach; see 'Arrangements'
423	423	Duo	G	vn, va	? Salzburg or Vienna, 1783	XV, 1	VIII:21, 15	
424	424	Duo	B♭	vn, va	? Salzburg or Vienna, 1783	XV, 9	VIII:21, 33	
563	563	Trio	E♭	vn, va, vc	Vienna, 27 Sept 1788 (V)	XV, 19	VIII:21, 121	'Ein Divertimento … di sei pezzi'
—	—			b viol, b		—	—	lost; in LC (incipit ? as K33*b*)
—	—	6 trios		2 vn, vc	before 1768	—	—	lost; in LC

Frags.: K443/404*b*, Fugue, G, completed by M. Stadler; KA66/562*e*, G, vn, va, vc, *c*1790–91; K—, Trio, 2 vn, vc, Vienna, 1785–6 or later

Keyboard and two or more instruments

10–15	10–15	6 sonatas		hpd, vn [, vc]				see 'Keyboard and violin' below
254	254	Divertimento	B♭	pf, vn, vc	Salzburg, Aug 1776 (D)	XVII/2, 2	VIII:22/2, 56	(Paris, *c*1782) as op.3
452	452	Quintet	E♭	pf, ob, cl, bn, hn	Vienna, 30 March 1784 (V)	XVII/1, 2; XXIV, no.59	VIII:22/1, 107	sk KA54/452*a*; KMS 1783δ
478	478	Quartet	g	pf, vn, va, vc	Vienna, 16 Oct 1785 (D)	XVII/1, 32	VIII:22/1, 1	(Vienna, 1785–6)
493	493	Quartet	E♭	pf, vn, va, vc	Vienna, 3 June 1786 (V)	XVII/1, 62	VIII:22/1, 53	(Vienna, 1787) as op.13; KMS 1786[d]
496	496	Trio	G	pf, vn, vc	Vienna, 8 July 1786 (V)	XVII/2, 46	VIII:22/2, 78	(Vienna, 1786); sk

K	K⁶	Title	Key	Scoring	Composition	MW	NMA	Remarks
498	498	Trio	E♭	pf, cl, va	Vienna, 5 Aug 1786 (V)	XVII/2, 68	VIII:22/2, 104	(Vienna, 1788) as op.14
502	502	Trio	B♭	pf, vn, vc	Vienna, 18 Nov 1786 (V)	XVII/2, 86	VIII:22/2, 129	(Vienna, 1788) as op.15 no.1
542	542	Trio	E	pf, vn, vc	Vienna, 22 June 1788 (V)	XVII/2, 110	VIII:22/2, 160	(Vienna, 1788) as op.15 no.2
548	548	Trio	C	pf, vn, vc	Vienna, 14 July 1788 (V)	XVII/2, 132	VIII:22/2, 188	(Vienna, 1788) as op.15 no.3
564	564	Trio	G	pf, vn, vc	Vienna, 27 Oct 1788 (V)	XVII/2, 150	VIII:22/2, 212	(London, 1789)
617	617	Adagio and Rondo	c	armonica, fl, ob, va, vc	Vienna, 23 May 1791 (V)	X, 85	VIII:22/1, 146	

Frags.: K442, d, pf, vn, vc, Vienna, ?1783–90, MW, XVII/2, 20, inc., completed by M. Stadler, ? 3 separate movts, d, G, D, associated fortuitously; KA54/452*a*, B♭, kbd, ob, cl, basset-hn, bn, ?1785, ? related to K452; KA53/493*a*, E♭, pf, vn, va, vc, *c*1786, ? related to K493; KA52/495*a*, G, pf, vn, vc, *c*1786–7, NMA, VIII:22/2, 271, ? related to K496; KA51/501*a*, B♭, pf, vn, vc, 1784–5; KA92/616*a*, C, armonica, fl, ob, va, vc, ?1791, NMA, VIII:22/1, 168, related to K617

Keyboard and violin

K	K⁶	Title	Key	Composition	MW	NMA	Remarks
6–7	6–7	2 Sonatas	C, D	Salzburg, Paris, 1762–4	XVIII/i, 2, 12	VIII:23/i, 2, 12	(Paris, 1764) as op.1
8–9	8–9	2 Sonatas	B♭, G	Paris, 1763–4	XVIII/i, 20, 26	VIII:23/i, 20, 26	(Paris, 1764) as op.2
10–15	10–15	6 Sonatas	B♭, G, A, F, C, B♭	London, 1764	XVIII/i, 34, 42, 47, 54, 62, 72	VIII:22/2, 2, 12, 18, 26, 36, 48	(London, 1765) as op.3; vc ad lib
26–31	26–31	6 Sonatas	E♭, G, C, D, F, B♭	The Hague, Feb 1766	XVIII/i, 78, 84, 90, 96, 100, 106	VII:23/i, 34, 40, 45, 50, 54, 59	(The Hague and Amsterdam, 1766) as op.4
301	293*a*	Sonata	G	Mannheim, early 1778	XVIII/ii, 18	VIII:23/i, 66	(Paris, 1778) as op.1 no.1
302	293*b*	Sonata	E♭	Mannheim, early 1778	XVIII/ii, 32	VIII:23/i, 78	(Paris, 1778) as op.1 no.2
303	293*c*	Sonata	C	Mannheim, early 1778	XVIII/ii, 44	VIII:23/i, 88	(Paris, 1778) as op.1 no.3
305	293*d*	Sonata	A	Mannheim, early 1778	XVIII/ii, 64	VIII:23/i, 107	(Paris, 1778) as op.1 no.5
296	296	Sonata	C	Mannheim, 11 March 1778 (D)	XVIII/ii, 2	VIII:23/i, 139	(Vienna, 1781) as op.2 no.2
304	300*c*	Sonata	e	Paris, early sum. 1778	XVIII/ii, 54	VIII:23/i, 98	(Paris, 1778) as op.1 no.4
306	300*l*	Sonata	D	Paris, sum. 1778	XVIII/ii, 76	VIII:23/i, 118	(Paris, 1778) as op.1 no.6
378	317*d*	Sonata	B♭	Salzburg, 1779–80	XVIII/ii, 140	VIII:23/i, 154	(Vienna, 1781) as op.2 no.4
372	372	Sonata	B♭	Vienna, 24 March 1781	XVIII/ii, 98	VIII:23/ii, 154	Allegro only, inc.; completed by M. Stadler
379	373*a*	Sonata	G	Vienna, April 1781	XVIII/ii, 160	VIII:23/ii, 3	(Vienna, 1781) as op.2 no.5
359	374*a*	Variations	G	Vienna, June 1781	XVIII/ii, 290	VIII:23/ii, 136	on La bergère Célimène, Fr. song (anon.) (Vienna, 1786)
360	374*b*	Variations	g	Vienna, June 1781	XVIII/ii, 300	VIII:23/ii, 144	on Hélas, j'ai perdu mon amant, Fr. song (anon.) (Vienna, 1786)
376	374*d*	Sonata	F	Vienna, sum. 1781	XVIII/ii, 108	VIII:23/ii, 16	(Vienna, 1781) as op.2 no.1
377	374*e*	Sonata	F	Vienna, sum. 1781	XVIII/ii, 124	VIII:23/ii, 32	(Vienna, 1781) as op.2 no.3
380	374*f*	Sonata	E♭	Vienna, sum. 1781	XVIII/ii, 172	VIII:23/ii, 48	(Vienna, 1781) as op.2 no.6
454	454	Sonata	B♭	Vienna, 21 April 1784 (V)	XVIII/ii, 210	VIII:23/ii, 64	(Vienna, 1784) as op.7 no.3
481	481	Sonata	E♭	Vienna, 12 Dec 1785 (V)	XVIII/ii, 232	VIII:23/ii, 82	(Vienna, 1786)
526	526	Sonata	A	Vienna, 24 Aug 1787 (V)	XVIII/ii, 252	VIII:23/ii, 100	(Vienna, 1787)
547	547	Sonata	F	Vienna, 10 July 1788 (V)	XVIII/ii, 276	VIII:23/ii, 122	'für Anfänger'

K	*K*[6]	*Title*	*Key*	*Composition*	*MW*	*NMA*	*Remarks*

Frags.: KA46/374*g*, B♭, 33 bars, 1781–2; K403/385*c*, C, parts of 3 movts, 1784–5; K402/385*E*, A; K396/385*f*, C, 28 bars, *c*1781; KA48/385*e*, A, 34 bars, 1784–5; K404/485*d*, C, at least 24 bars, ?1786

Spurious: K55–60/C23.01–6, MW, XVIII, 114ff, see F. Neumann, *MJb 1965–6*, 152–60, Plath, D1968–70; K61, MW, XVIII, 172, by H.F. Raupach

KEYBOARD

Sonatas

K	*K*[6]	*Key*	*Composition*	*MW*	*NMA*	*Remarks*
	solo keyboard					
A199–202	33*d–g*	G, B♭, C, F	1766	—	—	lost; listed in Breitkopf catalogue
279–83	189*d–h*	C, F, B♭, E♭, G	Munich, early 1775	XX, 1	IX:25	
284	205*b*	D	Munich, Feb–March 1775	XX, 46	IX:25	(Vienna, 1784) as op.7 no.2; sketch in autograph
309	284*b*	C	Mannheim, Oct–Nov 1777	XX, 64	IX:25	(Paris, 1782) as op.4 no.1
311	284*c*	D	Mannheim, Nov 1777	XX, 92	IX:25	(Paris, 1782) as op.4 no.2
310	300*d*	a	Paris, sum. 1778	XX, 78	IX:25	(Paris, 1782) as op.4 no.3
330	300*h*	C	Munich or Vienna, 1781–3	XX, 106	IX:25	(Vienna, 1784) as op.6 no.1
331	300*i*	A	Munich or Vienna, 1781–3	XX, 118	IX:25	(Vienna, 1784) as op.6 no.2
332	300*k*	F	Munich or Vienna, 1781–3	XX, 130	IX:25	(Vienna, 1784) as op.6 no.3
333	315*c*	B♭	Linz and Vienna, 1783–4	XX, 146	IX:25	(Vienna, 1784) as op.7 no.1
457	457	c	Vienna, 14 Oct 1784 (V)	XX, 160	IX:25	pubd with Fantasia K475 (Vienna, 1785) as op.11, see Wolf, O1992
533	533	F	Vienna, 3 Jan 1788 (V)	XXII, 44	IX:25	incl. rev. of Rondo K494; (Vienna, 1788)
545	545	C	Vienna, 26 June 1788 (V)	XX, 174	IX:25	'für Anfänger'
A135	547a	F	? Vienna, sum. 1788	—	IX:26, 157	doubtful; finale = transposed version of K545, iii
570	570	B♭	Vienna, Feb 1789 (V)	XX, 182	IX:25	first edn (1796) with vn acc., probably spurious
576	576	D	Vienna, July 1789 (V)	XX, 194	IX:25	

Frags.: K400/372*a*, B♭, MW, XXIV, 26, NMA, IX:25/ii, 174; KA31/569*a*, B♭, ?1789, NMA, IX:25/ii, 181, ? related to K570; KA29, 30, 37/590*a–c*, F, 1789–90; K312/590*d*, g, ?1789–90, MW, XX, 13, NMA, IX:25/ii, 184; K—, C, *c*1773, NMA, IX:25/ii, 173

K	*K*[6]	*Key*	*Composition*	*MW*	*NMA*	*Remarks*
			keyboard duet			
381	123*a*	D	Salzburg, mid-1772	XIX, 32	IX:24/2, 20	(Vienna, 1783) as op.3 no.1
358	186*c*	B♭	Salzburg, late 1773–early 1774	XIX, 18	IX:24/2, 36	(Vienna, 1783) as op.3 no.2
497	497	F	Vienna, 1 Aug 1786 (V)	XIX, 46	IX:24/2, 54	(Vienna, 1787) as op.12
521	521	C	Vienna, 29 May 1787 (V)	XIX, 80	IX:24/2, 106	(Vienna, 1787)
			for 2 keyboards			
448	375a	D	Vienna, Nov 1781	XIX, 126	IX:24/1, 2	

Frags.: KA42/375*b*, 1782–3; KA43/375*c*, B♭, 2 kbd, 1782–3; KA45/375*d*, G, 2 kbd, ?1785–6; KA44/426*a*, 2 kbd, ?1785–6; ? Sonata, G, kbd 4 hands [K357/497*a*, Allegro, 98 bars, and K357/500*a*, Andante, 158 bars], 1791, MW, XIX, 2, 10, NMA, IX:24/2, 142

Doubtful: K19*d*, C, NMA, IX:24/2, 2 (Paris, 1788), see Eisen, O1998

Variations

K	*K*⁶	*Theme*	*Key*	*Composition*	*MW*	*NMA*	*Remarks*
				solo keyboard			
A206	21*a*	?orig.	C	? London, 1765	—	—	lost; listed in Breitkopf catalogue
24	24	Dutch song (Laat ons juichen) by C.E. Graaf	G	The Hague, Jan 1766	XXI, 1	IX:26, 3	(The Hague, 1766)
25	25	Willem van Nassau (Dutch national song)	D	Amsterdam, Feb 1766	XXI, 6	IX:26, 9	(The Hague, 1766)
180	173*c*	Mio caro Adone from Salieri: La fiera di Venezia, Vienna, 1772	G	Vienna, aut. 1773	XXI, 22	IX:26, 15	(Paris, 1778)
179	189*a*	Minuet [finale of Ob Conc. no.1, 1768] by J.C. Fischer	C	Salzburg, sum. 1774	XXI, 12	IX:26, 20	(Paris, 1778)
354	299*a*	Je suis Lindor (song in Beaumarchais: Le barbier de Séville, by A.L. Baudron)	E♭	Paris, early 1778	XXI, 58	IX:26, 34	(Paris, 1778)
265	300*e*	Ah vous dirai-je, maman (Fr. song)	C	Vienna, 1781–2	XXI, 36	IX:26, 49	(Vienna, 1785)
353	300*f*	La belle françoise, (Adieu donc, dame françoise, Fr. song)	E♭	Vienna, 1781–2	XXI, 50	IX:26, 58	(Vienna, 1786)
264	315*d*	Lison dormait from N. Dezède: Julie, Paris, 1772	C	Paris, late sum. 1778	XXI, 26	IX:26, 67	shortened (Paris, 1786), (Vienna, 1786)
352	374*c*	Dieu d'amour (March), chorus from A.-E.-M. Grétry: Les mariages samnites, Paris, 1776	F	Vienna, June 1781	XXI, 44	IX:26, 82	(Vienna, 1786)
398	416*e*	Salve tu, Domine, chorus from G. Paisiello: I filosofi immaginari, Vienna, 1781	F	Vienna, March 1783	XXI, 68	IX:26, 90	(Vienna, 1786)
460	454*a*	Come un agnello from Sarti: Fra i due litiganti, Milan, 1782	A	Vienna, ? June 1784	XXI, 84	IX:26, 154	autograph has 2 variations; version with 8 variations (Vienna, 1784) probably by Sardi, see R. Armbruster, *MJb 1997*, 225–48
455	455	Les hommes pieusement (Unser dummer Pöbel meint) from Gluck: La rencontre imprévue	G	Vienna, 25 Aug 1784 (V)	XXI, 74	IX:26, 98	(Vienna, 1785); earlier version ?1781–2
500	500	probably orig.	B♭	Vienna, 12 Sept 1786 (V)	XXI, 94	IX:26, 112	
54	547*b*	probably orig.	F	Vienna, July 1788		IX:26, 157	1st edn (1785) has spurious 4th variation; re-used by Mozart, with vn, K547
573	573	Minuet [from Vc Sonata op.4 no.6] by J.P. Duport	D	Potsdam, 29 April 1789 (V)	XXI, 100	IX:26, 120	(Berlin, 1791); see K. Hortschansky, *Mf*, xvi (1963), 265–7

K	K6	Theme	Key	Composition	MW	NMA	Remarks
613	613	Ein Weib ist das herrlichste Ding, by B. Schack or F. X. Gerl	F	Vienna, March 1791	XXI, 108	IX:26, 132	theme from music to Schikaneder play Der dumme Gärtner aus dem Gebirge, 1789; (Vienna, 1791)

Frags.: KA38/383*d*, ?org, MW, XXII, 15, NMA, IX:26, 149; K236/588*b*, E♭, theme by Gluck, 1782–3, ? intended for variations
Doubtful: KA206/21*a*, ? London, 1764–5, lost

piano duet

K	K6	Theme	Key	Composition	MW	NMA	Remarks
501	501	probably orig.	G	Vienna, 4 Nov 1786 (V)	XIX, 108	IX:24/ii, 96	

Miscellaneous

K	K6	Title	Key	Composition	MW	NMA	Remarks
				solo keyboard			
—	1*a*	Andante	C	Salzburg, early 1761	—	—	
—	1*b*	Allegro	C	Salzburg, early 1761	—	—	
—	1*c*	Allegro	F	Salzburg, 11 Dec 1761	—	—	
—	1*d*	Minuet	F	Salzburg, 16 Dec 1761	—	—	
1	1*e*	Minuet	G	Salzburg, Dec 1761 – Jan 1762	XII, 2	—	
—	1*f*	Minuet	C	Salzburg, Dec 1761 – Jan 1762	—	—	
2	2	Minuet	F	Salzburg, Jan 1762	XXII, 3	—	
3	3	Allegro	B♭	Salzburg, 4 March 1762	XXII, 38	—	
4	4	Minuet	F	Salzburg, 11 May 1762	XXII, 3	—	
5	5	Minuet	F	Salzburg, 5 July 1762	XXII, 4	—	
9*a*	5*a*	Allegro	C	sum. 1763	—	—	
9*b*	5*b*	Andante	B♭	sum. 1763	—	—	
—	33*B*	[without title]	F	Zürich, Oct 1766	—	—	
41*e*	41*e*	Fugue		Salzburg, 1767	—	—	lost; in LC
72*a*	72*a*	Allegro	G	? Verona, Jan 1770	—	—	inc.; only source is portrait by S. dalla Rosa
94	73*h*	Minuet	D	Salzburg, 1769	XXII, 5	—	
284*a*	284*a*	4 preludes			—	—	identical with K395/300*g*
284*f*	284*f*	Rondo		Mannheim, Nov 1777	—	—	lost; mentioned in letter, 29 Nov 1777
395	300*g*	Capriccio	C	Munich, Oct 1777	XXIV, no.24	—	
315*a*	315*g*	8 minuets		Salzburg, late 1773	—	—	
400	372*a*	Allegro	B♭	Vienna, 1781	XXIV, no.26	—	inc.; completed by M. Stadler
401	375*e*	Fugue	g	Vienna, early 1782	XXII, 34	—	inc.; completed by M. Stadler; also duet version
153	375*f*	Fugue	E♭	? Salzburg, 1783	XXIV, no.25	—	inc.; completed by S. Sechter
394	383*a*	Prelude and fugue	C	Vienna, early 1782	XX, 20	—	
396	385*f*	Fantasia	c	Vienna, early 1782	XX, 214	IX:25	inc.; orig. with vn, see 'Chamber music'
397	385*g*	Fantasia	d	Vienna, early 1782 or 1786–7	XX, 220	IX:25	last 10 bars (not in 1st edn) probably spurious; see Plath, in Plath and others, D1971–2, 31
399	385*i*	Suite	C	Vienna, early 1782	XXII, 28	—	Sarabande inc.
154	385*k*	Fugue	g	Vienna, early 1782	XXIV	—	inc.
453*a*	453*a*	Funeral march	c	Vienna, 1784	—	—	
475	475	Fantasia	c	Vienna, 20 May 1785 (V)	XX, 224	IX:25	pubd with Sonata K457 (Vienna, 1785) as op.11
485	485	Rondo	D	Vienna, 10 Jan 1786 (D)	XXII, 8	IX:25	(Vienna, *c*1786)
494	494	Rondo	F	Vienna, 10 June 1786 (D)	XXII, 14	IX:25	(London, 1788), (Speyer, 1788); rev. version in Sonata K533
511	511	Rondo	a	Vienna, 11 March 1787 (V, D)	XXII, 20	IX:25	(Vienna, 1787)

K	K⁶	Title	Key	Composition	MW	NMA	Remarks
540	540	Adagio	b	Vienna, 19 March 1788 (V)	XXII, 56	—	? (Vienna, 1788)
574	574	Gigue	G	Leipzig, 16 May 1789 (D)	XXII, 60	—	
355	*576b*	Minuet	D	Vienna, ?1786–7	XXII, 6	—	trio by M. Stadler; see King, B1955, 3/1970, 222–3; Badura-Skoda, *NZM*, Jg.127 (1966), 468–72
236	*588b*	Andantino	E♭		XXII, 55	—	see 'Arrangements'
312	*590d*	Allegro	g	Vienna, 1789–90	XXII, 39	—	inc.; ? for a sonata; see W. Plath, in Plath and others, D1971–2, 30–31; Tyson, D1987, 20
—	—	[without title]	E♭	? Salzburg, Jan 1769	—	—	

Frags.: K73*w*, Fugue, D, early 1773; KA41/375*g*, Fugue, G, 1777; K375*h*, Fugue, F; KA433 and 40/383*b*, Fugue, F, ?1788–9; KA39/383*d*, Fugue, c; KA32/383C, Fantasia, f; KA34/385*h*, Adagio, d, 1786–7; KA34/576*a*, Minuet, D, 1786–7; K—, untitled, B♭, ? Salzburg, 1769, see K626*b*/25

2 keyboards

K	K⁶	Title	Key	Composition	MW	NMA	Remarks
426	426	Fugue	c	Vienna, 29 Dec 1783 (D)	XIX, 118	IX:24/1, 39	(Vienna, 1788); arr., with new introduction, for str, K546
—	—	Larghetto and Allegro	E♭	? Vienna, 1782–3	—	IX:24/1, suppl.	inc.; completed by M. Stadler; see G. Croll, *MJb 1962–3*, 108–10; *MJb 1964*, 28–37

Frags.: KA42/375*b*, Grave–Presto, B♭, 52 bars, MW, XXIV, 60, NMA, IX:24/1, 46; KA43/375*c*, B♭, 15 bars, NMA, IX:24/1, 49; KA45/375*d*, Fugue, G, 23 bars, NMA, IX:24/1, 50; KA44/426*a*, Allegro, c, 22 bars, NMA, IX:24/1, 51

for mechanical organ or armonica

K	K⁶	Title	Instrument	Key	Composition	MW	NMA	Remarks
594	594	Adagio and Allegro	mechanical org	f	Vienna and elsewhere, Oct–Dec 1790	XXIV, no.27a	IX:27	
608	608	[Fantasia]	mechanical org	f	Vienna, 3 March 1791 (C)	X/100	IX:27	
616	616	Andante	mechanical org	F	Vienna, 4 May 1791	X/109	IX:27	arr. pf (Venice, 1791)
356	*617a*	Adagio	armonica	C	Vienna, 1791	X/84	IX:27	

Frags. for mechanical org: KA35/593*a*, Adagio, d, 1790–91; K615*a*, Andante, F, 1791

MISCELLANEOUS

K	K⁶	Title	Key	Composition	MW	NMA	Remarks
A109*b*, 15*a–ss*	15 *a–ss*	London Sketchbook		London, 1765	—	—	short pieces on 2 staves for kbd or sketches for orch
—	32a	Capricci		?1764–6	—	—	lost; see C. Mozart's letter to André, 2 March 1799; ? in LC
41*f*	41*f*	Fugue a 4		Salzburg, 1767	—	—	lost; in LC
393	385*b*	Solfeggios for voice		Vienna, ?Aug 1782	XXIV, no.49	—	
—	453*b*	Exercise book for Barbara Ployer			—	—	facs. in R. Lach, *W.A. Mozart als Theoretiker* (Vienna, 1918)
485*a*	506*a*	Attwood Studies		Vienna, 1785–6	—	X:30, 1	
A294*d*	516*f*	Musikalisches Würfelspiel	C	Vienna, 1787	—	—	
A78	620*b*	[contrapuntal study]	b	Vienna, ? Sept 1791	—	—	chorale setting; ? sketch for Die Zauberflöte K620

Frags.: K—/385*n*, Fugue a 4, A, Vienna, ?1782; K443/404*b*, Fugue a 3, G, Vienna, ?1782, completed by M. Stadler

Doubtful: K154/A61–2, fugues, before 1772; K—/A65, Adagio, F, ed. N. Zaslaw in *Haydn, Mozart and Beethoven: Essays in Honour of Alan Tyson*, ed. S. Brandenburg (Oxford, 1998), 101–14

ARRANGEMENTS ETC.

K	K⁶	*Orig. composer, work*	*Orig. scoring*	*Key*	*Mozart's scoring*	*Date of arr.*	*MW*	*NMA*	*Remarks*
37	37	i Raupach, op.1 no.5 ii ? iii L. Honauer, op.2 no.3	kbd	F	kbd, 2 ob, 2 hn, str	Salzburg, April 1767	XVI/i, 1	X:28/ii, 3	
39	39	i Raupach, op.1 no.1 ii J. Schobert, op.17 no.2 iii Raupach, op.1 no.1	kbd	B♭	kbd, 2 ob, 2 hn, str	Salzburg, June 1767	XVI/i, 35	X:28/ii, 45	
40	40	i Honauer, op.2 no.1 ii J.G. Eckard, op.1 no.4 iii C.P.E. Bach, H81 W117	kbd	D	kbd, 2 ob, 2 hn, str	Salzburg, July 1767	XVI/i, 67	X:28/ii, 84	cadenza K624/626*a*II, *C*
41	41	i Honauer, op.1 no.1 ii Raupach, op.1, no.1 iii Honauer, op.1 no.1	kbd	G	kbd, 2 ob, 2 hn, str	Salzburg, July 1767	XVI/i, 99	X:28/ii, 125	
104	61*e*	M. Haydn, minuets	orch	C, F, C, A, G, G	orch	Salzburg, *c*1771	—	IV:13/1/i, 28	
—	61*g*II	M. Haydn, minuet	kbd	C	orch	Salzburg, *c*1771	—	IV:13/1/i, 92	
122	73*t*	M. Haydn, minuet	orch	E♭	orch	? Bologna, Aug 1770	XXIV, no.13a	IV:13/1/i, 10	
44	73*u*	J. Stadlmayr, Musica super cantum gregorianum	5vv		SATB	Salzburg, *c*1768–9	—	—	see E. Hintermaier, *MJb 1991*, 509–17
107, 1	107, 1	J.C. Bach, op.5 no.2	kbd	D	kbd, 2 vn, b	1772	—	X:28/ii, 165	cadenzas K624/626*a*II, *A–B*
107, 2	107, 2	J.C. Bach, op.5 no.3	kbd	G	kbd, 2 vn, b	1772	—	X:28/ii, 187	
107, 3	107, 3	J.C. Bach, op.5 no.4	kbd	E♭	kbd, 2 vn, b	1772	—	X:28/ii, 203	
284*e*	284*e*	J.B. Wendling, conc.	fl, str		?addl wind	Mannheim, Nov 1777	—	—	lost; see letter, 21 Nov 1777
404*a*	404*a*	6 preludes and fugues	kbd		vn, va, vc	Vienna, 1782	—	—	doubtful; see Kirkendale, N1964 and Kirkendale, *Mf*, xviii (1965), 195–9; Holschneider, *Mf*, xvii (1964), 51–6
		1 p ?orig., f J.S. Bach BWV853		d					
		2 p ?orig., f BWV883		g					
		3 p ?orig., f BWV882		F					
		4 p BWV527/ii, f BWV1080 no.8		F					
		5 p, f BWV526/ii, iii		E♭					
		6 p ?orig., f W.F. Bach Fugue no.8	f						
405	405	J.S. Bach, 5 fugues BWV871, 876, 878, 877, 874	kbd	c, E♭, E, d, D	2 vn, va, vc	Vienna, 1782	—	—	see W. Kirkendale, *MJb 1962–3*, 140–55
—	—	J.S. Bach, BWV891	kbd	c	2 vn, va, vc	? Vienna, 1782	—	—	see G. Croll, *ÖMz*, xxi (1966), 508–14
—	—	6 preludes and fugues	kbd		2 vn, va, vc	? Vienna, 1782	—	—	very doubtful; see Kirkendale, N1964
		1 p ?orig., f J.S. Bach BWV548		e					
		2 p ?orig., f BWV877		d					
		3 p ?orig., f BWV876		E♭					

K	K6	Orig. composer, work	Orig. scoring	Key	Mozart's scoring	Date of arr.	MW	NMA	Remarks
		4 p ?orig., f BWV891		b					
		5 p ?orig., f BWV874		D					
		6 p ?orig., f BWV878		E					
—	—	3 preludes and fugues	kbd		2 vn, 2 va, vc	? Vienna, 1782	—	—	very doubtful; see Kirkendale, N1964
		1 p ?orig., f J.S. Bach BWV849		d					
		2 p ?orig., f BWV867		a					
		3 p ?orig., f BWV546		c					
470*a*	470*a*	G.B. Viotti, Vn Conc. no.16			addl tpt, timp	Vienna, *c*1789–90	–	—	see M.H. Schmid, *Mozart-Studien*, v (1995), 149–71
—	506*a*, HS4	J. Haydn, duet Cara, sarò fedele, from Armida				Vienna, *c*1786–91	—	—	formerly considered part of the Attwood exercises; facs. in Landon, G1989
A109*g* no.19	537*d*	C.P.E. Bach, Ich folge dir, from Auferstehung und Himmelfahrt Jesu	T, tpt, str		addl fl, ob, tpt	Vienna, Feb 1788	—	—	
566	566	G.F. Handel, Acis and Galatea	S, T, T, T, B, rec, 2 ob, bn, 2 vn, va, bc		addl 2 fl, 2 cl, bn, 2 hn	Vienna, Nov 1788	—	X:28/1/i	
572	572	Handel, Messiah	S, A, T, B, SATB, 2 ob, 2 tpt, timp, str		addl 2 fl, 2 cl, 2 bn, 2 hn, 3 trbn, rev. tpt parts	Vienna, March 1789	—	X:28/1/ii	
591	591	Handel, Alexander's Feast	S, T, B, SATB, 2 rec, 2 ob, 3 bn, 2 hn, 2 tpt, timp, str		addl 2 fl, 2 cl, rev. tpt parts	Vienna, July 1790	—	X:28/1/iii	
592	592	Handel, Ode for St Cecilia's Day	S, T, SATB, fl, 2 ob, 2 tpt, timp, lute, str		addl fl, 2 cl, 2 bn, 2 hn, rev. tpt parts	Vienna, July 1790	—	X:28/1/iv	
625	592*a*	Nun liebes Weibchen	—		—	—	—	see 'Duet and Ensembles for Solo Voices and Orchestra'	
624	626*a*II, *D–O*	Cadenzas	kbd			various	—	—	*D*(A61a), *F–G*, *H* for Schroeter op.3 nos.1, 4, 6; *K* for I. von Beecke, Conc. in D; *N*, *O* for unknown conc; *L* lost; *E*, *I* unauthentic
	626*b*, 28	Gluck, gavotte from Paride ed Elena	orch		2 fl, 5 tpt, timp		—	—	? Mozart's contribution to Divertimento K187/C17.12
18	A51	C.F. Abel, Sym. op.7 no.6	orch	E♭	addl cls	London, 1764–5	—	—	edn (Basle, 1976)
—	—	L. Mozart, Litaniae de venerabili altaris sacramento	S, A, T, B, SATB, 2 hn, str	D	various changes		—	X:28/3–5/i	
—	—	L. Mozart, litany	SATB, orch	E♭	trbn/va solo arr. for ob	Salzburg, ?*c*1774	—	x: 28/3–5/ii	see Eisen, D1991, 287–9
—	—	L. Mozart, litany	SATB, orch	D	various changes, esp. to hn part	Vienna, 1781–2	—	—	

K293*e*, 19 cadenzas for arias by J.C. Bach and others (unidentified): see Plath, D1960–61, 106, and in Plath and others, D 1971–2, 20

Frag.: K—, Handel, Fugue, kbd, F, HWV427, Vienna, 1782–3

BIBLIOGRAPHY

A Catalogues, bibliographies, letters, documents, iconography. B Compendia, collective works, congress reports, periodicals. C Exhibition catalogues. D Sources, authenticity, chronology, editions. E Sketches, fragments, compositional process. F Biographies, studies of life and works. G Life: particular aspects

and episodes. H Works: style, influences, particular aspects. I Sacred works. J Operas. K Arias, songs and other vocal music. L Symphonies, serenades etc. M Concertos. N Chamber music. O Keyboard music. P Performing practice. Q Reception.

A: CATALOGUES, BIBLIOGRAPHIES, LETTERS, DOCUMENTS, ICONOGRAPHY

L. von Köchel: *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amade Mozarts* (Leipzig, 1862; rev. 2/1905 by P. Graf von Waldersee; rev. 3/1937 by A. Einstein, repr. 4/1958, 5/1963, with suppl. 3/1947; rev. 6/1964 by F. Giegling, A. Weinmann and G. Sievers, repr. 7/1965)
C. von Wurzbach: *Mozart-Buch* (Vienna, 1869) [repr. of articles in *WurzbachL*]
H. de Curzon: *Essai de bibliographie mozartienne: revue critique des ouvrages relatifs à W.A. Mozart et ses oeuvres* (Paris, 1906)
L. Schiedermair, ed.: *Die Briefe W.A. Mozarts und seiner Familie* (Munich, 1914)
O. Keller: *Wolfgang Amadeus Mozart: Bibliographie und Ikonographie* (Berlin, 1927)
R. Tenschert: *Wolfgang Amadeus Mozart 1756–1791: sein Leben in Bildern* (Leipzig, 1935)
E. Anderson, ed.: *The Letters of Mozart and his Family* (London, 1938; rev. 2/1966 by A.H. King and M. Carolan; rev. 3/1985 by S. Sadie and F. Smart)
E. Müller von Asow, ed.: W.A. Mozart: *Verzeichnis aller meiner Werke* (Vienna, 1943, 2/1956 with L. Mozart: *Verzeichnis der Jugendwerke W.A. Mozarts*)
R. Bory: *La vie et l'oeuvre de Wolfgang-Amadeus Mozart par l'image* (Geneva, 1948) [also Eng. edn]
O.E. Deutsch: 'Mozart's Portraits', in Landon and Mitchell, B1956, 1–9
O.E. Deutsch: *Mozart: die Dokumente seines Lebens, gesammelt und erläutert* (Kassel, 1961; suppl., 1978, ed. J.H. Eibl; Eng. trans., 1965/*R*)
M. Zenger and O.E. Deutsch: *Mozart und seine Welt in zeitgenössischen Bildern/Mozart and his World in Contemporary Pictures* (Kassel, 1961)
W.A. Bauer, O.E. Deutsch and J.H. Eibl, eds.: *Mozart: Briefe und Aufzeichnungen* (Kassel, 1962–75) [complete edn; for later discoveries see C.B. Oldman, *MR*, xvii (1956), 68–9; W. Rehm, *Festschrift Rudolf Elvers*, ed. F. Herttrich and H. Scheider (Tutzing, 1985), 418–19; A. Goldmann, *Acta mozartiana*, xxxiv (1987), 62–3; J. Mančal, ibid., 77–82; J. Mančal, *ÖMz*, xlii (1987), 290–91; A. Briellmann, *MJb 1987–8*, 233–48; T. Leibnitz and A. Ziffer, *Katalog der Sammlung Anton Dermota*(Tutzing, 1988), 106–8; R. Angermüller, *Festschrift Wolfgang Rehm*, ed. D. Berke and H. Heckmann (Kassel, 1989), 155–66; Volek and Bittner, A1991, 36–8, 138–44; U. Walter, *Mozart in Kursachsen*, ed. B. Richter and U. Oehme (Leipzig, 1991), 133–44]
R. Angermüller and O.Schneider: 'Mozart-Bibliographie (bis 1970)', *MJb 1975* [whole issue; with 5-year suppls.]
A. Hutchings: *Mozart: the Man, the Musician* (London, 1976)
H.-G. Klein: *Wolfgang Amadeus Mozart, Autographe und Abschriften: Katalog* (Laaber, 1982)
N. Zaslaw: 'Leopold Mozart's List of his Son's Works', *Music in the Classic Period: Essays in Honor of Barry S. Brook*, ed. A.W. Atlas (New York, 1985), 323–74
G. Haberkamp: *Die Erstdrucke der Werke von Wolfgang Amadeus Mozart: Bibliographie* (Tutzing, 1986)
A. Tyson and A. Rosenthal, eds.: *Mozart's Thematic Catalogue* (London, 1990; Ger. trans., Neue Ausgabe sämtlicher Werke, X:33/i, Kassel, 1991) [incl. facs.]
C. Eisen: *New Mozart Documents* (London and Stanford, SA, 1991); in Ger. with addns, as *Mozart: die Dokumente seines Lebens: Addenda, Neue Folge*, Neue Ausgabe sämtlicher Werke, X:31/ia (Kassel, 1997) [further suppl. to Deutsch, A1961]
N. Zaslaw and F.M. Fein, eds.: *The Mozart Repertory: a Guide for Musicians, Programmers and Researchers* (Ithaca, NY, 1991)
A. Tyson, ed.: *Wasserzeichen-Katalog*, Neue Ausgabe sämtlicher Werke, X:33/ii (Kassel, 1992)
T. Volek and I. Bittner: *Mozartovské stopy v českych a moravskych archivech* (Prague, 1991); Eng. trans. as *The Mozartiana of Czech and Moravian Archives* (Prague, 1991)
R. Angermüller: 'Leopold Mozarts Verlassenschaft', *MISM*, xli/3–4 (1993), 1–32
I. Sorensen: 'Ein Mozart-Porträt in Dänemark', *MJb 1994*, 79–88
J. Mančal: *Mozartschätze in Augsburg* (Augsburg, 1995)
C. Eisen: 'The Mozart's Salzburg Music Library', in Eisen, B1997, 85–138

B: COMPENDIA, COLLECTIVE WORKS, CONGRESS REPORTS, PERIODICALS

Mitteilungen für die Mozart-Gemeinde in Berlin(1895–1925)
Mozarteums-Mitteilungen (1918–21)
Mozart-Jb 1923–9
Bulletin de la Société d'études Mozartiennes, i (1930–32)
Musikwissenschaftliche Tagung der Internationalen Stiftung Mozarteum: Salzburg 1931
Wiener Figaro: Mitteilungen der Mozartgemeinde Wien (1931–54); contd as *Mozartgemeinde Wien* (1954–85)
Neues Mozart-Jb 1941–3
H.F. Deininger, ed.: *Augsburger Mozartbuch* (Augsburg, 1942–3)
E.F. Schmid: *Ein schwäbisches Mozartbuch* (Lorch and Stuttgart, 1948)
MJb 1950– (1952–)
Acta mozartiana (1954–)
Prefaces and Critical Commentaries to all vols of Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke (Kassel, 1955–91)
A.H. King: *Mozart in Retrospect: Studies in Criticism and Bibliography* (London, 1955, 3/1970/*R*)
Leben und Werk W.A. Mozarts: Prague 1956
Kongress Musikwissenschaftlicher: Vienna 1956
Les influences étrangères dans l'oeuvre de W.A. Mozart: Paris 1956
A. Einstein: *Essays on Music* (New York, 1956, 2/1958) [incl. 8 on Mozart]
H.C.R. Landon and D. Mitchell, eds.: *The Mozart Companion* (London and New York, 1956/*R*)
P. Schaller and H.Kühner, eds.: *Mozart: Aspekte* (Olten, 1956) [symposium]
H.F. Deininger, ed.: *Neues Augsburger Mozartbuch* (Augsburg, 1962)
F. Blume: *Syntagma musicologicum: gesammelte Reden and Schriften*, i, ed. M. Ruhnke (Kassel, 1963) ['Haydn und Mozart', 571–82; 'Wolfgang Amadeus Mozart', 583–669; 'Wolfgang Amadeus Mozart: Geltung und Wirkung', 670–86; 'Mozarts Konzerte und ihre Überlieferung', 686–714; 'Requiem und kein Ende', 714–34]
P.H. Lang, ed.: *The Creative World of Mozart* (New York, 1963/*R*)
Mozartgemeinde Wien, 1913–1963: Forscher und Interpreten (Vienna, 1964)
Idomeneo Conference: Salzburg 1973 [*MJb 1973–4*]
E. Wellesz and F. Sternfeld, eds.: *The Age of Enlightenment, 1745–1790*, NOHM, vii (1973)
Mozart und seine Unwelt: Salzburg 1976 [*MJb 1978–9*]
G. Weiss, ed.: *Festschrift Erich Valentin* (Regensburg, 1976) [incl. 12 essays on Mozart]
Mozart und Italien: Rome 1974 [*AnMc*, no.18 (1978)]
C. Roleff, ed.: *Collectanea mozartiana* (Tutzing, 1988)
P. Csobádi, ed.: *Wolfgang Amadeus: summa summarum. Das Phänomen Mozart: Leben, Werk* (Vienna, 1990)
H.C.R. Landon, ed.: *The Mozart Compendium: a Guide to Mozart's Life and Music* (London, 1990)
N. Zaslaw and W. Cowdery, eds.: *The Compleat Mozart* (New York, 1990)
Mozart e i musicisti italiani del suo tempo: Rome 1991
Mozart: origines et transformations d'un mythe: Clermont-Ferand 1991
Mozart und Mannheim: Mannheim 1991
Musikwissenschaftlicher Kongress zum Mozartjahr: Baden, nr Vienna, 1991
On Mozart: Washington DC 1991
Wolfgang Amadeus Mozart: Leipzig 1991
P. Elder and G. Walterskirchen, eds.: *Das Benediktinerstift St. Peter in Salzburg zur Zeit Mozarts* (Salzburg, 1991)
C. Eisen, ed.: *Mozart Studies* (Oxford, 1991)
W.A. Mozart in Wien und Prague: die grossen Opern: Vienna 1992
S. Sadie, ed.: *Wolfgang Amadè Mozart: Essays on his Life and Music* (Oxford, 1996)
C. Eisen, ed.: *Mozart Studies 2* (Oxford, 1997)

C: EXHIBITION CATALOGUES

Mozart en France, Bibliothèque Nationale (Paris, 1956)
F. Hadamowsky and L. Nowak, eds.: *Mozart: Werk und Zeit*, Österreichische Nationalbibliothek, 30 May – 30 Sept 1956 (Vienna, 1956)

R. Münster, ed.: *La finta giardiniera: Mozarts Münchner Aufenthalt, 1774/75*, Bayerische Staatsbibliothek, 13 Jan – 28 Feb 1975 (Munich, 1975)
R. Münster, ed.: *Wolfgang Amadeus Mozart: Idomeneo, 1781–1981*, Bayerische Staatsbibliothek, 27 May – 31 July 1981 (Munich, 1981)
R. Angermüller, ed.: *'Auf Ehre und Credit': die Finanzen des W.A. Mozart* (Munich, 1983)
T. Volek and J. Pešková, eds.: *Mozartuv Don Giovanni: výstava k 200. výročí světové premiéry v Praze 1787–1987* [exhibition on the 200th anniversary of the world première in Prague] (Prague, 1987)
R. Klein and F. Zorrer, eds.: *Bruder Wolfgang Amadeus Mozart: 7. Sonderausstellung 1990–91 des Österreichischen Freimaurermuseums Schloss Rosenau bei Zwettl* (Vienna, 1990)
R. Angermüller, ed.: *Mozart, Bilder und Klänge: Salzburger Landesausstellung Schloss Klessheim*, 6 March – 3 Nov 1991 (Salzburg, 1991)
C.A. Banks and J.R. Turner: *Mozart: Prodigy of Nature* (London and New York, 1991)
H.-G. Klein and H. Hell: *Wolfgang Amadeus Mozart: 'Componieren, meine einzige Freude und Passion': Autographe und frühe Drucke aus dem Besitz der Berliner Staatsbibliothek*, 5 Dec 1991 – 8 Feb 1992 (Wiesbaden, 1991)
G. Brosche, ed.: *Requiem, Wofgang Amadeus Mozart 1791–1991: Ausstellung der Musiksammlung der Österreichisschen Nationalbibliothek*, 17 May – 5 Dec 1991 (Graz, 1991)
U. Konrad and M. Staehelin, eds.: *Allzeit ein Buch: die Bibliothek Wolfgang Amadeus Mozarts*, Biblioteca Augusta, 5 Dec 1991 – 15 March 1992 (Weinheim, 1991)
A. Rohrmoser and J. Neuhardt, eds.: *Katalog zur Ausstellung: Salzburg zur Zeit der Mozart* (Salzburg, 1991)
A. Rosenthal and P. Ward Jones: *Mozart: a Bicentennial Loan Exhibition: Autograph Music Manuscripts, Letters, Portraits, First Editions and Other Documents of the Composer and his Circle*, Bodleian Library (Oxford, 1991)
N. Salinger and H.C.R. Landon, eds.: *Mozart à Paris*, Musée Carnavalet, 13 Nov 1991 – 16 Feb 1992 (Paris, 1991)
M. Schneider, ed.: *Mozart in Tirol: Ausstellungskatalog des Tiroler Landesmuseums Ferdinandeum Innsbruck*, 29 May – 29 Sept 1991 (Innsbruck, 1991)
G. Stradner, ed.: *Die Klangwelt Mozarts: Ausstellungskatalog des Kunsthistorischen Museums, Sammlung alter Musikinstrumente*, 28 April – 27 Oct 1991 (Vienna, 1991)
B. Tellini Santoni, ed.: *Il teatro di Mozart a Roma*, Bibliotheca Vallicelliana (Rome, 1991)
K. von Welck and L. Homering: *176 Tage W.A. Mozart in Mannheim*, Reiss-Museum, 19 Sept 1991 – 26 Jan 1992 (Mannheim, 1991)
R. Fuhrmann, ed.: *Mozart und die Juden*, Haus der Bremischen Bürgerschaft, 12 Oct – 11 Nov 1994 (Bremen, 1994)

D: SOURCES, AUTHENTICITY, CHRONOLOGY, EDITIONS

WeinmannWM
L. Schiedermair: *W.A. Mozarts Handschrift in zeitlich geordneten Nachbildungen* (Bückeburg, 1919)
C.B. Oldman: 'Mozart and Modern Research', *PRMA*, lviii (1931–2), 43–66
O.E. Deutsch: 'Mozarts Nachlass: aus den Briefen Constanzes an den Verlag André', *MJb 1953*, 32–7
O.E. Deutsch: 'Mozarts Verleger', *MJb 1955*, 49–55
A.H. King: *Mozart in the British Museum* (London, 1956/*R*)
L. Nowak: 'Die Wiener Mozart-Autographen', *ÖMz*, xi (1956), 180–87
M. and C.Raeburn: 'Mozart's Manuscripts in Florence', *ML*, xl (1959), 334–40
L. Finscher: 'Maximilian Stadler und Mozarts Nachlass', *MJb 1960–61*, 168–72
W. Plath: 'Beiträge zur Mozart-Autographie I: die Handschrift Leopold Mozarts', *MJb 1960–61*, 82–118
A. Holschneider: 'Neue Mozartiana in Italien', *Mf*, xv (1962), 227–36
W. Senn: 'Die Mozart-Überlieferung im Stift Heilig Kreuz zu Augsburg', in Deininger, B1962, 333–68
K.-H. Köhler: 'Die Erwerbung der Mozart-Autographe der Berliner Staatsbibliothek: ein Beitrag zur Geschichte des Nachlasses', *MJb 1962–3*, 55–68
W. Plath: 'Miscellanea Mozartiana I', *Festschrift Otto Erich Deutsch*, ed. W. Gerstenberg, J. LaRue and W. Rehm (Kassel, 1963), 135–40
W. Rehm: 'Miscellanea Mozartiana II', ibid., 141–54
H. Engel: 'Probleme der Mozartforschung', *MJb 1964*, 38–54
W. Plath: 'Der Ballo des "Ascanio" und die Klavierstücke KV Anh., 207', *MJb 1964*, 111–29
W. Plath: 'Der gegenwärtige Stand der Mozart-Forschung', *IMSCR IX: Salzburg 1964*, i, 47–56; ii, 88–97
G. Rech: 'Ergebnisse der heutigen Erforschung seines Lebenswerkes', *Universitas*[Stuttgart], xix (1964), 925; Eng. trans. in *Universitas*, vii (1964–5), 355–60
H. Federhofer: 'Mozartiana im Musikaliennachlass von Ferdinand Bischoff', *MJb 1965–6*, 15–38
D. Kolbin: 'Autographe Mozarts und seiner Familie in der UdSSR', *MJb 1968–70*, 281–303
W. Plath: 'Mozartiana in Fulda und Frankfurt', *MJb 1968–70*, 333–86
M.H. Schmid, ed.: *Die Musiksammlung der Erzabtei St. Peter in Salzburg: Katalog I: Leopold und Wolfgang Mozart, Joseph und Michael Haydn* (Salzburg, 1970)
K. Pfannhauser: 'Epilegomena Mozartiana', *MJb 1971–2*, 268–312
W. Plath: 'Leopold Mozarts Notenbuch für Wolfgang (1762): eine Fälschung?', *MJb 1971–2*, 337–41
W. Plath and others: 'Echtheitsfragen', *MJb 1971–2*, 7–67 [incl. discussions]
N. Zaslaw: 'A Rediscovered Mozart Autograph at Cornell University', *MJb 1971–2*, 419–31
D.N. Leeson and D.Whitwell: 'Mozart's Thematic Catalogue', *MT*, cxiv (1973), 781–3
A.H. King: 'Some Aspects of Recent Mozart Research', *PRMA*, c (1973–4), 1–18
W. Senn: 'Beiträge zur Mozartforschung', *AcM*, xlviii (1976), 205–27
W. Plath: 'Beiträge zur Mozart-Autographie II: Schriftchronologie 1770–1780', *MJb 1976–7*, 131–73
A. Tyson: *Mozart: Studies of the Autograph Scores* (Cambridge, MA, 1987)
A. Tyson: 'A Feature of the Structure of Mozart's Autograph Scores', *Festschrift Wolfgang Rehm*, ed. D. Berke and H. Heckmann (Kassel, 1989), 95–105
A. Tyson: 'Some Features of the Autograph Score of *Don Giovanni*', *Israel Studies in Musicology* (1990), 7–26
W. Plath: *Mozart-Schriften: ausgewählte Aufsätze*, ed. M. Danckwardt (Kassel, 1991)
C. Eisen: 'The Old and New Mozart Editions', *EMc*, xix (1991), 513–32
C. Eisen: 'The Mozart's Salzburg Copyists: Aspects of Attribution, Chronology, Text, Style and Performance Practice', in Eisen, B1991, 253–307
E. Warburton, ed.: *The Librettos of Mozart's Operas* (New York, 1992)
A. Tyson: 'Problems in Three Mozart Autographs in the Zweig Collection in the British Library', *Sundry Sorts of Music Books: Essays on the British Library Collections Presented to O.W. Neighbour*, ed. C. Banks, A. Searle and M. Turner (London, 1993), 248–55

E: SKETCHES, FRAGMENTS, COMPOSITIONAL PROCESS

M. Blaschitz: *Die Salzburger Mozart-Fragmente* (diss., U. of Bonn, 1924, part pubd in *Jb der Dissertationen der philosophischen Fakultät*, Bonn, 1924–5)
R. Engländer: 'Die Mozart-Skizzen der Universitätsbibliothek Uppsala: eine entstehungsgeschichtliche Studie', *STMf*, xxxvii (1955), 96–118; suppl. in *Mf*, ix (1956), 307–8
E. Hertzmann: 'Mozart's Creative Process', *MQ*, xliii (1957), 187–200; repr. in Lang, B1963, 17–30
W. Plath: 'Das Skizzenblatt KV467a', *MJb 1959*, 114–26
W. Senn: 'Mozarts Skizze der Balllettmusik zu Le gelosie del serraglio', *AcM*, xxxiii (1961), 169–92
E. Hess: 'Ein neu entdecktes Skizzenblatt Mozarts', *MJb 1964*, 185–92
W. Plath: 'Bemerkungen zu einem missdeuteten Skizzenblatt Mozarts', *Festschrift Walter Gerstenberg*, ed. G. von Dadelsen and A. Holschneider (Wolfenbüttel, 1964), 143–50
W. Plath: 'Überliefert die dubiose Klavier-Romanze in As KV-Anh.205, das verschollene Quintett-Fragment KV-Anh.54 (452a)?', *MJb 1965–6*, 71–86

G. Croll: 'Zu den Verzeichnissen von Mozarts nachgelassenen Fragmenten und Entwurfen', *ÖMz*, xxi (1966), 250–54
C. Wolff: 'The Challenge of Blank Paper: Mozart the Composer', *On Mozart: Washington DC 1991*, 113–29
C. Wolff: 'Musikalische Gedanken und thematische Substanz: analytische Aspekte der Mozart-Fragmente', *MJb 1991*, 922–9
U. Konrad: *Mozarts Schaffensweise: Studien zu den Werkautographen, Skizzen und Entwürfen* (Göttingen, 1992) [incl. thematic catalogue]
U. Konrad: 'Neuentdecktes und wiedergefundenes Werkstattmaterial Wolfgang Amadeus Mozarts: Erster Nachtrag zum Katalog der Skizzen und Entwürfe', *MJb 1995*, 1–28 [suppl. to Konrad E1992]

F: BIOGRAPHIES, STUDIES OF LIFE AND WORKS

MGG1 (F. Blume; iconography by W. Rehm, bibliography and work-list by F. Lippmann, list of edns by R. Schaal)
F. Schlichtegroll: 'Johannes Chrysostomus Wolfgang Gottlieb Mozart', *Nekrolog auf das Jahr 1791* (Gotha, 1793), ed. L. Landshoff (Munich, 1924); as *Mozarts Leben* (Graz, 1794/*R*)
F.X. Niemetschek: *Leben des k.k. Kapellmeisters Wolfgang Gottlieb Mozart nach Originalquellen beschrieben* (Prague, 1798/*R*, enlarged 2/1808/*R*; Eng. trans., 1956/*R*); ed. J. Perfahl (Munich, 1984, 4/1991)
[I.F. Arnold]: *Mozarts Geist: seine kurze Biografie und ästhetische Darstellung seiner Werke* (Erfurt, 1803)
I.T.F.C. Arnold: 'W.A. Mozart und Joseph Haydn: Nachträge zu ihren Biografien und ästhetischen Darstellung ihrer Werke: Versuch einer Parallele', *Gallerie der berühmtesten Tonkünstler des achtzehnten und neunzehnten Jahrhunderts* (Erfurt, 1810/*R*, 2/1816), i, 2–168
L.-A.-C. Bombet [Stendhal]: *Lettres ... sur le célèbre compositeur Haydn, suivies d'une vie de Mozart et considérations sur Métastase* (Paris, 1814, rev. 2/1817 as *Vies de Haydn, de Mozart et de Métastase*, 3/1854; Eng. trans., 1817, 2/1818, as *The Life of Haydn*; new Eng. trans., 1972, as *Lives of Haydn, Mozart and Metastasio*)
P. Lichtenthal: *Cenni biografici intorno al celebre maestro Wolfgango Amdeo Mozart* (Milan, 1816/*R*)
G.N. von Nissen: *Biographie W.A. Mozart's nach Originalbriefen* (Leipzig, 1828/*R*)
A.D. Oulibicheff: *Nouvelle biographie de Mozart* (Moscow, 1843, Ger. trans., 1847, as *Mozart's Leben und Werke*)
E. Holmes: *The Life of Mozart* (London, 1845, rev. 2/1878/*R* by E. Prout, rev. 3/1912 by E. Newman)
O. Jahn: *W.A. Mozart* (Leipzig, 1856, 2/1867; rev. 3/1889–91, by H. Deiters, 4/1905–7; Eng. trans., 1882) [for later edns see Abert, F1919–21]
L. Nohl: *Mozart* (Stuttgart, 1863, 2/1877 as *Mozarts Leben*, rev. 3/1906 by P. Sakolowski)
G. Nottebohm: *Mozartiana* (Leipzig, 1880/*R*)
T. de Wyzewa and G. de Saint-Foix: *W.-A. Mozart: sa vie musicale et son oeuvre*, i–ii (Paris, 1912, 2/1936/*R*); iii–v (Paris, 1936–46/*R*) [iii–v by Saint-Foix alone]
A. Schurig: *Wolfgang Amadeus Mozart: sein Leben und sein Werk* (Leipzig, 1913, rev. 2/1923 as *Wolfgang Amadé Mozart: sein Leben, seine Persönlichkeit, sein Werk*)
H. de Curzon: *Mozart* (Paris, 1914, 2/1938)
J.S.J. Kreitmeier: *W.A. Mozart: eine Charakterzeichnung des grossen Meisters nach literarischen Quellen* (Düsseldorf, 1919)
H. Abert: *W.A. Mozart: neu bearbeitete und erweiterte Ausgabe von Otto Jahns 'Mozart'* (Leipzig, 1919–21, 3/1955–66)
L. Schiedermair: *Mozart: sein Leben und seine Werke* (Munich, 1922, enlarged 2/1948)
B. Paumgartner: *Mozart* (Berlin, 1927, enlarged 6/1967, 10/1993)
R. Haas: *Wolfgang Amadeus Mozart* (Potsdam, 1933, 2/1950)
E.F. Schmid: *Wolfgang Amadeus Mozart* (Lübeck, 1934, enlarged 3/1955)
E. Blom: *Mozart* (London, 1935, rev. 6/1974 by J. Westrup)
A. Einstein: *Mozart: his Character, his Work* (New York, 1945; Ger. orig., Stockholm, 1947, 3/1968)
E. Schenk: *Wolfgang Amadeus Mozart: eine Biographie* (Zürich, 1955, rev. 2/1975 as *Mozart: sein Leben, seine Welt*; Eng. trans., abridged, 1960 as *Mozart and his Times*)
J. and B. Massin: *Wolfgang Amadeus Mozart* (Paris, 1959, 3/1990)
A.H. King: *Mozart: a Biography with a Survey of Books, Editions & Recordings* (London, 1970)
M. Levey: *The Life and Death of Mozart* (London, 1971, rev. 2/1988)
A. Hutchings: *Mozart: the Man, the Musician* (London, 1976)
W. Hildesheimer: *Mozart* (Frankfurt, 1977/*R*; Eng. trans., 1982)
I. Keys: *Mozart: his Music in his Life* (London, 1980)
S. Sadie: *The New Grove Mozart* (London, 1982)
V. Braunbehrens: *Mozart in Wien* (Munich, 1986; in Eng. trans., 1990)
P.J. Davies: *Mozart in Person* (New York, 1989)
K. Küster: *Mozart: eine musikalische Biographie* (Stuttgart, 1990; Eng. trans., 1996)
N. Elias: *Mozart: zur Sociologie eines Genies*, ed. M. Schröter (Frankfurt, 1991; Eng. trans., 1993, as *Mozart: Portrait of a Genius*)
G. Knepler: *Wolfgang Amadé Mozart: Annäherungen* (Berlin, 1991; Eng. trans., 1994)
M. Solomon: *Mozart: a Life* (New York, 1995)
R. Halliwell: *The Mozart Family: Four Lives in a Social Context* (Oxford, 1998)
D. Schroder: *Mozart in Revolt* (London, 1999)
M. Head: 'Myths of s Sinful Father: Maynard Solomon's "Mozart"', *ML*, lxxx (1999), 74–85

G: LIFE: PARTICULAR ASPECTS AND EPISODES

F. Rochlitz: 'Verbürgte Anekdoten aus Wolfgang Gottlieb Mozarts Leben: ein Beitrag zur richtigeren Kenntnis dieses Mannes, als Mensch und Künstler', *AMZ*, i (1798–9), 17–24, 49–55, 81–6, 113–17, 145–52, 177–80, 289–91, 480–87, 854–6; iii (1800–01), 450–52, 493–7, 590–96
L. Da Ponte: *Memorie* (New York, 1823–7, 2/1829–30, Eng. trans., 1929/*R*)
E. Mörike: *Mozart auf der Reise nach Prag* (Stuttgart, 1856; Eng. trans., 1957) [novel]
C.F. Pohl: *Mozart und Haydn in London* (Vienna, 1867/*R*)
A.J. Hammerle: *Mozart und einige Zeitgenossen* (Salzburg, 1877)
K. Prieger: *Urtheile bedeutender Dichter, Philosopher und Musiker über Mozart* (Wiesbaden, 2/1886)
R. Procházka: *Mozart in Prag* (Prague, 1892; enlarged 2/1938 by P. Nettl as *Mozart in Böhmen*)
E.K. Blümml: *Aus Mozarts Freundes und Familien Kreis* (Vienna, 1923)
O.E. Deutsch: *Mozart und die Wiener Logen: zur Geschichte seiner Freimaurer-Kompositionen* (Vienna, 1932)
H.A. Thies: *Mozart und München: ein Gedenkbuch* (Munich, 1941)
E.F. Schmid: 'Mozart und das geistliche Augsburg', in Deininger, B1942–3, 40–202
E. Schenk: 'Neues zu Mozarts erster Italienreise: Mozart in Verona', *Neues Mozart-Jb 1943*, 22–44
I. Hoesli: *Wofgang Amadeus Mozart: Briefstil eines Musikgenies* (Zürich, 1948)
A.B. Gottron: *Mozart und Mainz* (Mainz, 1951)
L. Caflisch and M.Fehr: *Der junge Mozart in Zürich: ein Beitrag zur Mozart-Biographie auf Grund bisher unbekannter Dokumente* (Zürich, 1952)
N. Medici di Marignano and R. Hughes, eds.: *A Mozart Pilgrimage: Being the Travel Diaries of Vincent and Mary Novello in the Year 1829* (London, 1955/*R*)
A. Ostoja: *Mozart e l'Italia* (Bologna, 1955)
E. Schenk: 'Mozart in Mantua', *SMw*, xxii (1955), 1–29
G. Barblan and A.Della Corte, eds.: *Mozart in Italia* (Milan, 1956)
O.E. Deutsch: 'Phantasiestücke aus der Mozart-Biographie', *MJb 1956*, 46–50
L.E. Staehelin: 'Neues zu Mozarts Aufenthalten in Lyon, Genf und Bern', *SMz*, xcvi (1956), 46–8
O.E. Deutsch: 'Aus Schiedenhofens Tagebuch', *MJb 1957*, 15–24
P. Nettl: *Mozart and Masonry* (New York, 1957/*R*)
A. Greither: *Wolfgang Amadé Mozart: seine Lebensgeschichte an Briefen und Dokumenten dargestellt* (Heidelberg, 1958)
W. Hummel, ed.: *Nannerl Mozarts Tagebuchblätter, mit Eintragungen ihres Bruders Wolfgang Amadeus* (Salzburg, 1958) [see also K.P. Pfannhauser, *MISM*, viii/1–2 (1959), 11–17]
E. Winternitz: 'Gnagflow Trazom: an Essay on Mozart's Script, Pastimes, and Nonsense Letters', *JAMS*, xi (1958), 200–216
H.F. Deininger and J.Herz: 'Beiträge zur Genealogie der ältesten schwäbischen Vorfahren W.A. Mozarts', in Deininger, B1962, 1–76
O.E. Deutsch: 'Mozart in Zinzendorfs Tagebüchern', *SMz*, cii (1962), 211–18
H.W. Hamann: 'Mozarts Schülerkreis', *MJb 1962–3*, 115–39; suppl. by C. Bär, *Acta Mozartiana*, xi (1964), 58–64
O.E. Deutsch: 'Die Legende von Mozarts Vergiftung', *MJb 1964*, 7–18 [with discussion by C. Bär]

L. Wegele: 'Die Mozart: neue Forschungen, zur Ahnengeschichte Wolfgang Amadeus Mozarts', *Acta mozartiana*, xi (1964), 18–24; also in *MISM*, xii/3–4 (1964), 1–6
W. Lievense: *De familie Mozart op bezowk in Nederland: een reisverslag* (Hilversum, 1965)
C. Bär: *Mozart: Krankheit, Tod, Begräbnis*, Schriftenreihe der Internationalen Stiftung Mozarteum, i (Kassel, 1966, 2/1972)
A.R. Mohr: *Das Frankfurter Mozart-Buch* (Frankfurt, 1968)
L.E. Staehelin: *Die Reise der Familie Mozart durch die Schweiz* (Berne, 1968)
A. Greither: *Die sieben grossen Opern Mozarts: mit ein Pathographie Mozarts* (Heidelberg, 2/1970, 3/1977) [orig. pubd 1956 without 'Pathographie']
E. Hintermaier: *Die Salzburger Hofkapelle von 1700 bis 1806: Organisation und Personal* (diss., U. of Salzburg, 1972)
H. Schuler: *Wolfgang Amadeus Mozarts Vorfahren und Gesamtverwandschaft* (Essen, 1974, rev. 2/1980 as *Wolfgang Amadeus Mozart: Vorfahren u. Verwandte*)
J.H. Eibl: 'Die Mozarts und der Erzbischof', *ÖMz*, xxx (1975), 329–41
M.H. Schmid: *Mozart und die Salzburger Tradition* (Tutzing, 1976)
K. Thomson: 'Mozart and Freemasonry', *ML*, lvi (1976), 25–46
K. Thomson: *The Masonic Thread in Mozart* (London, 1977)
C. Bär: '"Er war ... kein guter Wirth": eine Studie über Mozarts Verhältnis zum Geld', *Acta mozartiana*, xxv (1978), 30–53
E. Hintermaier: *Die Salzburger Hofkapelle von 1700 bis 1806: Organisation und Personal* (diss., U. of Salzburg, 1972)
O. Biba: 'Grundzüge des Konzertwesens in Wien zu Mozarts Zeit', *Mozart und seine Umwelt: Salzburg 1976 [MJb 1978–9]*, 132–43
M. Brown: 'Mozart and After: the Revolution in Musical Consciousness', *Critical Enquiry*, vii (1980–81), 689–706
R. Angermüller: *W.A. Mozarts musikalische Umwelt in Paris (1778): eine Dokumentation* (Munich, 1982)
H.C.R. Landon: *Mozart and the Masons* (London, 1982, 2/1991)
P. Autexier: *Mozart et Liszt sub rosa* (Poitiers, 1984)
P. Davies: 'Mozart's Illnesses and Death', *MT*, cxxv (1984), 437–42, 554–62
A. Steptoe: 'Mozart and Poverty: a Re-Examination of the Evidence', *MT*, cxxv (1984), 196–201
D. Beales: *Joseph II*, i: *In the Shadow of Maria Theresa 1741–1780* (Cambridge, 1987)
H. Dopsch and H. Spatzenegger, eds.: *Geschichte Salzburgs: Stadt und Land*, ii/1 (Salzburg, 1988)
H.-J. Irmen: *Mozart: Mitglied geheimer Gesellschaften* (Mechernich, 1988, 2/1991)
H.C.R. Landon: *1791, Mozart's Last Year* (London, 1988)
P.J. Davies: *Mozart in Person: his Character and Health* (New York, 1989)
C. Eisen: 'Salzburg under Church Rule', *Man & Music: the Classical Era*, ed. N. Zaslaw (London, 1989), 166–87
K. Komlós: 'Mozart and Clementi: a Piano Competition and its Interpretation', *Historical Performance*, ii (1989), 3–9; Hung. orig. in *Muzsika*, xxx/11 (1987), 19–24
H.C.R. Landon: *Mozart: the Golden Years, 1781–1791* (London, 1989)
J. Moore: 'Mozart in the Market-Place', *JRMA*, cxiv (1989), 18–42
M.S. Morrow: *Concert Life in Haydn's Vienna: Aspects of a Developing Musical and Social Institution* (Stuyvesant, NY, 1989)
W. Brauneis: '"... wegen schuldigen 1435 f 32 xr": neuer Archivfund zur Finanzmisere Mozarts im November 1791', *MISM*, xxxix (1991), 159–64
D. Edge: 'Mozart's Fee for Così fan tutte', *JRMA*, cxvi (1991), 211–35
H.C.R. Landon: *Mozart and Vienna* (London, 1991)
W. Stafford: *Mozart's Death: a Corrective Survey of the Legends* (London, 1991)
H. Strebel: *Der Freimaurer Wolfgang Amadé Mozart* (Stäfa, 1991)
H. Schuler: *Mozart und die Freimaurerei: Daten, Fakten, Biographien* (Wilhelmshaven, 1992)
Dalhousie Review, lxxii/2 (1993) [issue on Mozart and contemporary medicine]
P. Clive: *Mozart and his Circle: a Biographical Dictionary* (London, 1993)
G. Fischer-Colbrie: 'Die Mitgliederliste der Freimaurerloge "Zur gekrönten Hoffnung" aus Mozarts Sterbejahr aufgefunden', *MISM*, xli/3–4 (1993), 35–47
S. McVeigh: *Concert Life in London from Mozart to Haydn* (Cambridge, 1993)
R. Angermüller and G. Geffray: *Delitiae Italiae: Mozarts Reisen in Italien* (Bad Honnef, 1994)
B.C. Clarke: 'Albert von Mölk: Mozart Myth-Maker? Study of an 18th-Century Correspondence', *MJb 1995*, 155–91
I. Woodfield: 'New Light on the Mozarts' London Visit: a Private Concert with Manzuoli', *ML*, lxxvi (1995), 187–208
D. Beales: 'Court, Government and Society in Mozart's Vienna', *Wolfgang Amadè Mozart: Essays on his Life and Music*, ed. S. Sadie (Oxford, 1996), 3–20
D. Edge: 'Mozart's Reception in Vienna, 1787–91', *Wolfgang Amadè Mozart: Essays on his Life and Music*, ed. S. Sadie (Oxford, 1996), 66–120
N. Zaslaw: 'The Breitkopf Firm's Relations with Leopold and Wolfgang Mozart', *Bach Perspectives*, ii (1996), 85–103
R.M. Ridgewell: *Mozart and the Artaria Publishing House: Studies in the Inventory Ledgers, 1784–1793* (diss., U. of London, 1999)

H: WORKS: STYLE, INFLUENCES, PARTICULAR ASPECTS

A. Heuss: 'Das dämonische Element in Mozarts Werken', *ZIMG*, vii (1905–6), 175–86
G. Schünemann, ed.: *Mozart als achtjähriger Komponist: ein Notenbuch Wolfgangs* (Leipzig, 1909)
R. Lach: *W.A. Mozart als Theoretiker* (Vienna, 1918)
F. Torrefranca: 'Le origini dello stile Mozartiano', *RMI*, xxviii (1921), 263–308; xxxiii (1926), 321–42, 505–29; xxxiv (1927), 1–33, 169–89, 493–511; xxxvi (1929), 373–407
W. Lüthy: *Mozart und die Tonartencharakteristik* (Strasbourg, 1931/*R*)
D.F. Tovey: *Essays in Musical Analysis* (London, 1935–9), i, iii, vi [incl. essays on orch works]
C. Thieme: *Der Klangstil des Mozartorchesters* (Leipzig, 1936)
D.F. Tovey: *Essays in Musical Analysis: Chamber Music*, ed. H.J. Foss (London, 1944/*R*)
A. Einstein: 'Mozart's Choice of Keys', *MQ*, xxvii (1941), 415–21; repr. in Einstein, F1945, 175–81
A.H. King: 'Mozart's Counterpoint: its Growth and Significance', *ML*, xxvi (1945), 12–20; repr. in King, B1955, 3/1970/*R*, 164–79
D. Bartha: 'Mozart et le folklore musical de l'Europe centrale', *Les influences étrangères dans l'oeuvre de W.A. Mozart: Paris 1956*, 157–81
I.M. Bruce: 'A Note on Mozart's Bar-Rhythms', *MR*, xvii (1956), 35–47
H.T. David: 'Mozartean Modulations', *MQ*, xlii (1956), 193–212; repr. in Lang, B1963, 56–72
H. Engel: 'Mozarts Instrumentation', *MJb 1956*, 51–74
E.E. Lowinsky: 'On Mozart's Rhythm', *MQ*, xlii (1956), 162–86; repr. in Lang, B1963, 31–55
E.F. Schmid: 'Mozart and Haydn', *MQ*, xlii (1956), 145–61
B. Szabolcsi: 'Die "Exotismen" Mozarts', *Leben und Werk W.A. Mozarts: Prague 1956*, 181–8; Eng. trans., *ML*, xxxvii (1956), 323–32
L.F. Tagliavini: 'L'opéra italien du jeune Mozart', *Les influences étrangères dans l'oeuvre de W.A. Mozart: Paris 1956*, 125–56
E.J. Dent and E.Valentin: *Der früheste Mozart* (Munich, 1956) [in Ger. and Eng.]
E. Valentin, ed.: *L. Mozart: Nannerls Notenbuch, 1759* (Munich, 1956)
W. Siegmund-Schultze: *Mozarts Melodik und Stil* (Leipzig, 1957)
H. Engel: 'Haydn, Mozart und die Klassik', *MJb 1959*, 46–79
G. Massenkeil: *Untersuchungen zum Problem der Symmetrie in der Instrumentalmusik W.A. Mozarts* (Wiesbaden, 1962)
H. Engel: 'Nochmals: thematische Satzverbindungen und Mozart', *MJb 1962–3*, 14–23
I.R. Eisley: 'Mozart and Counterpoint: Development and Synthesis', *MR*, xxiv (1963), 23–9
S.G. Davis: 'Harmonic Rhythm in Mozart's Sonata Form', *MR*, xxvii (1966), 25–43
W. Kirkendale: *Fuge und Fugato in der Kammermusik des Rokoko und der Klassik* (Tutzing, 1966), 184–215; Eng. trans., enlarged (Durham, NC, 1979), 152–81
H. Beck: 'Harmonisch-melodische Modelle bei Mozart', *MJb 1967*, 90–99
M.S. Cole: 'The Rondo Finale: Evidence for the Mozart–Haydn Exchange?', *MJb 1968–70*, 242–56
M. Flothuis: *Mozarts Bearbearbeitungen eigener and fremder Werke*, Schriftenreihe der Internationalen Stiftung Mozarteum, ii (Salzburg and Kassel, 1969)
K.J. Marx: *Zur Einheit der zyklischen Form bei Mozart* (Stuttgart, 1971)

C. Rosen: *The Classical Style: Haydn, Mozart, Beethoven* (London and New York, 1971, enlarged 3/1997 with sound disc)
H. Federhofer: 'Mozart als Schüler und Lehrer in der Musiktheorie', *MJb 1971–2*, 89–106
H. Federhofer and others: 'Tonartenplan und Motivstruktur (Leitmotivtechnik?) in Mozarts Musik', *Idomeneo Conference: Salzburg 1973* [*MJb 1973–4*], 82–144 [discussions]
D. Heartz: 'Thomas Attwood's Lessons in Composition with Mozart', *PRMA*, c (1973–4), 175–83
W. Plath and others: 'Typus und Modell in Mozarts Kompositionsweise', *Idomeneo Conference: Salzburg 1973* [*MJb 1973–4*], 145–78 [discussions]
U. Toeplitz: *Die Holzbläser in der Musik Mozarts und ihr Verhältnis zur Tonartwahl* (Baden-Baden, 1978)
C. Rosen: *Sonata Forms* (New York, 1980, 2/1988)
F.K. Grave: '"Rhythmic Harmony" in Mozart', *MR*, xli (1980), 87–102
P.A. Autexier: *Les oeuvres témoins de Mozart* (Paris, 1982)
A.P. Brown: 'Haydn and Mozart's 1773 Stay in Vienna: Weeding a Musicological Garden', *JM*, x (1992), 192–230
H. Krones: 'Barocke Traditionen in der österreichischen Musik des späten 18. und frühen 19. Jahrhunderts', *Alte Musik … Perspektiven der Aufführungspraxiz: Graz 1992*, 65–92
E.R. Sisman: *Haydn and the Classical Variation* (Cambridge, MA, 1993)
C. Wolff: 'Vollendet und fragmentarisch: Über Mozarts Schaffen der letzten Lebensjahre', *Jb alte Musik*, ii (1993), 61–87
C. Eisen: 'Mozart e l'Italia: il ruolo di salisburgo', *RIM*, xxx (1995), 51–84
J. Garland: 'Form, Genre, and Style in the Eighteenth-Century Rondo', *Music Theory Spectrum*, xvii (1995), 27–52
D. Heartz: *Haydn, Mozart and the Viennese School, 1740–1780* (New York, 1995)
S.B. Jan: *Aspects of Mozart's Music in G minor: toward the Identification of Common Structural and Compositional Characteristics* (New York, 1995)
H.S. Powers: 'Reading Mozart's Music: Text and Topic, Sense and Syntax', *CMc*, no.57 (1995), 5–44
R. Kamien and N. Wagner: 'Bridge Themes within a Chromaticized Voice Exchange in Mozart Expositions', *Music Theory Spectrum*, xix (1997), 1–12

I: SACRED WORKS

W. Pole: *The Story of Mozart's Requiem* (London, 1879) [first printed in *MT*, xiv (1869–71), 39–41, 71–4, 103–7, 135–7, 167–70, 201–4, 237–43]
K.A. Rosenthal: 'The Salzburg Church Music of Mozart and his Predecessors', *MQ*, xviii (1932), 559–77
K.A. Rosenthal: 'Mozart's Sacramental Litanies and their Forerunners', *MQ*, xxvii (1941), 433–55
K.G. Fellerer: *Mozarts Kirchenmusik* (Salzburg, 1955)
G. Reichert: 'Mozarts "Credo-Messen" und ihre Vorläufer', *MJb 1955*, 117–44
K. Geiringer: 'The Church Music', in Landon and Mitchell, B1956, 361–76
H. Federhofer: 'Probleme der Echtheitsbestimmung der kleineren kirchenmusikalischen Werke W.A. Mozarts', *MJb 1958*, 97–108; suppl., *MJb 1960–61*, 43–51
K. Pfannhauser: 'Mozarts kirchenmusikalische Studien im Spiegel seiner Zeit und Nachwelt', *KJb*, xliii (1959), 155–98
F. Blume: 'Requiem but no Peace', *MQ*, xlvii (1961), 147–69; repr. in Lang, B1963, 103–26
O.E. Deutsch: 'Zur Geschichte von Mozarts Requiem', *ÖMz*, xix (1964), 49–60
L. Nowak: 'Das Requiem von W.A. Mozart', *ÖMz*, xx (1965), 395–9
R. Federhofer-Königs: 'Mozarts "Lauretanische Litaneien" KV 109 (74e) und 195 (186d)', *MJb 1967*, 111–20
A. Holschneider: 'C.Ph.E. Bachs Kantate "Auferstehung und Himmelfahrt Jesu" und Mozarts Aufführung des Jahres 1788', *MJb 1968–70*, 264–80
F. Beyer: '"Mozarts Komposition zum Requiem": zur Frage der Ergänzung', *Acta mozartiana*, xviii (1971), 27–33
G. Duda: 'Neues aus der Mozartforschung: Requiem-Begräbnis-Grabfrage', *Acta mozartiana*, xviii (1971), 33–7 [on the Requiem]
C. Rosenthal: 'Der Einfluss der Salzburger Kirchenmusik auf Mozarts kirchenmusikalische Kompositionen', *MJb 1971–2*, 173–81
L. Nowak: 'Wer hat die Instrumentalstimmen in der Kyrie-Fuge des Requiems von W.A. Mozart geschrieben? Ein vorläufiger Bericht', *Idomeneo Conference: Salzburg 1973* [*MJb 1973–4*], 191–201
K.G. Fellerer: 'Liturgische Grundlagen der Kirchenmusik Mozarts', *Festschrift Walter Senn*, ed. E. Egg and E. Fässler (Munich, 1975), 64–74
'Sektion Kirchenmusik', *MJb 1978–9*, 14–29 [4 articles]
R. Maunder: *Mozart's Requiem: on Preparing a New Edition* (Oxford, 1988)
P. Moseley: 'Mozart's Requiem: a Revaluation of the Evidence', *JRMA*, cxiv (1989), 203–37
C. Wolff: *Mozarts Requiem: Geschichte, Musik, Dokumente, Partitur des Fragments* (Munich and Kassel, 1991; Eng. trans., 1994)
R.D. Levin: 'Zu den von Süssmayr komponierten Sätzen des Requiems KV 626', *Mozart Congress: Salzburg 1991* [*MJb 1991*], 475–93
W. Brauneis: '"Dies irae, dies illa – Tag des Zornes, Tag der Klage: Auftrag, Entstehung und Vollendung von Mozarts "Requiem"', *Jb des Vereins für Geschichte der Stadt Wien*, xlvii–xlviii (1991–2), 33–50
R. Münster: 'Die beiden Fassungen der Motette *Exsultate, jubilate* KV 165', *Mozart-Studien*, ii (1993), 119–33
W.-D. Seiffert: 'Wolfgang Amadeus Mozart: Requiem', *Werkanalyse in Beispielen: grosse Chorwerke*, ed. S. Helms and R. Schneider (Kassel, 1994), 72–97
D. Leeson: 'Franz Xaver Süssmayr and the Mozart Requiem: a Computer Analysis of Authorship based on Melodic Affinity', *MJb 1995*, 111–53
M. Schuler: 'Mozarts Requiem in der Tradition gattungsgeschichtlicher Topoi', *Studien zur Musikgeschichte: eine Festschrift für Ludwig Finscher*, ed. A. Laubenthal and K. Kusan-Windweh (Kassel, 1995), 317–27
B.C. Clarke: 'From Little Seeds: what were the Circumstances Surrounding the Inception of Mozart's Requiem and its Aftermath?', *MT*, cxxxvii (1996), 13–17

J: OPERAS

A.D. Oulibicheff: *Mozarts Opern: kritische Erläuterungen* (Leipzig, 1848) [trans. of part of Oulibicheff, B1843]
C. Gounod: *Le Don Juan de Mozart* (Paris, 1890/*R*, Eng. trans. of 3rd edn, 1895/*R*)
E. Komorzynski: *Emanuel Schikaneder: ein Beitrag zur Geschichte des deutschen Theaters* (Vienna, 1901, 2/1951)
E.J. Dent: *Mozart's Operas: a Critical Study* (London, 1913, 2/1947/*R*)
A. Lorenz: 'Das Finale in Mozarts Meisteropern', *Die Musik*, xix (1926–7), 621–32
E. Blom: 'The Literary Ancestry of Figaro', *MQ*, xiii (1927), 528–39
P. Stefan: *Die Zauberflöte: Herkunft, Bedeutung, Geheimnis* (Vienna, 1937)
E. Komorzynski: '"Die Zauberflöte": Entstehung und Bedeutung des Kunstwerkes', *Neues Mozart-Jb 1941*, 147–74
H.F. Redlich: 'L'oca del Cairo', *MR*, ii (1941), 122–31
E. Wellesz: 'Don Giovanni and the dramma giocoso', *MR*, iv (1943), 121–6
C. Benn: *Mozart on the Stage* (London, 1946)
S. Levarie: *Mozart's "Le nozze di Figaro": a Critical Analysis* (Chicago, 1952/*R*)
H. Engel: 'Die Finali der Mozartschen Opern', *MJb 1954*, 113–34
Les influences étrangères dans l'oeuvre de W.A. Mozart: Paris 1956
A. Greither: *Die sieben grossen Opern Mozarts: Versuche über das Verhältnis der Texte zur Musik* (Heidelberg, 1956, enlarged 2/1970, 3/1977)
C. Raeburn: 'Die textlichen Quellen des "Schauspieldirektor"', *ÖMz*, xiii (1958), 4–10
T. Volek: 'Über den Ursprung von Mozarts Oper "La clemenza di Tito"', *MJb 1959*, 274–86
C. Bitter: *Wandlungen in den Inszenierungsformen des 'Don Giovanni' von 1787 bis 1928* (Regensburg, 1961)
S. Kunze: 'Mozarts Schauspieldirektor', *MJb 1962–3*, 156–67
F.-H. Neumann: 'Zur Vorgeschichte der Zaide', *MJb 1962–3*, 216–47
B. Brophy: *Mozart the Dramatist: a New View of Mozart, his Operas and his Age* (London, 1964, rev. 1988 as *Mozart the Dramatist: the Value of his Operas to him, to his Age, and to Us*)
C. Floros: 'Das "Programm" in Mozarts Meisterouvertüren', *SMw*, xxvi (1964), 140–86

C. Raeburn: 'Die Entführungsszene aus "Die Entführung aus dem Serail"', *MJb 1964*, 130–37
A. Rosenberg: *Die Zauberflöte: Geschichte und Deutung* (Munich, 1964, 3/1981)
R. Moberly and C. Raeburn: 'Mozart's "Figaro": the Plan of Act III', *ML*, xlvi (1965), 134–6; repr. in *MJb 1965–6*, 161–3
R. Münster: 'Die verstellte Gärtnerin: neue Quellen zur authentischen Singspielfassung von W.A. Mozarts La finta giardiniera', *Mf*, xviii (1965), 138–60
D.J. Keahey: 'Così fan tutte: Parody or Irony?', *Paul A. Pisk: Essays in his Honor*, ed. J. Glowacki (Austin, 1966), 116–30
A.A. Abert: 'Beiträge zur Motivik von Mozarts Spätopern', *MJb 1967*, 7–11
F. Giegling: 'Zu den Rezitativen von Mozarts Oper "Titus"', ibid., 121–6
G. Gruber: 'Das Autograph der "Zauberflöte"', ibid., 127–49; *MJb 1968–70*, 99–110
D. Heartz: 'The Genesis of Mozart's "Idomeneo"', *MJb 1967*, 150–64; repr. in *MQ*, lv (1969), 1–19
K.-H. Köhler: 'Mozarts Kompositionsweise: Beobachtungen am Figaro-Autograph', *MJb 1967*, 31–45
R.B. Moberly: *Three Mozart Operas: Figaro, Don Giovanni, The Magic Flute* (London, 1967)
A.A. Abert: '"La finta giardiniera" und "Zaide" als Quellen für spätere Opern Mozarts', *Musik und Verlag: Karl Vötterle zum 65. Geburtstag*, ed. R. Baum and W. Rehm (Kassel, 1968), 113–22
J. Chailley: *La flûte enchantée, opéra maçonnique: essai d'explication du livret et de la musique* (Paris, 1968, 2/1983; Eng. trans., 1971/R, 2/1992 as *The Magic Flute Unveiled: Esoteric Symbolism in Mozart's Masonic Opera*)
F.R. Noske: 'Musical Quotation as a Dramatic Device: the Fourth Act of "Le nozze di Figaro"', *MQ*, liv (1968), 185–98; repr. in Noske, J1977
L.F. Tagliavini: 'Quirino Gasparini and Mozart', *New Looks at Italian Opera: Essays in Honor of Donald J. Grout*, ed. W.W. Austin (Ithaca, NY, 1968), 151–71 [on *Mitridate*]
S. Döhring: 'Die Arienformen in Mozarts Opern', *MJb 1968–70*, 66–76
H. Federhofer: 'Die Harmonik als dramatischer Ausdrucksfaktor in Mozarts Meisteropern', ibid., 77–87
F. Giegling: 'Metastasios Oper "La clemenza di Tito" in der Bearbeitung durch Mazzola', ibid., 88–94
K.-H. Köhler: 'Figaro-Miscellen: einige dramaturgische Mitteilungen zur Quellensituation', ibid., 119–31
C.-H. Mahling: 'Typus und Modell in Opern Mozarts', ibid., 145–58
C. Henning: 'Thematic Metamorphoses in Don Giovanni', *MR*, xxx (1969), 22–6
F. Noske: 'Social Tensions in "Le nozze di Figaro"', *ML*, l (1969), 45–62; repr. in Noske, J1977, 18–38
A.A. Abert: *Die Opern Mozarts* (Wolfenbüttel, 1970); abridged Eng. trans., *NOHM*, vii (1973), 97–171
B. Brophy: '"Figaro" and the Limitations of Music', *ML*, li (1970), 26–36
F.R. Noske: '"Don Giovanni": Musical Affinities and Dramatic Structure', *SMH*, xii (1970), 167–203; repr. in *Theatre Research/ Recherches téâtrales*, viii (1973), 60–74 and in Noske, J1977, 39–75
A. Williamson: 'Who was Sarastro?', *Opera*, xxi (1970), 297–305; see also 695–6
H. Keller: 'Mozart's Wrong Key Signature', *Tempo*, no.98 (1971), 21–7 [on *Così fan tutte*]
H.H. Eggebrecht: *Versuch über die Wiener Klassik: die Tanzszene in Mozarts 'Don Giovanni'* (Wiesbaden, 1972)
S. Kunze: *Don Giovanni vor Mozart: die Tradition der Don-Giovanni-Opern im italienischen Buffo-Theater des 18. Jahrhunderts* (Munich, 1972)
H. Goldschmidt: 'Die Cavatina des Figaro: eine semantische Analyse', *BMw*, xv (1973), 185–207
S. Kunze: 'Über das Verhältnis von musikalisch autonomer Struktur und Textbau in Mozarts Opern', *Idomeneo Conference: Salzburg 1973* [*MJb 1973–4*], 217–32
R.B. Moberly: 'Mozart and his Librettists', *ML*, liv (1973), 161–9
B. Williams: 'Passion and Cynicism: Remarks on "Così fan tutte"', *MT*, cxiv (1973), 361–4
D. Heartz: 'Raaff's last Aria: a Mozartian Idyll in the Spirit of Hasse', *MQ*, lx (1974), 517–43 [from *Idomeneo*]
D. Heartz: 'Tonality and Motif in Idomeneo', *MT*, cxv (1974), 382–6
K. Hortschansky: 'Mozarts "Ascanio in Alba" und der Typus der Serenata', *Mozart und Italien: Rome 1974* [*AnMc*, no.18 (1978)], 148–59
H. Lühning: 'Zur Entstehungsgeschichte von Mozarts "Titus"', *Mf*, xxvii (1974), 300–318; see also xxviii (1975), 75–81, 311–14
R.B. Moberly: 'The Influence of French Classical Drama on Mozart's "La clemenza di Tito"', *ML*, lv (1974), 286–98
G. Gruber: 'Bedeutung und Spontaneität in Mozarts "Zauberflöte"', *Festschrift Walter Senn*, ed. E. Egg and E. Fässler (Munich, 1975), 118–30
D. Koenigsberger: 'A New Metaphor for Mozart's *Magic Flute*', *European Studies Review*, v (1975), 229–75
H.L. Scheel: '"Le mariage de Figaro" von Beaumarchais und das Libretto der "Nozze di Figaro" von Lorenzo Da Ponte', *Mf*, xxviii (1975), 156–73
C. Gianturco: *Le opere del giovane Mozart* (Pisa, 1976, 2/1978)
R. Angermüller: 'Wer war der Librettist von Mozarts "La finta giardiniera"?', *MJb 1976–7*, 1–20
W. Mann: *The Operas of Mozart* (London, 1977)
F. Noske: *The Signifier and the Signified: Studies in the Operas of Mozart and Verdi* (The Hague, 1977)
D. Heartz: 'Mozart, his Father and "Idomeneo"', *MT*, cxix (1978), 228–31
D. Heartz: 'Mozart's Overture to Titus as Dramatic Argument', *MQ*, lxiv (1978), 29–49
C. Osborne: *The Complete Operas of Mozart* (London, 1978)
S. Vill, ed.: *Così fan tutte: Beiträge zur Wirkungsgeschichte von Mozarts Oper* (Bayreuth, 1978)
D. Heartz: 'Mozart and his Italian Contemporaries: "La clemenza di Tito"', *Mozart und seine Umwelt: Salzburg 1976* [*MJb 1978–9*], 275–93
C. Floros: *Mozart-Studien*, i: *Zu Mozarts Sinfonik, Opern- und Kirchenmusik* (Wiesbaden, 1979)
J. Parakilas: *Mozart's 'Tito' and the Music of Rhetorical Strategy* (diss., Cornell U., 1979)
D. Heartz: 'The Great Quartet in Mozart's *Idomeneo*', *Music Forum*, v (1980), 233–56
K. Pahlen, ed.: *Wolfgang Amadeus Mozart: Die Entführung aus dem Serail* (Municy, 1980, 4/1997) [text and commentary]
'Mozart und die Oper seiner Zeit', *HJbMw*, v (1981), 115–266 [incl. articles by S. Kunze, C. Floros, G. Gruber, F. Lippmann, C.-H. Mahling, H. Lühning]
J. Rushton: *W.A. Mozart: Don Giovanni* (Cambridge, 1981)
W.J. Allanbrook: 'Pro Marcellina: the Shape of "Figaro", Act IV', *ML*, lxiii (1982), 69–84
R. Münster: 'Neues zum Müncher *Idomeneo* 1781', *Acta mozartiana*, xxxix (1982), 10–20
S. Puntscher Riekmann: *Mozart, ein bürgerlicher Künstler: Studien zu den Libretti 'Le nozze di Figaro', 'Don Giovanni' und 'Così fan tutte'* (Vienna, 1982)
L'avant-scène opéra, no.54 (1983) [*Mitridate* issue]
W.J. Allanbrook: *Rhythmic Gesture in Mozart: Le nozze di Figaro & Don Giovanni* (Chicago, 1983)
S. Kunze: *Mozarts Opern* (Stuttgart, 1984)
J. Platoff: *Music and Drama in the Opera Buffa Finale: Mozart and his Contemporaries in Vienna, 1781–1790* (diss., U. of Pennsylvania, 1984)
C. Wolff: '"O ew'ge Nacht! Wann wirst du schwinden?" Zum Verständnis der Sprecherszene im ersten Finale von Mozarts Zauberflöte', *Analysen: Beiträge zu einer Problemgeschichte des Komponierens: Festschrift für Hans Heinrich Eggebrecht*, ed. W. Breig, R. Brinkmann and E. Buddle (Wiesbaden, 1984), 234–47
W. Allanbrook: 'Mozart's Happy Endings: a New Look at the "Convention" of the "lieto fine"', *MJb 1984–5*, 1–5
M.P. McClymonds: 'Mozart's "La clemenza di Tito" and opera seria in Florence as a Reflection of Leopold II's Musical Taste', ibid., 61–70
I. Nagel: *Autonomie und Gnade: über Mozarts Opern* (Munich, 1985, 3/1988; Eng. trans., 1991)
S. Henze-Döhring: *Opera seria, opera buffa, und Mozarts Don Giovanni*, AnMc, no.24 (1986)
B.A. Brown: 'Beaumarchais, Mozart and the Vaudeville: Two Examples from "The Marriage of Figaro"', *MT*, cxxvii (1986), 261–5
M. Freyhan: 'Toward the Original Text of Mozart's *Die Zauberflöte*', *JAMS*, xxxix (1986), 255–80
T. Bauman: *W.A. Mozart: Die Entführung aus dem Serail* (Cambridge, 1987)
T. Carter: *W.A. Mozart: Le nozze di Figaro* (Cambridge, 1987)

J.A. Rice: *Emperor and Impresario: Leopold II and the Transformation of Viennese Musical Theater, 1790–92* (diss., U. of California, Berkeley, 1987)
J. Webster: 'To Understand Verdi and Wagner we must Understand Mozart', *19CM*, xi (1987–8), 175–93
W.J. Allanbrook: '*Opera seria* Borrowings in *Le nozze de Figaro*: the Count's "Vedrò mentr'io"', *Studies in the History of Music*, ii (1988), 83–96
D. Neville: 'Cartesian Principles in Mozart's *La clemenza di Tito*', ibid., 97–123
J. Platoff: 'Writing about Influences: *Idomeneo*, a Case Study', *Explorations in Music, the Arts, and Ideas: Essays in Honor of Leonard B. Meyer*, ed. E. Narmour and R.A. Solie (Stuyvesant, NY, 1988), 43–65
A. Steptoe: *The Mozart – Da Ponte Operas* (Oxford, 1988)
A. Tyson: 'The 1786 Prague Version of Mozart's "Le nozze di Figaro"', *ML*, lxix (1988), 321–33
R. Farnsworth: 'Così fan tutte as Parody and Burlesque', *OQ*, vi/2 (1988–9), 50–68
P. Gallarati: 'Music and Masks in Lorenzo Da Ponte's Mozartian Librettos', *COJ*, i (1989), 225–47
V. Mattern: *Das dramma giocoso La finta giardiniera: ein Vergleich der Vertonungen von Pasquale Anfossi und Wolfgang Amadeus Mozart* (Laaber, 1989)
J. Platoff: 'Musical and Dramatic Structure in the Opera Buffa Finale', *JM*, vii (1989), 191–230
L'avant-scène opéra, no.131 (1990) [*Il re pastore* and *Il sogno di Scipione*issue]
C. Abbate and R.Parker: 'Dismembering Mozart', *COJ*, ii (1990), 187–95
D. Heartz and T. Bauman: *Mozart's Operas* (Berkeley, 1990) [incl. T. Bauman: 'At the North Gate: Instrumental Music in *Die Zauberflöte*', 277–97]
D. Link: 'The Viennese Operatic Canon and Mozart's *Così fan tutte*', *MISM*, xxxviii (1990), 111–21
J. Platoff: 'The Buffa Aria in Mozart's Vienna', *COJ*, ii (1990), 99–120
L.L. Tyler: '*Bastien und Bastienne*: the Libretto, its Derivartion, and Mozart's Text-Setting', *JM*, viii (1990), 520–52
J. Webster: 'Mozart's Operas and the Myth of Musical Unity', *COJ*, ii (1990), 197–218
P. Branscombe: *W.A. Mozart: Die Zauberflöte* (Cambridge, 1991)
C. Ford: *Così? Sexual Politics in Mozart's Operas* (Manchester, 1991)
J. Platoff: 'Tonal Organization in the "Buffo" Finales and the Act II Finale of *Le nozze di Figaro*', *ML*, lxxii (1991), 387–403
J.A. Rice: *W.A. Mozart: La clemenza di Tito* (Cambridge, 1991)
L. Tyler: '"Zaide" in the Development of Mozart's Operatic Language', *ML*, lxxii (1991), 214–35
J. Webster: 'The Analysis of Mozart's Arias', in Eisen, B1991, 101–99
R.R. Subotnik: 'Whose *Magic Flute*? Intimations of Reality at the Gates of Enlightenment', *19CM*, xv (1991–2), 132–50
D.J. Buch: 'Fairy-Tale Literature and *Die Zauberflöte*', *AcM*, lxiv (1992), 30–49
J.A. Eckelmeyer: *The Cultural Context of Mozart's Magic Flute: Social, Aesthetic, Philosophical* (Lewiston, NY, 1992)
N. Till: *Mozart and the Enlightenment: Truth, Virtue and Beauty in Mozart's Operas* (London, 1992)
W. Allanbrook: 'Human Nature in the Unnatural garden: Figaro as Pastoral', *CMc*, no.51 (1993), 82–93
W. Brauneis: 'Das Frontispiz im Alberti-Libretto von 1791 als Schlüssel zu Mozarts Zauberflöte', *MISM*, xli/3–4 (1993), 49–59
S. Durante: *Mozart and the Idea of vera opera: a Study of La clemenza di Tito* (diss., Harvard U., 1993)
P. Gallarti: *La forza della parole: Mozart drammaturgo* (Turin, 1993)
E.J. Goehring: *The Comic Vision of 'Così fan tutte': Literary and Operatic Traditions* (diss., Columbia U., 1993)
J. Rushton: *W.A. Mozart: Idomeneo* (Cambridge, 1993)
G.A. Wheelock: 'Schwarze Gredel and the Engendered Minor Mode in Mozart's Operas', *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. R.A. Solie (Berkeley, 1993)
H.J. Wignall: 'Guglielmo d'Ettore: Mozart's First Mitridate', *OQ*, x/3 (1993–4), 93–112
S.G. Burnham: 'Mozart's *felix culpa*: *Così fan tutte* and the Irony of Beauty', *MQ*, lxxviii (1994), 77–98
J. Waldoff: 'The Music of Recognition: Operatic Enlightenment in The Magic Flute', *ML*, lxxv (1994), 214–35
J. Rice: 'Mozart and his Singers: the Case of Maria Marchetti Fantozzi, the First Vitellia', *OQ*, xi/4 (1994–5), 31–52
B.A. Brown: *W.A. Mozart: Così fan tutte* (Cambridge, 1995)
J.E. Everson: 'Of Beaks and Geese: Mozart, Varesco, and Francesco Cieco', *ML*, lxxvi (1995), 369–83
E. Goehr: 'Despina, Cupid and the Pastoral Mode of *Così fan tutte*', *COJ*, vii (1995), 107–33
D. Heartz: 'Mozart and Da Ponte', *MQ*, lxxix (1995), 700–18
U. Konrad: '"...mithin liess ich meinen gedanken freyen lauf": erste Überlegungen und Thesen zu den "Fassungen" von W.A. Mozarts Die Entführung aus dem Serail KV 384', *Opernkomposition als Prozess: Bochum 1995*, 47–64
J.A. Rice: 'Leopold II, Mozart, and the Return to a Golden Age', *Opera and the Enlightenment*, ed. T. Bauman and M. McClymonds (Cambridge, 1995), 271–96
P.L. Gidwitz: 'Mozart's Fiordiligi: Adriana Ferrarese dal Bene', *COJ*, viii (1996), 199–214
R. Peiretti: '"Vado incontro al fato estremo": eine bisher fälschlich Mozart zugeschriebene Arie der Oper "Mitridate, re di Ponto"', *MISM*, xliv/3–4 (1996), 40–41
R.J. Rabin: *Mozart, Da Ponte, and the Dramaturgy of Opera Buffa* (diss., Cornell U., 1996)
J. Waldoff: *The Music of Recognition in Mozart's Operas* (diss., Cornell U., 1995)
M. Hunter: 'Rousseau, the Countess, and the Female Domain', in Eisen, B1997, 1–26
M. Hunter and J. Webster, eds.: *Opera Buffa in Mozart's Vienna* (Cambridge, 1997)
J. Platoff: 'Tonal Organization in the *opera buffa* of Mozart's Time', in Eisen, B1997, 139–74
M. Hunter: *The Culture of Opera Buffa in Mozart's Vienna: a Poetics of Entertainment* (Princeton, NJ, 1999)

K: ARIAS, SONGS AND OTHER VOCAL MUSIC

M.J.E. Brown: 'Mozart's Songs for Voice and Piano', *MR*, xvii (1956), 19–28
A. Orel: 'Mozarts Beitrag zum deutschen Sprechtheater: die Musik zu Geblers "Thamos"', *Acta mozartiana*, iv (1957), 43–53, 74–81
H. Engel: 'Hasses Ruggiero und Mozarts Festspiel Ascanio', *MJb 1960–61*, 29–42
C.B. Oldman: 'Mozart's Scena for Tenducci', *ML*, xlii (1961), 44–52
S. Kunze: 'Die Vertonungen der Arie "Non sò d'onde viene" von J.Chr. Bach und von W.A. Mozart', *AnMc*, no.2 (1965), 85–111
A. Dunning: 'Mozarts Kanons', *MJb 1971–2*, 227–40
S. Dahms: 'Mozarts festa teatrale "Ascanio in Alba"', *ÖMz*, xxxi (1976), 15–24
E.A. Ballin: *Das Wort-Ton-Verhältnis in den klavierbegleiteten Liedern Mozarts* (Kassel, 1984)
P. Autexier: 'La musique maçonnique', *Dix-huitième siècle*, xix (1987), 97–104
J. Page and D. Edge: 'A Newly Uncovered Autograph Sketch for Mozart's Al desio di chi t'adora K.577', *MT*, cxxxii (1991), 601–6
P.A. Autexier: 'Cinq Lieder inconnus de W.A. Mozart', *International Journal of Musicology*, i (1992), 67–79
D. Edge: 'A Newly Discovered Autograph Source for Mozart's Aria K.365a (Anh. 11a)', *MJb 1996*, 177–96
D.J. Buch: 'Mozart and the Theater auf der Wieden: New Attributions and Perspectives', *COJ*, ix (1997), 195–232

L: SYMPHONIES, SERENADES ETC.

D. Schultz: *Mozarts Jugendsinfonien* (Leipzig, 1900)
S. Sechter: *Das Finale der Jupiter-Symphonie (C dur) von W.A. Mozart*, ed. F. Eckstein (Vienna, 1923)
H. Schenker: 'Mozart: Sinfonie g-moll', *Das Meisterwerk in der Musik*, ii (Munich, 1926/*R*), 105–57; Eng. trans. (Cambridge, 1996), 59–96
A.E.F. Dickinson: *A Study of Mozart's Last Three Symphonies* (London, 1927/*R*, 2/1939)
G. de Saint-Foix: *Les symphonies de Mozart* (Paris, 1932; Eng. trans., 1947/*R*)
N. Broder: 'The Wind-Instruments in Mozart's Symphonies', *MQ*, xix (1933), 238–59
G. de Saint-Foix: 'La jeunesse de Mozart: 1771: les diverses orientations de la symphonie', *MJb 1950*, 14–23, 116–26
H. Engel: 'Über Mozarts Jugendsinfonien', *MJb 1951*, 22–33
G. Hausswald: *Mozarts Serenaden: ein Beitrag zur Stilkritik des 18. Jahrhunderts* (Leipzig, 1951/*R*)
H. Engel: 'Der Tanz in Mozarts Kompositionen', *MJb 1952*, 29–39
J.N. David: *Die Jupiter-Symphonie: eine Studie über die thematisch-melodischen Zusammenhänge* (Göttingen, 1953, 4/1960)

H. Beck: 'Zur Entstehungsgeschichte von Mozarts D-Dur- Sinfonie, KV. 297: Probleme der Kompositionstechnik und Formentwicklung in Mozarts Instrumentalmusik', *MJb 1955*, 95–112
H. Keller: 'KV.503: the Unity of Contrasting Themes and Movements', *MR*, xvii (1956), 48–58, 120–29
E.F. Schmid: 'Zur Entstehungszeit von Mozarts italienischen Sinfonien', *MJB 1958*, 71–8
A.A. Abert: 'Stilistischer Befund und Quellenlage: zu Mozarts Lambacher Sinfonie KV Anh.221 = 45a', *Festschrift Hans Engel*, ed. H. Heussner (Kassel, 1964), 43–56
W. Plath and others: 'Echtheitsfragen', *MJb 1971–2*, 17–67 [with discussions of KAnh.9/Anh.C14.01 and K84/73*q*]
P. Benary: 'Metrum bei Mozart: zur metrischen Analyse seiner letzten drei Sinfonien', *SMz*, cxiv (1974), 201–5
S. Wollenberg: 'The Jupiter Theme: New Light on its Creation', *MT*, cxvi (1975), 781–3
L. Meyer: 'Grammatical Simplicity and Relational Richness: the Trio of Mozart's G minor Symphony', *Critical Inquiry*, ii (1975–6), 693–761
R. Dearling: *The Music of Wolfgang Amadeus Mozart: the Symphonies* (London and Rutherford, NJ, 1982)
R. Münster: 'Neue Funde zu Mozarts symphonischen Jugendwerk', *MISM*, xxx.1–2 (1982), 2–11
E. Smith: *Mozart Serenades, Divertimenti and Dances* (London, 1982)
Die Sinfonie KV 16a 'del Sigr. Mozart': Odense 1984
R.R. Subotnik: 'Evidence of a Critical World View in Mozart's Last Three Symphonies', *Music and Civilisation: Essays in Honor of Paul Henry Lang*, ed. E. Strainchamps, M.R. Maniates and C. Hatch (New York, 1984), 29–43
P. Autexier: 'Wann wurde di Maurerische Trauermusik uraufgeführt?', *MJb 1984*, 56–8
N. Zaslaw and C.Eisen: 'Signor Mozart's Symphony in A minor K. Anh. 220 = 16a', *JM*, iv (1985–6), 191–206
C. Eisen: 'New Light on Mozart's "Linz" Symphony, K. 425', *JRMA*, cxiii (1988), 81–96
L. Treitler: 'Mozart and the Idea of Absolute Music', *Das musikalische Kunstwerk: Festschrift Carl Dahlhaus*, ed. H. Danuser and others (Laaber, 1988), 413–40; repr. in *Music and the Historical Imagination* (Cambridge, MA, 1989), 176–214
N. Zaslaw: *Mozart's Symphonies: Context, Performance Practice, Reception* (Oxford, 1989)
C. Eisen: 'Problems of Authenticity Among Mozart's Early Symphonies: the Examples of K.Anh.220 (16a) and 76 (42a)', *ML*, lxx (1989), 505–16
L. Dreyfus: 'The Hermeneutics of Lament: a Neglected Paradigm in a Mozartian Trauermusik', *Music Analysis*, x (1991), 329–43
D. Blazin: 'The Two Versions of Mozart's Divertimento K.113', *ML*, lxxiii (1992), 32–47
W. Gersthofer: *Mozarts frühe Sinfonien (bis 1772): Aspekte frühklassischer Sinfonik* (Kassel, 1993)
S. Sechter: 'Analysis of the Finale of Mozart's Symphony no.41 in C (K.551, "Jupiter") (1843)', *Music Analysis in the Nineteenth Century*, i: *Fugue, form and style*, ed. I. Bent (Cambridge, 1993), 79–96
A. Lindmayr-Brandl: 'Mozarts frühe Tänze fur Orchester', *MJb 1995*, 29–58
C. Eisen: 'The Salzburg Symphonies: a Biographical Interpretation', *Wolfgang Amadè Mozart: Essays on his Life and Music*, ed. S. Sadie (Oxford, 1996), 178–212
C. Eisen: 'Another Look at the "Corrupt Passage" in Mozart's G minor Symphony K550: its Sources, "Solution" and Implications for the Composition of the Final Trilogy', *EMc*, xxv (1997), 373–81
A. Kearns: 'The Orchestral Serenade in Eighteenth-Century Salzburg', *JMR*, xvi (1997), 163–97
E. Sisman: 'Genre, Gesture, and Meaning in Mozart's "Prague" Symphony', in Eisen, B1997, 27–84
R. Münster: 'Zwei Versetten von Johann Ernst Eberlin im Gallimathias musicum KV 32', *MISM*, xlvi/3–4 (1998), 1–3
D. Chua: 'Haydn as Romantic: a Chemical Experiment with Instrumental Music', *Haydn Studies*, ed. D.W. Sutcliffe (Cambridge, 1999), 120–51

M: CONCERTOS

C.M. Girdlestone: *Mozart et ses concertos pour piano* (Paris, 1939; Eng. trans., 1948, 3/1978)
G. Dazeley: 'The Original Text of Mozart's Clarinet Concerto', *MR*, ix (1948), 166–72; see also Kratochovíl, N1956, and E. Hess, *MJb 1967*, 18–30
A. Hutchings: *A Companion to Mozart's Piano Concertos* (London, 1948, 2/1950/*R*)
H.C.R. Landon: 'The Concertos, II: their Musical Origin and Development', *The Mozart Companion*, ed. H.C.R. Landon and D. Mitchell (London and New York, 1956/*R*), 234–82
E.J. Simon: 'Sonata into Concerto: a Study of Mozart's First Seven Concertos', *AcM*, xxxi (1959), 170–85
H. Tischler: *A Structural Analysis of Mozart's Piano Concertos* (Brooklyn, NY, 1966)
I. Kecskeméti: 'Opernelemente in den Klavierkonzerten Mozarts', *MJb 1968–70*, 111–18
M.W. Cobin: 'Aspects of Stylistic Evolution in Two Mozart Concertos: K.271 and K.482', *MR*, xxxi (1970), 1–20
J. Kerman, ed.: W.A. Mozart: *Piano Concerto in C Major, K.503* (New York, 1970) [score and essays]
D. Forman: *Mozart's Concerto Form: the First Movements of the Piano Concertos* (London, 1971/*R*)
R. Strohm: 'Merkmale italienischer Versvertonung in Mozarts Klavierkonzerten', *Mozart und Italien: Rome 1974* [*AnMc*, no.18 (1978)], 219–36
C. Wolff: 'Zur Chronologie der Klavierkonzert-Kadenzen Mozarts', *Mozart und seine Umwelt: Salzburg 1976* [*MJb 1978–9*], 235–46
A.H. King: *Mozart String and Wind Concertos* (London, 1978/*R* with revs.)
S. McClary: 'A Musical Dialect from the Enlightenment: Mozart's Piano Concerto in G major, K.453, Movement 2', *Cultural Critique*, iv (1986), 129–69
A. Tyson: 'Mozart's Horn Concertos: New Datings and the Identification of Handwriting', *MJb 1987–8*, 121–37
R.D. Levin: *Who Wrote the Mozart Four-Wind Concertante?* (Stuyvesant, NY, 1988)
U. Konrad: 'Mozarts "Gruppenkonzerte" aus den letzten Salzburger Jahren: Probleme der Chronologie und Deutung', *Beiträge zur Geschichte des Kozerts: Festschrift Siegfried Kross*, ed. R. Emans and M. Wendt (Bonn, 1990), 141–57
W. Steinbeck: 'Zur Entstehung der Konzertsatzform in den Pasticcio-Konzerten Mozarts', ibid., 125–39
J. Kerman: 'Mozart's Piano Concertos and their Audience', *On Mozart: Washington DC 1991*, 151–68
M. Brück: *Die langsamen Sätze in Mozarts Klavierkonzerten: Untersuchungen zur Form und zum musikalischen Satz* (Munich, 1994)
M. Feldman: 'Staging the Virtuoso: Ritornello Procedure in Mozart, from Aria to Concerto', in Zaslaw, M1996, 149–86
C. Lawson: *Mozart: Clarinet Concerto* (Cambridge, 1996)
J. Webster: 'Are Mozart's Concertos "Dramatic"? Concerto Ritornellos versus Aria Introductions in the 1780s', in Zaslaw, M1996, 107–38
N. Zaslaw, ed.: *Mozart's Piano Concertos: Text, Context, Interpretation* (Ann Arbor, 1996)
S. Keefe: 'Koch's Commentary on the Late Eighteenth-Century Concerto: Dialogue, Drama and Solo/Orchestral Relations', *ML*, lxxix (1998), 368–85
S. Keefe: 'The Stylistic Significance of the First Movement of Mozart's Piano Concerto No.24 in C minor, K.491: a Dialogic Apotheosis', *JMR*, xviii (1999), 1–37

N: CHAMBER MUSIC

T.F. Dunhill: *Mozart's String Quartets* (London, 1927/*R*)
A. Einstein: 'Mozart's Ten Celebrated String Quartets', *MR*, iii (1942), 159–69
R.S. Tangemann: 'Mozart's Seventeen Epistle Sonatas', *MQ*, xxxii (1946), 588–601
W. Fischer: 'Mozarts Weg von der begleiteten Klaviersonate zur Kammermusik mit Klavier', *MJb 1956*, 16–34
J. Kratochvíl: 'Betrachtungen über die Urfassung des Konzerts für Klarinette und des Quintetts für Klarinette und Streicher von W.A. Mozart', *Leben und Werk W.A. Mozarts: Prague 1956*, 262–7
S.T.M. Newman: 'Mozart's G minor Quintet (KV.516) and its Relationship to the G minor Symphony (KV.550)', *MR*, xvii (1956), 287–303
A.-E. Cherbuliez: 'Bemerkungen zu den "Haydn" Streichquartetten Mozarts und Haydns "Russischen" Streichquartetten', *MJb 1959*, 28–45
C. Bär: 'Die "Musique vom Robinig"', *MISM*, ix/3–4 (1960), 6–11

C. Bär: 'Die Lodronschen Nachtmusiken', *MISM* x/1–2 (1961), 19–22
E. Hess: 'Die "Varianten" im Finale des Streichquintettes KV.593', *MJb 1960–61*, 68–77
K. Marguerre: 'Mozarts Klaviertrios', *MJb 1960–61*, 182–94
C. Bär: 'Zum "Nannerl-Septett" KV 251', *Acta mozartiana*, ix (1962), 24–30
M. Whewell: 'Mozart's Bassethorn Trios', *MT*, ciii (1962), 19 only
A. Palm: 'Mozarts Streichquartett d-moll, KV 421, in der Interpretation Momignys', *MJb 1962–3*, 256–79
C. Bär: 'Die "Andretterin-Musik": Betrachtungen zu KV 205', *Acta mozartiana*, x (1963), 30–37
W. Kirkendale: 'More Slow Introductions by Mozart to Fugues of J.S. Bach?', *JAMS*, xvii (1964), 43–65
L. Finscher: 'Mozarts "Mailänder" Streichquartette', *Mf*, xix (1966), 270–83
A.H. King: *Mozart Chamber Music* (London, 1968)
K. Marguerre: 'Die beiden Sonaten-Reihen für Klavier und Geige', *MJb 1968–70*, 327–32
G. Croll and K.Birsak: 'Anton Stadlers "Bassettklarinette", und das "Stadler-Quintett" KV581: Versuch einer Anwendung', *ÖMz*, xxiv (1969), 3–11
W.J. Mitchell: 'Giuseppe Sarti and Mozart's Quartet K.421', *CMc*, no.9 (1969), 147–53
W.S. Newman: 'The Duo Texture of Mozart's K.526: an Essay in Classic Instrumental Style', *Essays in Musicology in Honor of Dragan Plamenac*, ed. G. Reese and R.J. Snow (Pittsburgh, 1969/R), 191–206
W. Hümmeke: *Versuch einer strukturwissenschaftlichen Darstellung der ersten und vierten Sätze der zehn letzten Streichquartette von W.A. Mozart* (Münster, 1970)
I. Hunkemöller: *W.A. Mozarts frühe Sonaten für Violine und Klavier* (Berne, 1970)
F. László: 'Untersuchungen zum Mozarts "zweiten" Opus 1, Nr.1', *MJb 1971–2*, 149–56
D.N. Leeson and D. Whitwell: 'Mozart's "Spurious" Wind Octets', *ML*, liii (1972), 377–99
R. Hellyer: 'Mozart's Harmoniemusik', *MR*, xxxiv (1973), 146–56
M. Flothuis: 'Die Bläserstücke KV439b', *Idomeneo Conference: Salzburg 1973 [MJb 1973–4]*, 202–10
J.A. Vertrees: 'Mozart's String Quartet K.465: the History of a Controversy', *CMc*, no.17 (1974), 96–114
D.N. Leeson and D. Whitwell: 'Concerning Mozart's Serenade in B♭ for Thirteen Instruments, K.361 (370a)', *MJb 1976–7*, 97–130
The String Quartets of Haydn, Mozart and Beethoven: Cambridge, MA, 1979
V.K. Agawu: *Playing with Signs: a Semiotic Interpretation of Classic Music* (Princeton, NJ, 1991) [on the string quintets]
W.-D. Seiffert: *Mozarts frühe Streichquartette* (Munich, 1992)
C. Eisen and W.-D. Seiffert, eds.: *Mozarts Streichquintette: Beiträge zum musikalischen Satz, zum Gattungskontext und zu Quellenfragen* (Stuttgart, 1994)
W. Pfann: '"Ein bescheidener Platz in der Sonatenform …": zur formalen Gestaltung des Menuetts in den Haydn-Quartetten Mozarts', *AMw*, lii (1995), 316–36
W.-D. Seiffert: 'Mozart's "Haydn" Quartetts: an Evaluation of the Autographs and First Edition, with Particular Attention to mm.125–42 of the Finale of K.387', in Eisen, B1997, 175–200
J. Irving: *Mozart: the 'Haydn' Quartets* (Cambridge, 1998)

O: KEYBOARD MUSIC

F. Lorenz: *W.A. Mozart als Clavier-Componist* (Breslau, 1866)
H. Schenker: 'Mozart: Sonate a-moll', *Der Tonwille*, no.2 (1922), 7–24
H. Schenker: 'Mozart: Sonate C-dur', *Der Tonwille*, no.4 (1923), 19 only
N. Broder: 'Mozart and the "Clavier"', *MQ*, xxvii (1941), 422–32; repr. in Lang, B1963, 76–85
H. Ferguson: 'Mozart's Duets for One Pianoforte', *PRMA*, lxxiii (1946–7), 35–44
W. Mason: 'Melodic Unity in Mozart's Piano Sonata K332', *MR*, xxii (1961), 28–33
K. von Fischer: 'Mozarts Klaviervariationen: zur Editions- und Aufführungspraxis des späten 18. und frühen 19. Jahrhunderts', *Hans Albrecht in memoriam*, ed. W. Brennecke and H. Haase (Kassel, 1962), 168–73
G. Croll: 'Zu Mozarts Larghetto und Allegro Es-dur für 2 Klaviere', *MJb 1964*, 28–37
H. Neumann and C.Schachter: 'The Two Versions of Mozart's Rondo K494', *Music Forum*, i (1967), 1–34
R. Rosenberg: *Die Klaviersonaten Mozarts: Gestalt- und Stilanalyse* (Hofheim, 1972)
W. Plath: 'Zur Datierung der Klaviersonaten KV 279–284', *Acta mozartiana*, xxi (1974), 26–30
Piano Quarterly, no.95 (1976) [Mozart issue]
M.H. Schmid: 'Klaviermusik in Salzburg um 1770', *Mozart und seine Umwelt: Salzburg 1976 [MJb 1978–9]*, 102–12
C. Wolff: 'Mozarts Präludien für Nannerl: zwei Rästel und ihre Lösung', *Festschrift Wolfgang Rehm*, ed. D. Berke and H. Heckmann (Kassel, 1989), 106–18
W.J. Allanbrook: 'Two Threads through the Labyrinth: Topic and Process in the First Movements of K.332 and K.333', *Convention in Eighteenth- and Nineteenth-Century Music: Essays in honor of Leonard G. Ratner*, ed. W. Allanbrook, J.M. Levy, and W.P. Mahrt (Stuyvesant, NY, 1992), 125–71
E.K. Wolff: 'The Rediscovered Autograph of Mozart's Fantasy and Sonata in C minor, K.475/457', *JM*, x (1992), 3–47
M.R. Mercado: *The Evolution of Mozart's Pianistic Style* (Carbondale, IL, 1992)
D.E. Freeman: 'Josef Mysliveček and Mozart's Piano Sonatas K.309 (284b) and 311 (284c)', *MJb 1995*, 95–109
D. Heartz: *Verona Portrait of Mozart and the Molto Allegro in G (KV 72A)* (Ala, 1995)
J. Irving: *Mozart's Piano Sonatas: Contexts, Sources, Styles* (Cambridge, 1997)
C. Eisen: 'Mozart and the Sonata K.19d', *Haydn, Mozart, & Beethoven: Essays in Honour of Alan Tyson*, ed. S. Brandenburg (Oxford, 1998), 91–9
C. Eisen and C. Wintle: 'Mozart's C minor Fantasy, K475: An Editorial "Problem" and its Analytical and Critical Consequences', *JRMA*, cxxiv (1999), 26–52

P: PERFORMING PRACTICE

R. Elvers: *Untersuchungen zu den Tempi in Mozarts Instrumentalmusik* (diss., free U. of Berlin, 1952)
W. Fischer: 'Selbstzeugnisse Mozarts für die Aufführungsweise seiner Werke', *MJb 1955*, 7–16
H. Albrecht, ed.: *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart* (Kassel, 1957)
E. and P. Badura-Skoda: *Mozart-Interpretation* (Vienna, 1957; Eng. trans., 1962/R as *Interpreting Mozart on the Keyboard*)
P. Mies: 'Die Artikulationszeichen Strich und Punkt bei Wolfgang Amadeus Mozart', *Mf*, xi (1958), 428–55
A.B. Gottron: 'Wie spielte Mozart die Adagios seiner Klavierkonzerte?', *Mf*, xiii (1960), 334 only
C. Bär: 'Zum Begriff des "Basso" in Mozarts Serenaden', *MJb 1960–61*, 133–55
W. Gerstenberg: 'Authentische Tempi für Mozarts "Don Giovanni"?', ibid., 58–61
R. Münster: 'Authentische Tempi zu den sechs letzten Sinfonien W.A. Mozarts?', *MJb 1962–3*, 185–99
C. Bär: 'Zu einem Mozart'schen Andante-Tempo', *Acta mozartiana*, x (1963), 78–84
Z. Śliwiński: 'Ein Beitrag zum Thema: Ausführung der Vorschläge in W.A. Mozarts Klavierwerken', *MJb 1965–6*, 179–94
S. Babitz: 'Some Errors in Mozart Performance', *MJb 1967*, 62–89
C.-H. Mahling: 'Mozart und die Orchesterpraxis seiner Zeit', ibid., 229–43
E. Melkus: 'Über die Ausführung der Stricharten in Mozarts Werken', ibid., 244–65
H. Engel: 'Interpretation und Aufführungspraxis', *MJb 1968–70*, 7–16 [followed by proceedings of colloquium of Zentralinstitut für Mozartforschung, 1968, pp.20–46]
E. Melkus: 'Zur Auszierung der Da-capo-Arien in Mozarts Werken', ibid., 159–85
T. Harmon: 'The Performance of Mozart's Church Sonatas', *ML*, li (1970), 51–60
N. Zaslaw: 'Mozart's Tempo Conventions', *IMSCR XI: Copenhagen 1972*, 720–33
M. Bilson: 'Some General Thoughts on Ornamentation in Mozart's Keyboard Works', *Piano Quarterly*, no.95 (1976), 26–8
F. Ferguson: 'The Classical Keyboard Concerto: some Thoughts on Authentic Performance', *EMc*, xii (1984), 437–45
J. Webster: 'The Scoring of Mozart's Chamber Music for Strings', *Music in the Classic Period: Essays in Honor of Barry S. Brook*, ed. A.W. Atlas (New York, 1985), 259–96

F. Neumann: *Ornamentation and Improvisation in Mozart* (Princeton, NJ, 1986)
J. Eppelsheim: 'Bassetthorn-Studien', *Studia organologica: Festschrift für John Henry van der Meer*, ed. F. Hellwig (Tutzing, 1987), 69–126
W. Malloch: 'Carl Czerny's Metronome Marks for Haydn and Mozart Symphonies', *EMc*, xvi (1988), 72–82
J.-P. Marty: *The Tempo Indications of Mozart* (New Haven CT, 1988)
S. Rosenblum: *Performance Practices in Classic Piano Music* (Bloomington, IN, 1988)
W.-D. Seiffert: 'Anmerkungen zur Mozarts "Serenadenquartet"', *Gesellschaftsgebundene instrumentale Unterhaltungsmusik des 18. Jahrhunderts: Eichstätt 1988*, 105–18
H.M. Brown and S. Sadie, eds.: *Performance Practice: Music after 1600* (London and New York, 1989) [incl. articles by N. Zaslaw, M. Bilson, R. Stowell, D. Charlton, R.D. Levin, W. Crutchfield]
W. Crutchfield: 'The Prosodic Appoggiatura in the Music of Mozart and his Contemporaries', *JAMS*, xlii (1989), 229–74
P. Le Huray: *Authenticity in Performance: Eighteenth-Century Case Studies* (Cambridge, 1990)
R.L. Todd and P. Williams, eds.: *Perspectives on Mozart Performance* (Cambridge, 1991)
M. Bilson: 'Execution and Expression in the Sonata in E flat, K.282', *EMc*, xx (1992), 237–43
B. Brauchli: 'Christian Baumann's Square Pianos and Mozart', *GSJ*, xlv (1992), 29–49
D. Edge: 'Mozart's Viennese Orchestras', *EMc*, xx (1992), 64–88
C. Eisen: 'Mozart's Salzburg Orchestras', ibid., 89–103; repr. in *Journal of the Conductor's Guild*, xvii (1996), 9–21
C. Brown: 'Dots and Strokes in Late 18th- and 19th-Century Music', *EMc*, xxi (1993), 593–610
M.H. Schmid: 'Zur Mitwirkung des Solisten am Orchester-Tutti bei Mozarts Konzerten', *Basler Jb für historische Musikpraxis*, xvii (1993), 89–112
W.-D. Seiffert: 'Punkt und Strich bei Mozart', *Mozart als Text: Freiburg 1993*, 133–43
R. Maunder and D.E.Rowland: 'Mozart's Pedal Piano', *EMc*, xxiii (1995), 287–96
S. Rampe: *Mozarts Claviermusik: Klangwelt und Aufführungspraxis* (Kassel, 1995) [incl. discography and list of works]
R. Taruskin: *Text and Act: Essays on Music and Performance* (Oxford, 1995)
C. Eisen: 'The Orchestral Bass Part in Mozart's Salzburg Keyboard Concertos: the Evidence of the Authentic Copies', in Zaslaw, M1996, 411–25
R. Riggs: 'Authenticity and Subjectivity in Mozart Performance: Türk on Character and Interpretation', *College Music Symposium*, xxxvi (1996), 33–58

Q: RECEPTION

K. Werner-Jensen: *Studien zur 'Don Giovanni'-Rezeption im 19. Jahrhundert (1800–1850)* (Tutzing, 1980)
S. Dudley: 'Les premières versions françaises du *Mariage de Figaro* de Mozart', *RdM*, lxix (1983), 55–83
G. Gruber: *Mozart und die Nachwelt* (Salzburg, 1985, 2/1987; Eng. trans., 1991)
Mozart: origines et transformations d'un mythe: Clermont-Ferrand 1991 [incl. J.-R. Mongrédien: 'La France à la découverte de Mozart ou le veritable enjeu d'une mythification (1791–1815)', 71–8; E. Kocevar: 'L'évolution de la biographie mozartienne, de Friedrich von Schlichtegroll (1793) a Pierre Petit (1991): où la réalité devient mythe', 57–67; G. Gefen: 'Légendes maçonniques autour de Mozart', 43–55; J.-L. Jam: 'Wolfgang est grand, et Leopold est son prophète' 15–31]
P. Csobadi and others, eds.: *Das Phänomen Mozart im 20. Jahrhundert: Wirkung, Verarbeitung und Vermarktung in Literature, bildender Kunst und den Medien* (Salzburg, 1991)
B. Hiltner: *La clemenza di Tito von Wolfgang Amadé Mozart im Spiegel der musikalischen Fachpresse zwischen 1800 und 1850* (Frankfurt, 1994)
H. Jung, ed.: *Mozart: Aspekte des 19. Jahrhunderts* (Mannheim, 1995)
F. Senici: *La clemenza di Tito di Mozart: i primi trent'anni (1791–1821)* (Turnhout, 1997)

(4) (Maria) Constanze [Constantia] **(Caecilia Josepha Johanna Aloisia) Mozart** [née Weber; later Nissen] (*b* Zell, Wiesental, 5 Jan 1762; *d* Salzburg, 6 March 1842). Soprano, wife of (3) Wolfgang Amadeus Mozart and later of his biographer Georg Nikolaus Nissen. She was the third of four daughters of the bass, prompter and copyist Fridolin Weber, and thereby related to the composer Carl Maria von Weber (*see* WEBER). She first met Mozart in 1777–8 in Mannheim; he fell in love with her elder sister Aloisia, who rejected him. Constanze moved with her family to Vienna in September 1779; from 2 May 1781 Mozart lodged with her mother, and on 4 August 1782 married Constanze in the Stephansdom. There were six children, of whom two, (5) Carl Thomas and (6) Franz Xaver Wolfgang, survived to maturity. During a visit to Salzburg, she sang one of the soprano parts in a performance at the abbey of St Peter of the Kyrie and Gloria of her husband's Mass in C minor K427/417*a* (26 October 1783).

After Mozart's death she was destitute and was allowed a pension of one third of his salary. She attempted to improve her financial position by arranging concerts with his works in various cities, herself singing in several of them. She organized several performances of *La clemenza di Tito*. In 1797 she had a vocal score of *Idomeneo* arranged from Mozart's autograph and published by Breitkopf & Härtel, though without financial success, and in 1799 she sold his remaining manuscripts to the publisher André after first having them set in order by Abbé Maximilian Stadler and Nissen, who in part managed her affairs. Nissen was a Danish diplomat; she probably first met him in 1797 when he lodged in rooms in her house. They were married on 26 June 1809 in Pressburg (Bratislava) Cathedral. There were no children of this marriage. In 1810 the couple moved to Copenhagen and then, probably in 1821, to Salzburg, where Nissen collected materials for his biography. He died on 24



15. Constanze Mozart, née Weber: portrait (probably 1782) by Joseph Lange in the Hunterian Art Gallery, Glasgow University

March 1826, however, before its publication: Constanze had it completed (by Johann Heinrich Feuerstein, who cheated her) and saw it through the press. Early 20th-century scholarship severely criticized her as unintelligent, unmusical and even unfaithful, and as a neglectful and unworthy wife to Mozart. Such assessments (still current) were based on no good evidence, were tainted with anti-feminism and were probably wrong on all counts. Mozart's letters prove his devotion to her. Evidence about her dates mostly from after 1791; the travel diaries of Vincent and Mary Novello (1829) are especially revealing. Her diary (1828–37) and correspondence show a capable businesswoman (she died in comfortable circumstances) and devoted mother. But she was an unreliable witness and told many lies about the Requiem, whose completion she had organized: she was of course an interested party. Many of the myths surrounding Mozart's death probably stem from her. Three portraits survive (the most celebrated from 1782 by her brother-in-law Joseph Lange; fig.15) and a fuzzy daguerreotype.

BIBLIOGRAPHY

H. Abert: 'Konstanze Nissens Tagebuch aus den Jahren 1824–1837', *Mozarteums-Mitteilungen*, ii (1919–20), 38–62, 65–75
A. Schurig, ed.: *Konstanze Mozart: Briefe, Aufzeichnungen, Dokumente 1782–1842* (Dresden, 1922)
R. Tenschert: 'Mozarts Kompositionen für Konstanze', *Mozart-Almanach* (1941), 97–100
E. Valentin: 'Das Testament der Constanze Nissen: mit biographischen Notizen über Constanze und Georg Nikolaus Nissen', *Neues Mozart-Jb 1942*, 128–75
N. Medici di Marignano and R. Hughes, eds.: *A Mozart Pilgrimage: Being the Travel Diaries of Vincent and Mary Novello in the Year 1829* (London, 1955/R)
R. Schaal: 'Zwei unveröffentlichte Dokumente von Constanze Nissen', *Acta mozartiana*, xiii (1966), 89–90
J.H. Eibl: 'Aus den Briefen Constanze Mozarts an die Verleger Breitkopf & Härtel und Johann Anton André', *Musik und Verlag: Karl Vötterle zum 65. Geburtstag*, ed. R. Baum and W. Rehm (Kassel, 1968), 238–42
R. Angermüller and S.Dahms-Schneider: 'Neue Brieffunde zu Mozart', *MJb 1968–70*, 211–41
O. Biba: 'Zu Konstanze Mozarts Pensionsbezug', *MISM*, xx/1–2 (1972), 20–24
U. Mauthe: 'Ein unbekannter Brief Constanze Mozarts', *MISM*, xxxi (1983), 57–60
M. Schuler: 'Eine Zeitungsmeldung von Anno 1792', *Acta mozartiana*, xxx (1983), 30–32
H. Gärtner: *Mozarts Requiem und die Geschäfte der Constanze M.* (Munich, 1986; Eng. trans., 1991, as *Constanze Mozart: After the Requiem*)
R. Angermüller: 'Zwei ungedruckte Briefe Constanze Mozarts an Johann Anton André (6. August 1800, 21. September 1801)', *MISM*, xxxv (1987), 115–17
R. Angermüller: 'Ein ungedruckter Brief Constanze Mozarts an ihren Schwiegervater Leopold', *MISM*, xxxix (1991), 45–6
V. Sjøqvist: *'Twice Perfectly Happy': Constanze Mozart's Two Marriages* (London, 1991)
W. Stafford: *Mozart's Death: a Corrective Survey of the Legends* (London, 1991)
W. Notz: 'Neues zum Briefwechsel zwischen Constanze Mozart und dem Ehepaar Spontini', *MISM*, xl (1992), 163–4
I. Allihn: 'Die Darstellung der Konstanze Mozart in der neueren Mozart-Literatur', *Wolfgang Amadeus Mozart: Leipzig 1991*, 66–71
B. Cooper Clarke: 'Albert von Mölk: Mozart Myth-Maker?', *MJb 1995*, 155–91
J. Hoyer: 'Ein unbekannter Brief von Constanze Nissen, verwitwete Mozart', *Neues musikwissenschaftliches Jb 1995*, 93–8
R. Angermüller: *Constanze Nissen-Mozart: Tagebuch meines Brief Wechsels in Betref des Mozartischen Biographie (1828–1837)* (Bad Honnef, 1999)

(5) **Carl Thomas Mozart** (*b* Vienna, 21 Sept 1784; *d* Milan, 31 Oct 1858). Second and elder surviving son of (3) Wolfgang Amadeus and (4) Constanze Mozart. Without finishing his schooling, for some of which he was under Franz Xaver Niemetschek in Prague, he went to Livorno in 1797 to begin his apprenticeship with a commercial firm. He planned to open a piano business in the following years, but the project failed for lack of funds. He moved to Milan in 1805 and studied music with Bonifazio Asioli, but gave up his music studies in spring 1810 and became an official in the service of the Viceroy of Naples in Milan. In that year his mother gave him his father's piano. His relationship with his stepfather Georg Nikolaus Nissen was particularly happy. He several times visited Salzburg, notably for the unveiling of the Mozart monument in 1842 and at the centenary celebrations in 1856, and Vienna. Much of his correspondence was published in the Mozarteum *Mitteilungen* (1918–21, 1961).

For bibliography *see* MOZART family, (6).

(6) **Franz Xaver Wolfgang** ['Wolfgang Amadeus'] **Mozart** (*b* Vienna, 26 July 1791; *d* Carlsbad, 29 July 1844). Composer and pianist, the sixth child and younger surviving son of (3) Wolfgang Amadeus and (4) Constanze Mozart. He received his first piano instruction in 1796 from František Xaver Dušek in Prague, where he lived with the Dušek family. In Vienna he continued his studies under Sigismund Neukomm, Andreas Streicher, J.N. Hummel, Antonio Salieri, G.J. Vogler and J.G. Albrechtsberger. His first compositions, which include the Piano Quartet op.1, appeared in 1805. On 30 March 1807 Salieri declared his pupil to possess 'a rare talent for music', and prophesied a career for him 'not inferior to that of his celebrated father'. On 22 October 1807 Franz Xaver went to Lemberg (now L'viv). In Podkamien he accepted a post as tutor in the home of Count Viktor Baworowski, a position he held until December 1810. In 1811 he became a music teacher in the home of the imperial chamberlain, Janiszewski, in Sarki (near Lemberg). He gave up that post in 1813 and lived as a freelance musician in Lemberg, where he supervised the training of Julie Baroni-Cavalcabò. From 1819 to 1821 he undertook an extended concert tour during which he played in Kiev, Warsaw, Copenhagen (where he saw his mother and his stepfather, Georg Nikolaus Nissen), Hamburg, Berlin, Leipzig, Dresden (where he visited his cousin, Carl Maria von Weber), Prague, Vienna, Venice, Milan (where he visited his brother Carl), Zürich, Berne, Frankfurt, Mannheim, Augsburg, Munich and Salzburg (where he visited his aunt, (2) Maria Anna). In 1822 he returned to teach in Lemberg; in 1826 he went to Salzburg to see his mother. In the same year he renewed his studies in counterpoint with Wagenseil's pupil, Johann Mederitsch, who bequeathed him all his compositions. Also in that year he founded the Cäcilien-Verein in Lemberg, but in 1838 he left Lemberg and settled in Vienna. In 1841 he was made honorary Kapellmeister of the Dommusikverein and the Mozarteum in Salzburg, and in 1842 he stayed with his brother there during celebrations on the unveiling of the Mozart memorial; at the festival concert he played his father's D minor Piano Concerto K466. In December of the same year the Congregazione ed Accademia di S Cecilia in Rome named him *maestro compositore onorario*. In his will Franz Xaver stipulated, among other things, that any of his father's autographs found in his papers, his father's portrait and piano, as well as his own library, should be given to the Dommusikverein and the

Mozarteum as a lasting memorial to his father. This Mozart-Nachlass passed partly to the Internationale Stiftung Mozarteum and partly to the consistorial archive in Salzburg.

The brilliant pianistic figuration prominent in Franz Xaver's music reveals the particular influence of his teacher Hummel. The more relaxed quality and richer sonority of his piano writing, as reflected especially in his Second Piano Concerto (1818), however, hint at the characteristic piano style of Chopin and Liszt.

WORKS

for further details, see Hummel (1956), 314ff; printed works published in Vienna unless otherwise stated

VOCAL

With orch: Cant. for Haydn's birthday, 1805, lost; Aria buffa, 1v, op.13, *A-Sm** (dated 15 Jan 1808), *GB-Lbl**, for inc. facs. see Hummel (1956), 322 [for insertion in W.A. Mozart: Der Schauspieldirektor]; Der erste Frühlingstag (cant.), 4 solo vv, chorus, op.28 (1827); Festchor (cant.), solo vv, chorus, op.30 (1842) [for unveiling of Mozart memorial in Salzburg]; Lied für die heilige Christnacht, 2S, org, private collection, Vienna, ed O. Biba (Altötting, 1991)

Choral without orch: Die Nacht (J.P. Uz), 3vv, 1826, pubd in *Wiener Zeitschrift*, li (1839); Frühlingsgruss (Die Frühlingsgöttin nahet), 3vv, pf, op.29 (Dresden, n.d.); Von der Hoheit lichtem Glanz umflossen, 4 solo vv, 1828, *A-Sm**; Pour des morts, *Sm** [15 nos. incl. lieder]

Lieder with pf: Romanze (In der Väter Hallen ruht) (F.L. Stolberg), op.12 (1808) [for (4) Constanze]; Arietta (In questa tomba oscura) (1808); 8 deutsche Lieder (1810); 6 Lieder, op.21 (Hamburg, 1820); An Emma (Weit in nebelgrauer Ferne) (F. von Schiller), op.24 (Hamburg, 1820); 3 deutsche Lieder, op.27 (1820); Vaudevilles, *A-Sm** [16 sketches for Fr. songs]; Erinnerung (Byron), *Wst*; Ständchen, *Wgm* (inc.)

2 untitled duets, *A-Wgm*; for other works cited in auction catalogues see Hummel (1956), 319

INSTRUMENTAL

Orch: 12 Minuets and Trios (1808); 2 pf concs., C, op.14 (Leipzig, 1809), ed. R. Angermüller (Salzburg, 1972; Trent, 2000), E♭, op.25 (Leipzig, 1818); Konzertvariationen, pf, orch (Graz, 1820); Sinfonia, D, *A-Sm** (2 movts)

Chbr: Pf Qt, op.1 (1805), ed. in Diletto musicale, no.180 (Vienna, 1966); 6 piccoli pezzi, fl, 2 hn, op.11 (1808), ed. in Diletto musicale, no.1165 (Vienna, 1991); 2 vn sonatas, B♭, op.7 (1808), F, op.15 (Leipzig, 1813), both ed. M. Hörr (Winterthur, 1996); Grande sonate, E, vn/vc, pf, op.19 (Leipzig, 1820), ed. W. Boettcher for vc (Mainz, 1969); Rondo (Sonate), fl, pf, *A-Sm**, ed. L. Moyse (New York, 1976)

Variations, pf: on minuet from W.A. Mozart: Don Giovanni (1805); on Russ. theme (1809); on theme, G, op.13 (1810); on March from Coriolan, op.16 (Leipzig, 1813); Air russe variée, op.18 (Milan, 1820); on Romance by E.-N. Méhul, op.23 (Leipzig, 1820), ed. J. Draheim (Wiesbaden, 1991); Veränderungen über einen Walzer (1824); on March from W. Müller: Aline (before 1828); Variations sur un thème favorit (n.d.); 2 other sets (n.d.)

Other pf: Rondo, F, 1802, *A-Sm**; Sonata, op.10 (Offenbach, 1808); 12 polonaises, 6 as op.17 (Leipzig, *c*1815), ed. J. Draheim (Heidelberg, 1980), 4 as op.22 (Leipzig, 1820/*R*), 2 as op.26 (Padua, after 1820); Allegretto, 9 Aug 1841, *Sm** (facs. of autograph); Adagio, *Sm**

For details of other works in autograph, *A-Sm*, and in auction catalogues see Hummel (1956), 318–19

BIBLIOGRAPHY

A. Fuchs: 'Biographische Skizze von Wolfgang Amadeus Mozart (dem Sohne)', *Allgemeine Wiener Musik-Zeitung*, iv/9 (1844), 441–4

A. Fuchs: 'Gedächtnisfeier am Sterbetaga W.A. Mozarts (des Sohnes)', *Allgemeine Wiener Musik-Zeitung*, v/9 (1845), 425 only

A. Fuchs: 'W.A. Mozarts (des Sohnes) Vermächtnis an das Mozarteum in Salzburg', *Allgemeine Wiener Musik-Zeitung*, v/9 (1845), 237–9

A. Schmid: 'W.A. Mozart (Sohn)', *Denksteine* (Vienna, 1848), 15–93

J. Fischer: *Wolfgang Amadeus Mozart (Sohn) eine biographische Skizze, sowie zwei bisher unbekannte Briefe Mozart's (Vater)* (Carlsbad, *c*1888)

J.E. Engl: 'Die den Vater überlebenden Söhne Carl und Wolfgang und die übrigen Kinder W.A. Mozarts', *Jahresbericht der Internationalen Stiftung Mozarteum*, xiii (1893), 38–51; repr. in *Studien über W.A. Mozart*, ii (Salzburg, 1894), 4–17

A. van der Linden: 'Lettres de W.A. Mozart junior', *RBM*, v (1951), 147–76

W. Hummel: 'W.A. Mozarts Söhne: Quellen und Schrifttum zur Darstellung ihrer Lebensbilder', *MJb 1954*, 65–72

W. Hummel: *W.A. Mozarts Söhne* (Kassel, 1956)

C. Nemeth: 'Der "Fest-Chor" und ein unbekanntes Autograph von W.A. Mozart Sohn', *ÖMz*, xiii (1958), 302–16

W. Hummel: 'W.A. Mozart-Sohn im Banne der Romantik', *MISM*, xi/3–4 (1963), 18–21

K.M. Pisarowitz and W. Hummel: 'Frühe Briefe des Mozart-Sohnes Wolfgang Amadeus (1791–1844)', *MISM*, xi/3–4 (1963), 21–5

W. Hummel: 'Bücherschau: 10 Jahre W.A. Mozart Söhne', *MISM*, xv/3–4 (1967), 19–22

R. Angermüller and S. Dahms-Schneider: 'Neue Brieffunde zu Mozart', *MJb 1968–70*, 211–41

D. Kolbin: 'Lwower Lithographie des Porträts von Franz Xaver Mozart', *MISM*, xx/3–4 (1972), 1–5

R. Angermüller: 'Mozartiana aus der Sammlung Hans Wertitsch', *MISM*, xxxiv (1986), 56–92

R. Angermüller: 'Ein unveröffentlichter Brief Franz Xaver Wolfgang Mozarts, Dresden, 12. März 1820', *MISM*, xxxviii (1990), 151–4

R. Angermüller: 'Zwei ungedruckte Briefe Carl Mozarts', *MISM*, xxxviii (1990), 145–6

A. Engelmann: 'Das Leben Carl Mozarts in Mailand', *Geneologie*, xl (1991), 661–7

R. Angermüller: 'Verschollene Briefe von und an Franz Xaver Wolfgang Mozart', *MISM*, xl (1992), 145–62

R. Angermüller: *Das Salzburger Mozart-Denkmal: eine Dokumentation (bis 1845) zur 150-Jahre-Enthüllungsfeier* (Salzburg, 1992)

R. Angermüller: 'Neuerwerbungen der Bibliotheca Mozartiana', *MISM*, xli (1993), 69–76

R. Angermüller: *Franz Xaver Wolfgang Mozart: Reisetagebuch 1819–1821* (Bad Honnef, 1994)

R. Angermüller: 'Ein ungedruckter Brief Carl Mozarts (Mailand, 14. Oktober 1820)', *MISM*, xliii (1995), 88–90

R. Angermüller: 'Ein ungedruckter Brief Franz Xaver Wolfgang Mozarts an Caroline Ungher-Sabatier, Wien, 26. December, 1842', *MISM*, xliii (1995), 86–92

For further bibliography see under MOZART family, (3).

CLIFF EISEN (1), EVA RIEGER (2), CLIFF EISEN, STANLEY SADIE (3), RUDOLPH ANGERMÜLLER (4 with C.B. OLDMAN/ WILLIAM STAFFORD, 5, 6)

Mozarteum. Conservatory in Salzburg founded in 1841 as the Dommusikverein und Mozarteum. *See* SALZBURG, §3.

'Mozart' fifths (Ger. *Mozartquinten*). Consecutive 5ths occurring when the German 6th chord resolves directly to the dominant (*see* CONSECUTIVE FIFTHS, CONSECUTIVE OCTAVES, ex.9).

Mozart societies. Mozart's popularity is reflected in the establishment of societies devoted to furthering the appreciation of his music. In 1837 the Mozart societies of Prague and Frankfurt started operating; numerous organizations followed their lead in other cities. The activities of the early societies included the founding of museums, the erection of monuments and the publication of bulletins and research, as well as the organization of concerts. The Mozartgemeinde in Salzburg commenced publishing annual summary reports in 1888, listing 26 societies in German-speaking countries and seven elsewhere. By 1913 the numbers had grown to 40 and 11 respectively; there were over 3000 members in Munich and almost 2000 in Vienna. These statistics were collected under the aegis of the Internationale Stiftung Mozarteum in Salzburg, then, as now, the most important centre of worldwide Mozart

activities, originally established in 1841 (for its history *see* SALZBURG, §3). World War I interrupted data collection and central registration.

The Mozarteum publishes in its *Mitteilungen* the annual reports of participating societies. In the mid-1990s there were more than 60 active Mozart societies worldwide, half of them in German-speaking countries, at least 16 in other European countries, eight in North America (including a new Mozart Society of America, set up in 1996 to serve as a centre for furthering communication among Mozart scholars in the western hemisphere), five in Latin America and one in Australia. Most groups maintain membership in the Mozarteum. In Germany most of the societies belong to the Deutsche Mozart-Gesellschaft (founded 1951), which plays a major role in the dissemination of Mozart materials and has published *Acta mozartiana* since 1953.

The common thread connecting Mozart societies is the promotion of Mozart's music; their focus differs. Most offer musical programmes, some on a commercial basis, others as part of membership benefits. Typical functions include educational and performing opportunities for young artists, assisting other Mozart societies with advice and occasionally with modest financial help, raising funds for international Mozart causes and organizing trips to Mozart events, for example to the annual Salzburg Mozart Week. Some societies issue newsletters covering aspects of Mozart's music, his life and times; others maintain record libraries or produce recordings of their concerts. The societies use a variety of methods for financing: membership fees, commercial activities, contributions by corporations and government subsidies.

PETER SANDOR

Mozeen, Mrs. *See* EDWARDS (ii).

Mozheyko [Mazheyka], **Zinaida Yakovlevna** (*b* Orsha, 6 Dec 1933). Belarusian ethnomusicologist. She graduated from the history and theory department of the Belorussian Academy of Music, Minsk (1961), where she was influenced by Lidiya Mukharinskaya, Mikalay Aladau and Vladimir Olovnikov and completed her postgraduate studies at the Institute of Art, Ethnography and Folklore attached to the Belarusian Academy of Sciences, Minsk (1966), under the guidance of Ye.V. Gippius. She gained the *Kandidat* degree with a dissertation on traditional vocal art (1971) and in 1992 defended her doctorate dissertation on the Belarusian calendrical song culture. In 1971 she became a senior researcher at the institute. The focus of her studies has been Belarusian folklore within the overall historical and cultural framework of the Slavonic singing style. She has examined the dynamics of intonation in specific regions and the social conditions for the occurrence of certain melodies (*Pesennaya kul'tura Belorusskogo Poles'ya: selo Tonezh*, 'The vocal art of the Belarusian Poles'ye: the village of Tonezh', 1971) and has given a generalized picture of the development of Belarusian ethnomusicology and its research methods in the context of contemporary science ('Problemï metodov sravnitel'nïkh slavyano-balkanskikh issledovaniy v sovremennoy etnomuzïkologii', 'Problems of methodology for comparative Slavonic and Balkan research in contemporary ethnomusicology', 1986). She has recorded two collections of folksongs (1986, 1990) which have become the basis for folk concerts, documentary films on music and gramophone recordings.

WRITINGS

Pesennaya kul'tura belorusskogo Poles'ya: selo Tonezh [The vocal art of the Belarusian Poles'ye: the village of Tonezh] (Minsk, 1971)
Sovremenniy muzïkal'nïy bït i traditsionnoye iskusstvo belorusskogo polesskogo sela [Traditional vocal art in the modern Belarusian of everyday life of the villages of Poles'ye] (diss., Institute of Art, Ethnography and Folklore, Minsk, 1971)
with others: *Zimovya pesni* [Winter songs] (Minsk, 1975)
'O funktsional'noy dinamike narodnïkh pesen' [The functional dynamics of folksongs], *Muzïkal'naya kul'tura Belorusskoy SSR*, ed. T.A. Shcherbakova (Moscow, 1977), 240–47
'O sovremennom sostoyanii kalendarnoy pesennoy traditsii' [The present-day state of the calendrical song tradition], *Aktual'nïya problemï sovremennoy fol'kloristiki*, ed. V.E. Gusev (Leningrad, 1980), 189–92
'Traditsionnoye narodno-pesennoye tvorchestvo v sovremennom muzïkal'nom bïte belorusskogo sela' [Traditional folksongs in the modern milieu of the Belarusian village], *S'vremenost i folklor: problemi* (Sofia, 1981), 71–86
with L. Mukharinskaya: 'Put'uchyonogo: o trudakh Ye. Gippiusa' [The path of a scholar: the works of Ye. Gippius], *SovM* (1983), no.12, pp.76–9
'Rol'igrovïkh elementov v kalendarno-pesennoy sisteme slavyanskikh i balkanskikh narodov' [The role of play elements in the calendar song systems of the Slavonic and Balkan peoples], *Makedonski folklor*, xviii/37 (1984), 155–62
'Problemï metodov sravnitel'nïkh slavyano-balkanskikh issledovaniy v sovremennoy etnomuzïkologii' [Problems of methodology for comparative Slavonic and Balkan research in contemporary ethnomusicology], *Makedonski folklor*, xix/37 (1986), 113–23
with others: 'Muzïkal'nïy fol'klor', *Obshchestvenniy, semeynïy bït i dukhovnaya kul'tura naseleniya Poles'ya*, ed. A. Fedosik (Minsk, 1987), 361–72
Kalendarno-pesennaya kul'tura Belorussi: opït sistemno-tïpologicheskogo issledovaniya [The calendrical song culture of Belarus: an attempt at a systematic and typological investigation] (diss., Institute of Art, Ethnography and Folklore, Minsk, 1992; Minsk, 1985)
ed. *Belorusskaya etnomuzïkologiya: ocherki istorii (XIX–XX vv.)* [Belarusian ethnomusicology: essays on its history (19th–20th centuries)] (Minsk, 1997) [incl. 'Belorusskiy muzïkal'nïy fol'klor v issledovaniyakh F. Rubtsova, K. Kvitki, V. Belyayeva' [Belarusian musical folklore in the studies by Rubtsov, Kvitka and Belyayev], 109–117]

FOLKSONG EDITIONS

Zimovïya pesni: kalyadki i shchadrouki [Winter songs: carols and New Year songs] (Minsk, 1975)
Vyaselle: pesni [The wedding: songs], 6 vols. (Minsk, 1980–88)
Pesni belaruskaha Paazer'ya [Songs of the Belarusian Paazer'ye] (Minsk, 1981)
Pesni belorusskogo Poles'ya [Songs of the Belarusian Poles'ye], 2 vols. (Moscow, 1983–4)
Vyaselle: melodii [The wedding: melodies] (Minsk, 1990)

TAISIYA SHCHERBAKOVA

mp. *Mezzo-piano* (It.: 'moderately soft'). *See* MEZZO, MEZZA.

Mqashiyo. South African urban popular music style. During the late 1960s the vocal stream of the South African township style MBAQANGA characterized by female close-harmony vocals became known as *mqashiyo*. Later, all-male variants were called vocal *mbaqanga*. *Mqashiyo* evolved from the 1950s vocal jive of Dorothy Masuka and close-harmony groups such as the Skylarks led by Miriam Makeba. The pioneers of the new style in the early 1960s were the Dark City Sisters, who established the use of five- rather than four-part harmonies. By 1965, with driving straight rhythms and electric backing, *mqashiyo* was exhibiting the same musical characteristics as instrumental *mbaqanga*. Particularly characteristic of mature *mqashiyo* is the contrast between close harmony female vocals and the deep, hoarse 'groaning' style popularized by Simon 'Mahlathini' Nkabinde. This was best exemplified by Mahlathini and the Mahotella Queens

accompanied by the Makhona Tsohle Band. Other top vocal *mbaqanga* groups included the female Amatshitshi and Izintombi Zesi Manje Manje and the male Abafana Baseqhudeni and Boyoyo Boys.

For recording purposes the personnel of *mqashiyo* groups was fluid. Within each studio the same ensemble of singers recorded as several different groups, each group name generally being associated with a specific lead vocalist. Exact membership was only stabilized for live performances. Like *mbaqanga*, *mqashiyo* is a pan-ethnic urban style produced for ordinary township dwellers. The lyrics (commonly in Isizulu, Isixhosa, Setswana and Sesotho) tend to carry a didactic message or reflect circumstances commonly experienced by *mqashiyo* artists and audiences. From 1975 the Soul Brothers revived the flagging vocal *mbaqanga* market with a distinctive soul-*mbaqanga* amalgam characterized by quavering two-part vocals, electric organ and, later, synthesizers.

BIBLIOGRAPHY
AND OTHER RESOURCES

The Dark City Sisters and the Flying Jazz Queens, Earthworks/Virgin 839182-2
The Lion Roars, perf. Mahlathini and the Mahotella Queens, Shanachie 43081
R. Allingham: 'Township Jive: From Pennywhistle to Bubblegum: the Music of South Africa', *World Music: the Rough Guide*, ed. S. Broughton and others (London, 1994), 379–82, 386
Ezinkulu: the Best of the Soul Brothers, Gallo Music CDGMP 1040, 1996

LARA ALLEN

Mraczek [Mraček], **Joseph Gustav** (*b* Brno, 12 March 1878; *d* Dresden, 24 Dec 1944). German composer of Czech birth. He studied with his father, the cellist František Mraček (1842–98), at Brno and at the Vienna Conservatory (1894–6) with Grädener, Joseph Hellmesberger and Löwe. In Brno he led the German Theatre orchestra (1897–1902) and taught the violin at the Musikvereinschule (1898–1918). From 1919 to 1924 he taught composition at the Dresden Conservatory and conducted the Dresden PO. Mraczek composed in most genres and was a master of instrumentation. His operas show the influence of Wagner and Strauss. The work for which he was most popular was the symphonic burlesque *Max und Moritz* (1911, based on Wilhelm Busch's nursery rhymes), a piece brilliantly orchestrated in the Strauss manner.

WORKS
(*selective list*)

DRAMATIC

Der gläserne Pantoffel (op, 3, Mraczek, after A. von Platen), Brno, Stadt, 14 April 1902; Der Traum (op, 3, Mraczek, after F. Grillparzer: *Der Traum ein Leben*), Brno, Stadt, 26 Feb 1909; Kismet (ballet, 5, E. Knoblaack), Munich, Künstler, 8 June 1912; Aebelö (op, 3, A. Nikisch, after S. Michaelis), Breslau, Stadt, 13 Nov 1915; Ikdar (op, 3, Glück), Dresden, National, 24 Jan 1921; Herrn Dürers Bild, oder Madonna am Wiesenzaun (op, 3, A. Ostermann, after F.K. Ginzkey), Hanover, 29 Jan 1927; Der arme Tobias (radio op), 1936

OTHER WORKS

Max und Moritz, sym. burlesque, 1911; Rustans Traum, sym. poem, 1911; Orientalische Skizzen, chbr orch, 1918; Eva, sym. poem, 1922; Variété, orch, 1928; other chbr works
Choral pieces, songs

BIBLIOGRAPHY

E.H. Müller: *Joseph Gustav Mraczek* (Dresden, 1917)

EVA HERRMANNOVÁ

Mravina [Mravinskaya], **Yevgeniya Konstantinovna** (*b* St Petersburg, 4/16 Feb 1864; *d* Yalta, 12/25 Oct 1914). Russian soprano. She studied with Pryanishnikov, then with Artôt in Berlin and Mathilde Marchesi in Paris, making her début at Vittorio Veneto in August 1885. From 1886 to 1897 she was a principal soloist at the Mariinsky Theatre. In 1895 she created the coquettish Oxana in Rimsky-Korsakov's *Christmas Eve*, a role particularly suited to her consummate acting ability, lyric purity of tone and supreme musical intelligence. Other roles she sang to perfection were Antonida in *A Life for the Tsar*, Lyudmila in Glinka's second opera and Tatyana in Tchaikovsky's *Yevgeny Onegin*. She also sang in operas by Gounod, Meyerbeer and Wagner. She made three European tours, in 1891–2, 1902–3 and finally in 1906, but by that time her voice and health were already deteriorating.

BIBLIOGRAPHY

E. Stark: *Peterburgskaya opera i yeyo mastera 1890–1910* [The St Petersburg Opera and its masters 1890–1910] (Moscow, 1940)
A. Kollontay: 'Iz vospominaniy' [Reminiscences], *SovM* (1964), no.4, pp.98–9
Ye. Mravina: 'Stranichka memuarov' [A page of memoirs], *SovM* (1964), no.4, pp.99–100
A. Grigoreva: *Ye.K. Mravina* (Moscow, 1970)
R. Petrushanskaya: 'Tragicheskiy solovey' [Tragic nightingale], *SovM* (1988), no.9, pp.125–6

EDWARD GARDEN

Mravinsky, Yevgeny (Aleksandrovich) (*b* St Petersburg, 21 May/4 June 1903; *d* Leningrad, 19 Jan 1988). Russian conductor. Born into a talented aristocratic family, he studied biology at Petrograd University. After serving as a rehearsal pianist for the Dancing School in Leningrad and joining the Imperial Ballet and Opera, he began his studies at the Leningrad Conservatory. He graduated from Vladimir Shcherbachyov's composition class in 1930 (the year he first conducted at the conservatory) and Aleksandr Gauk's conducting class in 1931. He also studied conducting with Nikolay Malko. After a year as an assistant conductor (1931) at the Leningrad Academic Opera and Ballet Theatre (now the Kirov), he became conductor there (1932–8). He made his début with the Leningrad PO in 1931 and was a regular guest conductor from 1934. After winning the All-Union Conductors' Competition in Moscow in 1938, he was made permanent conductor of the Leningrad PO, where he remained until his death.

Mravinsky toured frequently with his orchestra, making many trips to central Europe and four to Japan, but travelling only once to Britain (1960) and once to America (1962). His reputation in the West derived from a handful of recordings featuring a largely Russian repertory, although since the end of communism many more of his recordings have become available. His 1961 recordings of the last three Tchaikovsky symphonies have received particular critical acclaim. Under him, the Leningrad brass are piercing and bright with distinct vibrato. Despite the dramatic sound, the intensity and the often fast tempos of his performances, his conducting was equally noteworthy for its attention to detail, clarity and balance between sections, and its lack of false pathos; all accomplished with a frosty remoteness and minimal movement. Film of him conducting Shostakovich's Symphony no.5, for example, demonstrates that he could extract astounding sonorities with gestures of almost irreducible subtlety. The Soviet system allowed him to indulge in a meticulous

and near-fanatical rehearsal procedure, requesting eight to ten rehearsals for even the best-known repertory.

Mravinsky was legendary for his electric live performances of Beethoven, Wagner, Bruckner and Tchaikovsky, and his championing of Soviet composers: among many others, he gave the premières of Prokofiev's 6th Symphony and Shostakovich's symphonies nos.5, 6, 8 (also dedicated to him), 9 and 10, and the official premières of Shostakovich's symphonies nos.11 and 12. He also regularly conducted music by Hindemith, Bartók, Sibelius, Honegger, Debussy and Stravinsky, giving the Soviet premières of the latter's *Apollo* and *Agon*. Mravinsky had a personal, political and aesthetic influence on virtually every Soviet conductor since Malko. His students and deputies included Valery Gergiyev, Mariss Jansons (his chosen heir), Yury Temirkanov (his Soviet-picked successor) and Kurt Sanderling. Despite the fact that he was not a member of the Communist party, unusual in Soviet times for a person of his position, he was made People's Artist of the USSR in 1954 and a Hero of Socialist Labour in 1973.

BIBLIOGRAPHY

V. Bogdanov-Berezovsky: *Sovetskiy dirizhyor* [A Soviet conductor] (Leningrad, 1956)

V. Fomin: *Mravinskiy* (Moscow, 1983)

E. Wilson: *Shostakovich: a Life Remembered* (London, 1994)

JOSÉ BOWEN

Mṛdaṅgam [mṛdaṅga, mṛdaṅg, mirdang, mirutaṅkam]. An Indian name, in use for over two millennia, for tuned, finger-played, double-headed drums, primarily elongated barrel drums, which accompany Hindustani and Karnatak music. In earlier periods they were used in theatre music, and since that time they have been employed in concert forms and more elaborate styles of temple and devotional music.

Like the even more ancient and historically comprehensive chordophone name *vīṇā*, the Sanskrit *mṛdaṅga* indicates a certain musical status in Indian tradition as much as it does particular types of drum. The tuned barrel drum of Karnatak music preserves the name as *mṛdaṅgam* or *mirutaṅkam*; that of Hindustani music, while often called *mṛdaṅg* or *mirdang*, may also be found as *pakhāvaj*. The *mṛdaṅga* or *khol* of the East (Bengal, Orissa, Assam) and its relative the *pung* of Manipur accompany primarily the complex devotional music *kīrtan*. This tradition of music and drumming was once widespread with regional variation throughout South Asia, but is now obscured by the comparatively recent blanket permeation of the modern northern and southern schools.

1. Early history 2. Modern period: (i) Northern *mṛdang* or *pakhāvaj* (ii) Southern *mṛdaṅgam*.

1. EARLY HISTORY. The only detailed textual source for the early *mṛdaṅga* is the *Nāṭyaśāstra*. This gives some details of a composite barrel-drum set called *mṛdaṅga* in the chapter on membranophones, also listing as elements of an ensemble, the three *puṣkara* ('rainclouds'), the waisted drum *paṇava* and the pot-drum *dardura*.

Marcel-Dubois (*Les instruments de musique de l'Inde ancienne*, Paris, 1941) draws attention to a pair of barrel drums frequently seen in the sculpture of the 2nd century BC: one is placed vertically before the seated player, the other rests horizontally, or leans diagonally against the player's left hip, to give three playing heads in all. A few centuries later we find a three-drum set, with two drums standing vertically, giving four heads. The *mṛdaṅga* were probably made of clay. The right, upright drum *ūrdhvaka* tapers at the ends, and is said to be four *tāla* (probably a hand-span) long, and 14 fingers in diameter at the head. The horizontal drum *āṅkika* is three and a half *tāla* long, and its head (or heads) 12 fingers wide. The left vertical drum (*āliṅgya*) is truncated-conical shaped, and is said to be three *tāla* long, with a face eight fingers across. These descriptions do not always tally with ancient depictions. The skins (*candraka*: 'little moon') are of cowhide, white and unblemished, and soaked in cold water overnight before being scoured with mild cow-dung. They are single, not three-layered as has been stated, but wrapped in a threefold arrangement around the hoops (*kakṣā*) with a criss-cross lacing (*svastika*).

The greatest interest attaches to the 'wiping' (*mārjanā*), or tuning, of the heads. This is done preferably with black earth from a river bank, which is smooth when squeezed free of water, and is neither too heavy or solid nor permeated or containing impurities. A dough of wheat or barley flour, or a mixture of these, can be used as an alternative, but this is said to give a monotonous sound. In the absence of further data, we may think of these as wet tuning-loads, like the dough on the left face of the modern *mṛdaṅgam*, which lowered the pitch of the skin rather than giving it a pitch rich in harmonics like that of the hard pastes for right-hand faces of the modern drums.

The pastes may derive from the need, which arises because of the interlacing of the two heads, to adjust the pitch of the second head after the first has been tuned. Thus, paste is prescribed in the *Nāṭyaśāstra* only for the left head of the *āṅkika* (the only drum of the set played on both heads).

There are three tunings, which relate to the top, right and left heads of the older two-piece *mṛdaṅga*: *mayūrī* ('peacock'), consisting of 4th, tonic and 3rd on the top, right and left heads, respectively; *ardhamayūrī* ('half-peacock'), with 6th, 2nd and 1st; and *karmāravī* (an obscure word, perhaps meaning 'the roar of work' but denoting also a melodic mode-species, *jāti*) with 5th, 1st and 2nd. These are referred to the three ancient parent-scales, the *madhyama*-, *ṣaḍja*- and *gāndhāra-grāma*, respectively. The top head takes the 4th, 5th or 6th of the scale: octave registers are not given, and it may be that, since they apply to the largest drum with the widest head, these degrees should be understood as being below the 1st of the scale. The right head takes the 1st or 2nd degree, and the left the 1st, 2nd or 3rd, generally above the right. Earth is not applied to the right head; an application (*rohaṇa*) of sesamum-paste, cow-butter and oil may be applied only to the *āṅkika*. The head of the third drum, *āliṅgya*, is said to be tuned to the 7th (the only note not covered in the three tunings).

The *mṛdaṅga* were mostly played with different hand-stroke qualities (rather than with the fingers) in sequential patterns from head to head. They were called *mārga* ('way'), and there were four: *aḍḍita*, top and *āliṅgya*; *ālipta*, left and top; *vitasta*, top and right; and *gomukha*, the different heads mixed mostly with *āliṅgya*. They are classified into three 'progressions' (*pracāra*): 'regular' (*sama*) when the left is used on top, left or *āliṅgya*, and right on right; 'irregular' (*viṣama*) when the right is used on top or *āliṅgya*; and regular-irregular when the striking is cross-handed.

Two characteristic aspects of Indian drumming are already strikingly evident in the *Nāṭyaśāstra*. Firstly the

drum syllables are based in large part on guttural, retroflex, flap and dental consonants, as they still are. Secondly the rather large variety of tonal colours implied by so many drum syllables is produced with the same techniques that are still used. The five basic strokes (*pāṇi-prahata*) are full hand, half hand, quarter hand, side of the hand and forefinger. The five strokes can be made with three degrees of *prahāra* (damping): fully damped, half-damped or undamped. Each individual combination of stroke and damping corresponds with one or more ways of hitting the drumhead.

The medieval inheritor of the *mṛdaṅga* tradition, as represented in sources such as the *Saṅgīta-ratnākara* (13th century), is termed *mardala*, though this is equated with the older *mṛdaṅga* or *muraja*. The root for this word and *mṛdaṅga* is the same. The *mardala* body differs somewhat from that of the older *mṛdaṅga* barrel drums, and it has become a single double-headed drum (the old drum-sets becoming rare from around the 8th century); it enters into this tradition by virtue of its paste-tuned heads.

The *Saṅgīta-ratnākara* describes the *mardala* as made of citrus (*bīj*) wood, about 42 cm long, with a wall about 1 cm thick. The right face is about 26 cm in diameter, the left about 28 cm. Here the modern tradition of a smaller, higher pitched, right head appears to have been reached.

The skins are single and are prescribed as thick and round, about 2 cm larger than their drumheads; no hoops are attached, but they are pierced all round with 40 holes, and laced together by a leather strap (*vadhra*). This shows now its upper, now its lower side in a pattern called *vignikā* ('recoiling, zigzag'?) by Śārṅgadeva and *karpara* by Siṃhabhūpāla (late 14th century). Two plaited leather rings are tightened over the skins near the head, and to them is attached a doubled holding-band (*kacchā*) with a decorative border of silk threads which is worn around the hips, like that of the contemporary barrel drum *paṭaha*. A thick tuning-paste made by mixing a glue of boiled rice with ash and pounding them together was applied to both heads.

The first lessons for the Hindustani *mṛdaṅg-pakhāvaj* descend from *Saṅgīta-ratnākara*: *tā dīn thūn nā*, and patterns with filler strokes based on them. In this there is a resemblance with the South Indian *mṛdaṅgam* traditions. Beyond these first, obviously anciently embedded, stages the traditions diverge.

2. MODERN PERIOD.

(i) Northern mṛdang or pakhāvaj. The *mṛdang* of North and Central India (also spelt or pronounced *mirdang*) is frequently called *pakhāvaj*, a medieval name. This name is not recorded in the 13th-century *Saṅgīta-ratnākara*, though other drums are given there with local variant names consisting partly of *āvaja* or *āvaj*.

The name *pakhāvaj* would have been established in the later medieval (Delhi Sultanate) period, for it is recorded in the late 16th-century Mughal *Ā'īn-i-akbarī*, which states that it was 'held under one arm'. The use of the *pakhāvaj* is here recorded either for the Kṛṣṇa devotees, the *kīrtanīya* (Brahmin precentors) and the *bhagatīyā*, or for the dancing-masters *naṭvā* and the lower class of entertainers *kañjarī* (these are all said to be of the Malva-Gujarat region). Two *pakhāvaj* are the drums in the aristocratic house-music (*akhāṛā*) of this period. The modern *pakhāvaj* tradition has two main contexts: the temple and the concert platform, formerly in the courts and more recently the public hall. These would connect with the earlier traditions of use in *kīrtan* devotional music and the court *akhāṛā*.

Little is known of the development of the composite drumheads which are seen on all three modern regional *mṛdaṅga* of North, South and East with only small differences of detail. It would seem, however, that it combines the principle of the tuning-paste of the older *mṛdaṅga-mardala* drums with that of the double skin recorded for the *deśī* or local *paṭaha* barrel drum of medieval times.

The modern *pakhāvaj* is of wood. Many shapes and sizes (chosen or made, as with most Indian instruments, to fit the player) are found. Modern sources still refer to the three shapes defined for the ancient *mṛdaṅga*; however, the most common shape is perhaps an asymmetrical biconical barrel (though a symmetrical bulging barrel is also found). The shell tapers to the ends from a ridge near to the left-hand head.

The skins of the *pakhāvaj* drumhead (*puṛī*) are mostly of goat, previously cleaned by soaking in lime and water. The main right skin is thinner than the left. Over both is stretched a thinner skin, and the two are bound together to a four-ply plaited leather hoop (*gajrī*). The latter is somewhat larger than the drumhead and when tensioned is a little lower than the rim; one or two thick skin rings are stitched under the main skins on to the hoop to protect the drumhead from the edge of the barrel. The greater part (between two-thirds and three-quarters) of the thin upper skin is cut away, leaving an outer ring extending a little from the drum-rim over the cavity on each head. This is called *cā̃ṭi* (cā̃ti: ?'slap') or *kinā* ('edge'). To the greater, exposed area of the lower, main skin on the right head is applied a round, black tuning-paste in several, progressively smaller, layers. The essential element in this is iron oxide mixed in a glue of boiled rice, and according to Śarmā (*Tāl Prakāś*, Hathras, 2/1963), blue vitriol (copper sulphate, *nīlathothā*) is also present, while other sources specify a mangosteen tar (*gāb*). Many sources state that the paste contains metal filings. However, this would be highly abrasive and it would not adhere. The area of the main skin below the paste is first scraped with a blade; the paste is then applied layer by layer, each rubbed smooth with a stone when almost dry and dried before application of the next (there are commonly five layers).

There are thus three areas on the right face, the edge (*cā̃ṭi*), the middle (*lav*: 'bit'; *sur*: 'pitch') and the black (*siyāhi*, *syāhi*). The first two occur about a quarter each of the head, the black about half. Because whole-hand and whole-head strokes predominate on the *pakhāvaj*, and also because one head when struck makes the other vibrate, these are less specific in pitch and timbre difference than on the *tablā*, and all areas of the head may be played both resonant ('open') or non-resonant ('closed'). The main right open pitch is tuned to the singer's or melody instrument's tonic. The left head has no permanent paste, but a pancake of wheat-dough is applied for each performance, lowering the pitch to an octave below that of the right head.

The two heads are interlaced by a leather strap (*tasmā*) laced in a V through 16 holes in either hoop. The skins are tensioned by eight large wooden cylinders (*gaṭṭā*), one under each V, to the left side of the drum between the ridge and the head. The right head is fine-tuned by means of a small hammer struck on the hoop.

The modern *pakhāvaj* is usually placed horizontally on the floor before the seated player with the right end resting on a folded cloth. The principal strokes on either side are whole-hand strokes. Strokes are called *bol*, denoting both the action and its notational syllable. These vary according to context, the real notational group being the phrase. Śarmā (op. cit.) classifies the right-hand strokes as basically five, the left as two; of these, only two (left-hand *gha*, right-hand *ṭa*; the vowel length varies) are regarded as invariable (*acal*) in notation and position. The two main resonant, or 'open' (*khulā*), strokes on the right are *tā* (a 'slap', also called *thāp*), given by the upper (lateral) edge of the hand on the top half of the drum-face, pivoting on the lower (medial) side of the palm to damp the sound slightly; and *dī*, a forceful tap, immediately rebounding, with four or three fingers on the centre of the *siyāhi*. These two strokes give two different timbres of the system tonic. Also resonant is *nā*, a strong tap with the top of the right index (or other finger) on the edge of the head. The right two-stroke roll *kiṭī* (*kiṭa*, *tīṭī*, *tira*) is made with the second and third fingers plus the thumb on the centre of the *siyāhi*; these are held down and are 'closed' (*band)*, that is, non-resonant. A similarly made but resonant double or triple stroke on the edge is called *nanāna* or *tarānā*.

Of the two main left-hand strokes, *ghā* (resonant) is a strong tap, immediately rebounding, on the whole head (partly on the dough) with the top of the hand, while closed *kat* is a flat-hand, held-down stroke on the whole head. *Ghā* played simultaneously with a right-hand stroke (e.g. *tā* or *tiṭa*) changes the notation to *dh-*, thus *dhā* or *dhiṭa*.

(ii) Southern mṛdaṅgam. This version of the double-headed barrel drum is used mainly in the performance of Karnatak music, found in the four southern states of India (Tamil Nadu, Andhra Pradesh, Kerala and Karnataka).

The wooden body of the drum varies between 50 and 70 cm in length depending on the range of pitches desired. It is cylindrical, tapering for approximately half its length; the diameters of the two heads are about 18 and 21 cm. On both heads the wooden rim slopes inward, the angle being shallower on the smaller of the two. Each has a membrane of monkey skin: on the smaller this membrane is covered with another of calfskin with a circular hole (7 to 8 cm in diameter) at the centre; on the larger is a similar but double membrane of calfskin with a hole of 11 to 12 cm. These extra membranes (*mīṭṭu*) are attached to the stretching mechanism by means of a circle of holes located just beyond the edge of the rim. Through these holes pass strips of bullock hide which are tightly woven into a ring approximately 1·5 cm thick.

At 16 equidistant points on each rim a gap is forced in the weave, allowing a single thong of bullock hide, approximately 20 metres long, to pass through and connect the two rims at each end of the drum. The monkey-skin membranes on each face are laced to the *mīṭṭu* so that, by tightening the thong of bullock hide, the membranes are stretched over each head. As the thong slackens through use, up to 16 cylindrical wooden pegs are inserted between the thong and the wooden body of the drum to sustain the tension.

On the smaller head, nearly all the exposed area of monkey skin is covered by a circular patch of black tuning-paste made from a mixture of powdered waste-iron and rice; the patch is nearly 0·5 cm thick, tapering towards the edges. Two dozen or so split reeds are inserted between the *mīṭṭu* and the membrane beneath; these add a characteristic 'buzz' to the timbre of the smaller head. No split reeds are used on the larger head, on which the drum rests when not in use. *Mṛdaṅgam* players sometimes make a temporary tuning-paste from a lump of wet *soji* (a type of flour) to apply to the larger head before a performance.

The absolute pitch (*śruti*) of the drum varies according to the preference of the principal performer within the ensemble. Absolute pitch is reckoned in semitones ascending from middle C of the even-tempered harmonium. The absolute pitch of a *mṛdaṅgam* may be altered by up to two-and-a-half semitones by striking the tightly woven rings with a round stone and wooden peg to alter the head tension. Most players possess two instruments, enabling an absolute pitch range from *śruti* 2 to 7 (D♭ to F♯). Some male vocalists require *śruti* 1 (C) and a few players possess instruments capable of this pitch.

The *mṛdaṅgam* player usually sits cross-legged on a mat with the drum resting on its side in front; the right hand strikes the smaller head and the left hand the larger. The drum rests against the right shin, the right foot forming a cradle for the larger head, and the left knee rests on the drum, holding it in position. Sometimes a rolled-up piece of cloth is inserted beneath the drum near the right-hand head in order to tilt it upwards.

Seven basic strokes are recognized. The left head (with the right head damped) may be struck in the centre of the membrane with four fingers together (the pitch may be altered through an octave by varying the striking position); it may also be struck on the *mīṭṭu* (on the side nearest the player), again with four fingers together but with the first joints of the fingers. For the right head (with the left head damped), the player may strike the *mīṭṭu* near the rim (on the side nearest the player) with the first joint of the forefinger, or the exposed membrane between the *mīṭṭu* and the tuning-paste with the first joint of the forefinger. The tuning-paste itself may be struck with the middle and ring fingers together (using the first joints of the fingers), with the first joint of the forefinger, or with the end of the little finger (this is executed with a quick flick of the wrist and produces a characteristically resonant sound).

Each stroke produces a distinct timbre. In the second and fifth types of stroke the pitches produced are indeterminate; the other five strokes produce more determinate pitches and relationships. The lowest pitch produced in the first type is an octave below *ṣaḍja* (the system tonic); the third type produces *ṣaḍja*, and the fourth a (less distinct) semitone above; the sixth a (barely distinct) 5th above and the seventh *ṣaḍja* with a prominent second harmonic. The first and fifth strokes combined produce an indistinct but very low pitch; this is reckoned as a separate stroke. The *mīṭṭu* strokes require a great deal of force, causing permanent calluses on the finger joints. The different strokes are described and transcribed by means of syllables (such as *tā*, *dhī*, *tom*, *nam*), some of which differ from region to region, and the player learns the instrument in terms of patterned combinations of strokes (*jāti*). *See also* INDIA, §III, 6(iii); for bibliography *see* INDIA, §III, 6.

□

Mr Fox. English folk-rock group. Formed by husband and wife BOB PEGG and CAROLE PEGG, the band was one of the first of the folk-rock movement to fuse English

traditional sounds with those of rock, and used their own compositions (rather than folksongs) to draw on the essence of the tradition. Initially known on the national folk-circuit for their staunch support of traditional music, the Peggs became a leading influence on the folk-rock scene with Mr Fox, which made its début in 1970 at London's Royal Festival Hall. In the initial line-up, Carole Pegg's fiddle style, Bob Pegg's melodeon and whistle playing, and the hard edge of the Peggs' vocals created the English sound; the addition of cello, flute and clarinet gave a chapel-band feel; and drums and bass provided cross-fertilization. Later the band became a four-piece, comprising the Peggs with Alun Eden (percussion) and Barry Lyon (bass).

Mr Fox was one of the most adventurous and quintessentially English of the early folk-rock bands. The first album, *Mr Fox* (1970), drew on the dances, chapel services, folklore and topography of the Yorkshire Dales, mixing eerie narrative songs, such as 'Mr Fox' and 'The Gay Goshawk', with poignant ballads, such as 'Leaving the Dales'. The second album, *The Gypsy* (1971), was musically broader including, for instance, the epic title song and 'Aunt Lucy Broadwood', an example of English rap. It showed the band's great potential but was its last recording. Bob and Carole Pegg went on to follow solo careers.

BIBLIOGRAPHY

D. Laing and R. Newman: *Thirty Years of the Cambridge Folk Festival* (Cambridge, 1994)

B. and C. Pegg: *Mr Fox*, Castle Communications ESM CD 433 (1996) [separate disc notes]

ROBIN DENSELOW

MS (i). *Mano sinistra* (It.: 'left hand'); an indication used in keyboard music.

MS (ii). Manuscript. *See* AUTOGRAPH; SOURCES, MS; SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630; SOURCES OF KEYBOARD MUSIC TO 1600; and SOURCES OF LUTE MUSIC.

Mshvelidze, Shalva (*b* Tbilisi, 28 May 1904; *d* 5 March 1984). Georgian composer, teacher and ethnomusicologist. A representative of the first generation of Georgian composers, he studied at the Tbilisi Conservatory, graduating from the composition class of Bagrinovsky and Barkhudarian (1930). As a postgraduate in Leningrad, he finished his studies with V. Shcherbachyov in 1933. From 1929 to 1984 he was a teacher and later (1942) professor of the Tbilisi Conservatory; he was also head of the composition department, dean of the faculty of theory and composition, later assistant director and then director. He directed the Paliashvili Opera and Ballet Theatre (1950–52) and was also chairman of the Georgian Composers' Union (1940–51). He has been awarded many Soviet state prizes and the Nehru State Prize of India.

Although Mshvelidze's development coincided with the isolation of Soviet culture from the newest compositional thinking of Western countries, his style is notable for its orginality and is based on Georgian musical folklore, especially of the Pshava mountain region in the north-west part of the country. He used as his starting point the severe and courageous character of Pshavian folk song with its characteristic monody consisting of a descending improvisatory melody over the range of seventh and set in an original mode similar to the phrygian but with a sharpened sixth and named by him the 'Pshavian' mode. This scale and declamatory monody were organically assimilated into the stylistic system of his symphonic works; since this treatment found a response in the creative process of many other Georgian composers Mshvelidze can be considered the founder of Georgian epic symphonism. In his conception of epic cycles, the rhapsodic unfolding of the material through the course of consecutive sections is carried out by means of continuous development; the general structure, however, sometimes falters through looseness of construction. The depiction of Vazha-Pshavela's poetry in the symphonic poems *Zviadauri* and *Mindia* favours the creation of a colourful world of heroism and patriotism and is conveyed in episodes of poetic lyricism and varied genres. The epic scale of his thinking has also shown its worth in opera, especially in the first two operas *Ambavi Tarielisa* ('The Legend of Tariel') and *Didostatis marjvena* ('The Hand of a Great Master'). In the first of these Mshvelidze continues the tradition established by Paliashvili, while in *Didostatis marjvena* he creates a monumental music drama. The most significant pages of these operas are choral scenes, which in the first opera are marked by majestic *fresco* style, and in the second are full of dynamism and dramatic action. The combination of declamatory and *arioso* writing – apparent in some arias of the main characters – created a new standard for operatic melodic creation in Georgian music.

WORKS
(selective list)

Ops: Ambavi Tarielisa [The Legend of Tariel] (4, A. Pagava, after Sh. Rustaveli: *Vepkhis tkaosani* [The Knight in the Tigerskin]), Tbilisi, 26 Feb 1946, rev. 1966; Didostatis marjvena [The Hand of a Great Master] (N. Dzidzishvili, after K. Gamsakhurdia), Tbilisi, 3 June 1961; Jariskatsis kvrivi [Widow of a Soldier] (O. Chelidze, after R. Japaridze), 1968; Aluda Ketelauri (Mshvelidze, after Vazha Pshavela), 1974

Orats: Kavkasioni, 1949; Vekam v predan′ye [The Legend to Survive the Centuries], 1970

6 syms.: no.1, 1943; no.2 'Sikharulisa da gamarjvebis' [Joy and Victory], 1944; no.3 'Samgori', 1952; no.4, 1968; no.5, 1976; no.6 'Shatilioni', 1981

Other orch: Simfonicheskiye miniatyurï: Pshauri, Azar, Khorumi, 1933; Zviadauri, sym. poem after Vazha-Pshavela, 1940; Mindia, sym. poem after Vazha-Pshavela, 1950; Simfonicheskiye tantsï [Sym. Dances], 1954; Indiyskaya syuita [Indian Suite], 1955; Polifinicheskaya syuita, 1956; Na prostorakh Birmï [In the Plains of Burma], suite, 1958; Mokme da vepkhvi [The Young Man and the Tiger], sym. poem after trad. poem, 1962; Tvorzhestvennaya uvertyura [Gala Ov.], 1967; Poėma o Gruzii [Poem of Georgia], 1973; Pf Conc., 1979

Songs, choruses, chbr and solo works, incid music and film scores

Principal publishers: Muzfond Gruzii, Muzgiz, Muzïka, Sovetskiy Kompozitor (Moscow and Leningrad)

WRITINGS

'Khalkhurobisa da realizmis gzit' [Along the path of folk style and realism], *Sabchota khelovneba*(Tbilisi, 1958), no.6, p.10

Sakravtmtsodneoba [The study of instruments] (Tbilisi, 1965)

'Indoetis musikosebtan' [Among India's musicians], *Sabchota khelovneba* (1967), no.9, p.55

'Muzïka stranï chudes' [The music of the land of wonders], *SovM* (1967), no.8, pp.116–21

'Kartuli musikis didi moamage' [A great figure in Georgian music], *Sabchota khelovneba* (1973), no.3, p.4

BIBLIOGRAPHY

A. Ostretsov: 'Zviadauri Sh. Mshvelidze', *SovM* (1941), no.3, pp.40–44

V. Bely and V. Vanslov: 'Novoye v gruzinskom simfonizme' [Something new in Georgian symphonism], *SovM* (1954), no.8, pp.9–14

A. Tsulukidze: 'Tret'ya simfoniya Sh. Mshvelidze' [Mshvelidze's Third Symphony], *SovM* (1955), no.2, pp.28–33
E. Dzidzadze: 'Kartuli sabchota opera' [A Georgian Soviet opera], *Sabchota khelovneba* (1958), no.3, pp.33–7
G. Toradze: *Simfonicheskiye poėmï Shalvï Mshvelidze 'Zviadauri' i 'Mindiya'* (Moscow, 1958)
M. Pichkhadze: 'Indiyskaya syuita Sh. Mshvelidze', *SovM* (1959), no.9, pp.35–6
G. Orjonikidze: '60 let bol'shomu khudozhniku' [A great artist's 60th birthday], *SovM* (1964), no.6, pp.11–18
G. Toradze: 'Tret'ya simfoniya Sh. Mshvelidze', *Sovetskaya simfoniya za 50 let*, ed. G. Tigranov (Leningrad, 1967), 211–15
A. Khachaturian: 'Sh. Mshvelidze: 70 let', *SovM* (1974), no.11, pp.36–8
E. Machavariani: 'Beseda s Sh. Mshvelidze' [A chat with Mshvelidze], *SovM* (1974), no.11, pp.38–42
G. Orjonikidze: *Agmavlobis gzis problemebi* [Problems of the rising way] (Tbilisi, 1978), esp. 206–44
E. Meskhishvili: *Sh. Mshvelidze* (Moscow, 1981)
G. Orjonikidze: *Tanamedrove kartuli musika estetikisa da sotsiologis shukze* [Contemporary music in the light of sociology and aesthetics] (Tbilisi, 1985)
A. Tsulukidze: *Sh. Mshvelidze* (Tbilisi, 1994)

NANA KAVTARADZE

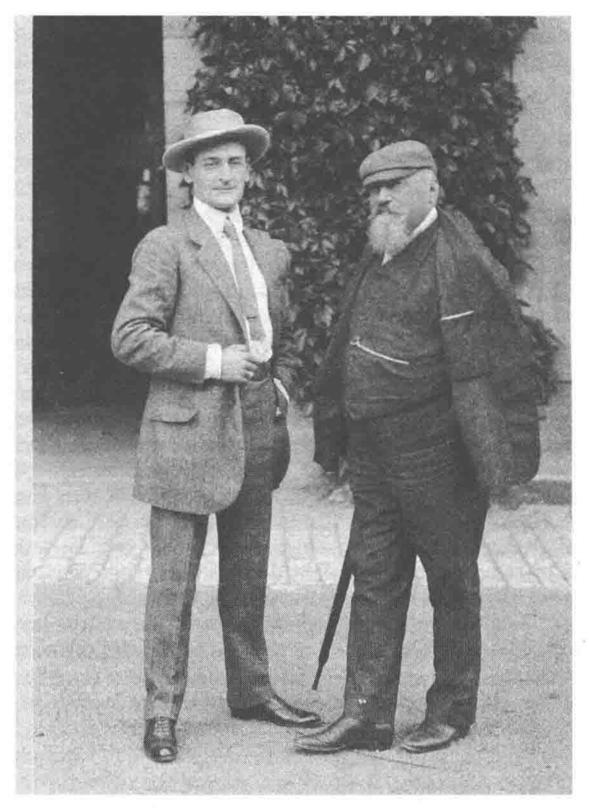
MTNA. *See* MUSIC TEACHERS NATIONAL ASSOCIATION.

Mubangizi, Benedicto Kyatuuka (*b* Igara, western Uganda, 21 March 1926; *d* Kampala, 21 June 1995). Ugandan composer, poet, writer and folklorist. Largely self-taught, he took positions as a teacher of music and literature at several teachers' colleges in western Uganda and at St Kalemba's Catechetical Centre, retiring in his 50s to concentrate on creative writing. His most valued musical work consisted of providing a new musical liturgy for the Catholic church in western Uganda. The hymnbook *Mweshongorere Mukama* ('Let us Praise the Lord', Kampala, 1961, 6/1987) adopted for use throughout the diocese and further afield, contains 79 of his compositions. A second unpublished collection of the same title contains a further 65 settings, including arrangements of Latin, French and English hymns. Despite ill-health and poverty his prolific output included 6 masses, partsongs, liturgical settings (in Latin, French, English and his native tongue Runyankore), novels, folktales, poetry, plays and other historical and linguistic contributions. All but 12 titles remain unpublished and in the care of the Omuhanda gy'Okumanya Publishing Association, Mbarara.

A fine linguist who could write religious poetry rich in traditional imagery, his research into traditional text-setting rules led him to write melodies which preserved the intimate relationship between speech tone and melody as well as the natural rhythms of traditional song. Being furthermore mostly pentatonic, like the traditional music of the region, his hymns and songs were consequently easily learned. Some of his compositions were harmonized but, aware of the basic incompatability between the demands of speech tone observance and independent part movement, he usually restricted himself to near-parallel and oblique part-writing. His music, popular among congregations and choirs throughout western Uganda, is sometimes accompanied by traditional instruments such as pot drums, rattles and hand-clapping. Since musical literacy is rare in the region, much of his music has passed into oral tradition.

PETER COOKE

Muck, Carl (*b* Darmstadt, 22 Oct 1859; *d* Stuttgart, 3 March 1940). German conductor. The son of a gifted amateur musician, he studied classical philology in Heidelberg and Leipzig. In 1880 he took the PhD and made his début in the Leipzig Gewandhaus with Scharwenka's Piano Concerto in B♭ minor. Without ever completing any real course in conducting, he devoted himself from that time onwards to conducting operas. After engagements in Zürich, Salzburg, Brno and Graz he was appointed principal Kapellmeister at Angelo Neumann's Deutsches Landestheater in Prague in 1886. Even at that early date he laid the foundations of his reputation as a conductor of Wagner's works with exemplary performances of the *Ring*. In 1892 he became principal Kapellmeister of the Royal Opera House, Berlin, where he was appointed general music director in 1908. From 1894 to 1911 he directed the Silesian music festivals in Görlitz as guest conductor, Wagnerian performances at Covent Garden in London, and the *Parsifal* performances in Bayreuth after 1901. In 1912 he took over the directorship of the Boston SO but was interned in 1918 amid the anti-German hysteria, and from 1922 to 1933 he conducted the Hamburg PO.



Carl Muck with Hans Richter

Muck was an unrelentingly strict orchestra trainer, and always intent on absolute fidelity to the score. Contemporaries described his conducting as strikingly economical, and praised his sense of form and the strict rhythm of his interpretations. He conducted the *Parsifal* performances in Bayreuth for almost three decades (where, according to the singer Frida Leider, he preferred unusually slow tempos) and was considered in his time to be the greatest Wagner conductor. Having begun recording in 1917, he recorded much of his *Parsifal* between 1927 and 1929. He also enjoyed unchallenged supremacy as an interpreter of Bruckner's symphonies (which he gave without cuts) and favoured Mahler. He had a huge repertory (conducting 103 different operas at the Berlin

Opera) and promoted some new music. He gave the American première of Schoenberg's Five Orchestral Pieces op.16 and directed new works by Sibelius and Debussy in Boston.

BIBLIOGRAPHY

W. Zinne: 'Carl Muck', *Die Musik*, xvii (1924–5), 669–73

K. Stephenson: *Hundert Jahre Philharmonische Gesellschaft in Hamburg* (Hamburg, 1928)

H.C. Schonberg: *The Great Conductors* (New York, 1967/*R*)

J.J. Badal: 'The Strange Case of Dr. Karl Muck, who was Torpedoed by *The Star-Spangled Banner* during World War I', *High Fidelity/Musical America*, xx/10 (1970), 55–60

HANS CHRISTOPH WORBS

Mudarra, Alonso (*b c*1510; *d* Seville, 1 April 1580). Spanish vihuelist and composer. Raised in Guadalajara in the household of the third and fourth dukes of the Infantado, Diego Hurtado de Mendoza (1461–1531) and Iñigo López de Mendoza (1493–1566), it is likely that Mudarra travelled with the latter in the entourage that accompanied Charles V to Italy in 1529. He subsequently entered the priesthood, probably in Palencia, becoming a canon at Seville Cathedral on 18 October 1546, less than two months before the publication of his vihuela book. During the following 34 years he played an important role in cathedral affairs: arranging the annual Corpus Christi celebrations, hiring wind players, negotiating the purchase and installation of a new organ, and consulting in 1572 with Francisco Guerrero at the request of the chapter concerning the music commissioned from Guerrero for the coming Christmas season. From March 1568 he served as major-domo of the cathedral, in charge of all disbursements. After his death, the 92,000 maravedís raised from the sale of his possessions was distributed to the poor according to the provisions of his will.

Mudarra's *Tres libros de musica en cifras para vihuela* was published in Seville on 7 December 1546 (*R* 1980; ed. in MME, vii, 1949). Comprising 77 works (including six pieces for four-course guitar and one for harp or organ), the book contains numerous innovations. These include the earliest music published for guitar, a newly-invented 14-line tablature system for harp and organ, suite-like groupings of works by mode, and the earliest *fabordón* psalm printed in Spain. The most prolific genre among Mudarra's works are 27 fantasias, mainly polythematic works in imitative style with lyrical free extensions and strong architectonic symmetry. He also included two monophonic ostinato fantasias and several of more idiomatic character. The ingenious *Fantasía que contrahaze la harpa en la manera de Ludovico* is a disguised set of folia variations that use cross rhythms and bold chromaticism to imitate the legendary harpist of Ferdinand III of Aragon. The short tientos are idiomatic preludes used to commence the modally-grouped 'suites' of the second book, while the *glosas* are parody fantasias in which Mudarra alternates intabulated vocal polyphony with original music. Twenty works from the second book were reprinted in keyboard tablature by Venegas de Henestrosa (*Libro de cifra nueva*, 1557; ed. in MME, iii, 1944), several with substantial modification. Other works for solo vihuela include three pavanas, one paired with a galliard, and variations on *Conde claros* and *Guárdame las vacas*. The brief tiento for harp or organ appears in isolation to exemplify Mudarra's new tablature. His songs are without parallel in 16th-century Spanish literature. They include romances, villancicos, canciones, and sonnets by Garcilaso, Boscán, Petrarch and Sannazaro. Latin settings include two psalms, texts by Horace, Ovid and Virgil, in addition to intabulated mass sections by Josquin and Févin, and motets by Gombert, Willaert and Escobar. Vocal parts are notated either on a separate staff, or marked in the tablature with apostrophes. Three signs, Φ, C and ₵, are used to indicate fast, medium and slow tempos. Mudarra's preface also discusses plucking technique, both thumb-index alternation and the plectrum-like *dedillo* stroke.

BIBLIOGRAPHY

BrownI; StevensonSCM

J.M. Ward: 'The Editorial Methods of Venegas de Henestrosa', *MD*, vi (1952), 105–13

J.M. Ward: 'The Use of Borrowed Material in 16th-Century Instrumental Music', *JAMS*, v (1952), 88–98

J.M. Ward: *The Vihuela de Mano and its Music (1536–1576)* (diss., New York U., 1953)

M. Schneider: 'Un villancico de Alonso de Mudarra procedente de la música popular granadina', *AnM*, x (1955), 79–83

C. Jacobs: *Tempo Notation in Renaissance Spain* (Brooklyn, NY, 1964)

J. Griffiths: *The Vihuela Fantasia: a Comparative Study of Forms and Styles* (diss., Monash U., 1983)

J. Griffiths: 'La "Fantasía que contrahaze la harpa" de Alonso Mudarra; estudio histórico-analítico', *RdMc*, ix (1986), 29–40

C. Jacobs: *A Spanish Renaissance Songbook* (University Park, PA, 1988)

E. Bermúdez: 'Sobre la identidad de Ludovico', *Nassarre*, x (1994), 9–16

JOHN GRIFFITHS

Mudd [Mudde, Mud]. Name of several English composers and organists active as church musicians in the 16th and 17th centuries. Many works are ascribed in manuscript sources merely to 'Mudd' or 'Mr Mudd' and cannot be attributed definitely to any member of the group.

(1) **Henry** [Harry] **Mudde** [Moode, Moud, Mudge] (*d* London, ?*c*1588). Records of the Mercers' Company on the award of an exhibition to Gonville and Caius College, Cambridge, to his son John in 1573 described him as 'organ player' of St Paul's Cathedral, though the college registers, in relation both to this son and to (3) Thomas Mudd (i) give his status merely as 'citizen' of London. It is questionable whether at that time there was an established post of organist of St Paul's; more probably suitable vicars-choral performed the duty as required. Henry Mudd is mentioned as a vicar-choral in an episcopal visitation of 1574. Very possibly he is also the Henry Mudd who, judging from his stipend, occupied a leading position among the singing-men of St Dunstan-in-the-West in 1580–86, of which church it has been stated that he was the parish clerk. A four-part In Nomine (in *GB-Ob*) is attributed to him.

(2) **John Mudd** (bur. Peterborough, 16 Dec 1631). On 7 July 1582 he was appointed *Rector chori* of Southwell collegiate church, and he was organist of Peterborough Cathedral from Michaelmas 1583 until resignation shortly before his death in favour of his son (4) Thomas Mudd (ii). Two anthems may perhaps be attributed to him: *Plead thou my cause* and *Sing joyfully*. John, the son of (1) Henry Mudde, graduated from Gonville and Caius College, Cambridge, in 1576–7; he was probably the John Mudd who was a minor canon of St Paul's in 1636–8 and was buried in St Giles, Cripplegate, in 1639. This would rule out his identification with the Peterborough organist. It is also important to bear in mind the usual elementary educational background of cathedral organists of the day, who ranked merely among

the *ministri inferiores*, as well as the almost certain likelihood that such graduate status would have been mentioned on his appointments.

(3) **Thomas Mudd** [Mudde] (i) (*b* London, *c*1560; *d* after 1619). Son of (1) Henry Mudde. From St Paul's School he proceeded to Gonville and Caius College, Cambridge, in 1577, holding a Mercers' Company exhibition on the recommendation of the dean of St Paul's. Having incurred some suspicion of Roman Catholicism he migrated first to Peterhouse (BA, 1560–81) and then to Pembroke College (MA, 1584), where he became a fellow and held an apparently *ad hominem* lectureship in music. There is little or no doubt that he is the Thomas Mudd listed by Francis Meres among 'England's 16 excellent musitians' (*Palladis Tamia*, 1598). Apparently ordained, he left Cambridge to become rector of Cooling, Kent (from 1592), and vicar of Cobham, Kent (1603–19). It is often difficult to differentiate between the works of Thomas Mudd (i) and Thomas Mudd (ii) when they are simply signed or attributed to 'Thomas Mudd', but the following can be ascribed to Thomas (i): a five-part In Nomine, a five-part *In Nomine de profundis*, two anthems (*I will always give thanks* and *Lord, hear my voice*), two keyboard pieces and nine short viol pieces.

(4) **Thomas Mudd** (ii) (*b* ?Peterborough; *d* probably at Durham, bur. 2 Aug 1667). Son of (2) John Mudd. In 1619 he was a chorister at Peterborough Cathedral; he succeeded his father as cathedral organist on 9 June 1631 but remained there only until 1632. His name next appears in the accounts of Exeter Cathedral (1660–61), though at that time he held no official position there. He then returned to Peterborough Cathedral where, in 1662, he was made a petty canon on condition that he took holy orders; he did not do so and by the end of the same year he was organist of Lincoln Cathedral but was soon dismissed for his unruly behaviour and drunkenness. On 5 March 1664 he was appointed organist of Exeter Cathedral, but he held this post for little more than a year. On 20 August 1666 he became Master of the Choristers of York Minster, but this appointment lasted only two weeks; the record of his burial at Durham refers to him as the organist of York Minster. The Service in D (in *GB-Ob*) may be attributed to him, and probably also the tiny but attractive anthem *Let thy merciful ears*, which on its rediscovery in the early 20th century was at first thought to be by Thomas Weelkes.

WORKS

many attributed to 'Mudd', or 'Mr Mudd' etc. in the sources

Full Service, D (TeD, Jub, Ky, Cr, San), *GB-Ob* [by Thomas Mudd (ii)]
Full Service, d (TeD, Jub, Ky, Cr, San, Mag, Nunc), *EL*
Service, d ['Mr Mudd's First Service'] (TeD, Jub, Mag, Nunc), *PB*
Service ['Mr Mudd's Second Service'] (TeD, Jub, Mag, Nunc), *PB*
Te Deum, *Ob*, Susi Jeans's private collection, Dorking, Surrey
Magnificat, *WB*; New Magnificat in G sol re ut, *WB*
Bow down thine ear, verse, anthem, *EL* (inc.)
I will always give thanks, verse anthem, *Cjc* (wrongly attrib. John Mudd; inc.), *Cp*, *DRc* (inc.), *EL*, *Lbl* (inc.), *LF* (inc.), *Ob* (Tenbury) (inc.), *US-SM* (inc.); text pr. in J. Clifford, *The Divine Services and Anthems* (London, 1663) [by Thomas Mudd (i)]
I will sing the mercies of the Lord, verse anthem, text only in *Anthems to be Sung ... in the Cathedral Church of the Holy and Undivided Trinity in Dublin* (Dublin, 1662)
Hear my crying, O God, anthem, *GB-Cp* (attrib. 'Mudd' in index, attrib. 'Hutchinson of York' in some partbooks)
Laudate Dominum, 3vv, bc, *Ge*
Let thy merciful ears, full anthem, 4vv [probably Thomas Mudd (ii)], *Cp* (inc.), *DRc*, *Lbl* (inc.), *Y* (attrib. Strogers; inc.); ed. in TCM, xxxv (n.d.), attrib. T. Weelkes
Lift up your heads, verse anthem, inc., *DRc*, *Lbl* (attrib. J. Hutchinson)
Lord [O Lord], hear my voice when I cry, verse anthem, music lost, *Lbl*, *Ob* [by Thomas Mudd (i)]
O clap your hands, verse anthem, *Cp* (inc.)
Of mortall men [Southwell Anthem], *Cp* (attrib. 'Mudd' in index, attrib. Hutchinson in some partbooks)
O God, thou art my God, verse anthem, inc., *DRc*, *Lbl*, *LF*
O God who hast prepared, full anthem, 4vv, *DRc*, *EL* (inc.), *Lbl*; ed. J. Morehen (Croydon, 1965)
Plead thou my cause, full anthem, *LF* (inc.) [by John Mudd]
Sing joyfully, anthem, 6vv, insts, *Lbl* (attrib. 'Mr Mudd of Peter'; inc.) [by John Mudd]
We beseech thee, O Lord, full anthem, *EL* (inc.)

In Nomine, a 4, *Ob* [by Henry Mudde]
In Nomine, a 5, *Lbl*; In Nomine de profundis, a 5, *Ob* (Tenbury) (inc.); 9 pieces, 3 viols, bc, *Lbl*; A Lesson of Voluntarie, The Answer to ye Former Lesson, kbd, *F-Pn* [all by Thomas Mudd (i)]

BIBLIOGRAPHY

Acts of Court, 1560–1595, Mercers' Company archives (MS)
J. and S.C. Venn: *Admissions to Gonville and Caius College* (London, 1887)
A. Attwater: *A Short History of Pembroke College, Cambridge* (Cambridge, 1936, 2/1973)
J. Noble: 'Le répertoire instrumental anglais (1550–1585)', *La musique instrumentale de la Renaissance* [Paris 1954], ed. J. Jacquot (Paris, 1955), 91–114
P. le Huray: *The English Anthem, 1603–1660* (diss., U. of Cambridge, 1959)
A. Smith: 'Parish Church Musicians in England in the Reign of Elizabeth I', *RMARC*, no.4 (1964)
M. McDonnell: *The Registers of St Paul's School, 1509–1748* (London, 1977)
W. Shaw: *The Succession of Organists* (Oxford, 1991)

SUSI JEANS, WATKINS SHAW

Muddy Waters [Morganfield, McKinley] (*b* Rolling Fork, MS, 4 April 1915; *d* Downers Grove, IL, 30 April 1983). American blues singer and guitarist. He first learnt the harmonica, and changed to the guitar when he was 17. In 1941–2 he was recorded in Mississippi for the Library of Congress; his *I be's troubled* and *Country Blues* (both 1941, AAFS) from these sessions show the influence of Son House, whom he knew personally, and the recordings of Robert Johnson. In 1943 he moved to Chicago, where in 1947 he began to record commercially under the name Muddy Waters. The following year he signed to the Aristocrat label which later changed its name to Chess Records. By this time he had taken up the electric guitar, which he played with a vibrant slide technique, singing with a louder and harder voice. His *Walkin' Blues* (1950, Chess), based on *Country Blues*, was the last title he made with just a bass to support him. From 1950 he recorded regularly with the harmonica player Little Walter, with whom he made the splendidly integrated *Louisiana Blues* (1950, Chess); they were soon joined by Muddy Waters's half-brother Otis Spann (pianist) and Jimmy Rogers (second guitarist) to form the nucleus of his powerful and long-lived Chicago band. By 1953 Muddy Waters was performing dramatically phrased songs which built to a forceful climax such as *I'm your Hoochie Coochie Man* (1953, Chess) and *Mannish Boy* (1955, Chess); these established him among the most important postwar blues singers, and set the model for such later performances as *Got my Mojo Working* (1956, Chess) and *Tiger in your Tank* (1960, Chess), which in their declamatory style and loud amplification express the militant spirit of the ghetto at that time. During the 1960s Muddy Waters toured

extensively in the USA and Europe but lost much of his black audience and frequently re-recorded his songs of the 1950s. However, he made a substanital impact on a new generation of white musicians, particularly in Britain, including Graham Bond, Alexis Korner, John Mayall and the Rolling Stones. A serious road accident in 1970 obliged him to sing from a chair from then onwards.

BIBLIOGRAPHY

P. Oliver: *Muddy Waters* (Bexhill, 1964)
P. Welding: 'Interview with Muddy Waters', *American Folk Music Occasional*, ii (New York, 1970), 2–7
P. Guralnick: *Feel Like Going Home* (New York, 1971)
J. Rooney: Bossmen: *Bill Monroe and Muddy Waters* (New York, 1971)
S. Harris: *Blues Who's Who: a Biographical Dictionary of Blues Singers* (New Rochelle, NY, 1979/*R*)
R. Palmer: *Deep Blues* (New York, 1981)
S. Tooze: *Muddy Waters: the Mojo Man* (Toronto, 1998)

PAUL OLIVER

Mudge, Richard (bap. Bideford, Devon, 26 Dec 1718; *d* Bedworth, Warwicks., 4 April 1763). English cleric and composer. His father was the Rev. Zachariah Mudge, master of Bideford Grammar School, later prebendary of Exeter Cathedral, vicar of St Andrew's, Plymouth, and a friend of Dr Johnson. Mudge entered Pembroke College, Oxford, in 1735, and received the BA in 1738 and the MA in 1741. He was appointed curate at both Great Packington and Little Packington in 1741, residing in Packington Hall, perhaps as private chaplain to Lord Guernsey (later the Earl of Aylesford), whose family had musical connections, most notably through Handel's friend and librettist Charles Jennens. Mudge was rector of Little Packington from 1745 to 1757 and curate of St Bartholomew's, chapel of ease to St Martin's, Birmingham, from 1750. He became a popular preacher, and in 1756 Lord Guernsey obtained for him the valuable living of Bedworth, where he remained until his death. In March 1747 he married Mary Hopkins at St Cross, Oxford. A daughter was christened at St Martin's, Birmingham, on 29 April 1752.

Two collections of manuscripts have recently come to light (*GB-BENcoke*, *Mp*), and both appear to have their provenance in the Aylesford collection made by Charles Jennens and bequeathed to Lord Aylesford in 1773. Most of their contents appear to be preliminary versions of his published set of *Six Concertos* (London, 1749). This set was written for two solo violins and string ripieno, but the first concerto has an added trumpet and is in the form of a French overture with a final minuet, and the sixth has a solo keyboard part. The string concertos are all in four movements, slow–fast–slow–fast, though one of the manuscript versions has as many as seven movements. The final item is a five-part Adagio, at the climax of which three voices sing the 'Non Nobis Domine' canon, while the strings provide counterpoint. The influence of Handel and Geminiani is evident in the string concertos, and, as Finzi stated, 'several . . . are of outstanding beauty and dignity'. The manuscripts suggest that the pieces were probably formulated carefully over a period of time. The variants often have different development sections, and movements are interchanged between the various concertos. No.2 appears not only as a trio sonata but also as a violin sonata 'compôsta a la gusto del Seign[r]. Bombardini' (probably a fictitious name intended as a joke).

WORKS

6 Concertos, a 7, with Non Nobis Domine, a 8 (incl. 3vv) (London, 1749), pts in *GB-Mp*; other versions: no.1, *BENcoke* (inc.), a 4, *Mp*; no.2, as trio sonata, *Mp*, as Sonata compôsta a la gusto del Seign[r]. Bombardini, vn, *Mp*; nos.3, 5, and trio sonata in D combined, *BENcoke* (inc.), *Mp*; nos.3 and 6 combined, *BENcoke* (inc.); no.4, *Mp*; no.6, *Mp*; Non Nobis Domine, *BENcoke* (inc.), *Mp*
Concerto, B♭, inc., *Mp*
Trio sonata, D, *Mp*, another version, combined with concs. 3 and 5, as Concerto, G, *BENcoke* (inc.)

Miscellaneous frags., sketches, *BENcoke* (inc.)

Medley Concerto, with Fr. hns, *c*1771, lost, listed in catalogue of the Oxford Musical Society

BIBLIOGRAPHY

J. Foster: *Alumni Oxonienses: the Members of the University of Oxford, 1715–1886* (Oxford, 1887–8/*R*)
Obituary, *Aris's Birmingham Gazette* (11 April 1763)
S.R. Flint: *Mudge Memoirs* (Truro, 1883)
J.H. Mee: *The Oldest Music Room in Europe* (London, 1911), 57
J.H. Roberts: 'The Aylesford Collection', *Handel Collections and their History*, ed. T. Best (Oxford, 1993), 39–85

RICHARD PLATT

Mudie, Thomas Molleson (*b* London, 30 Nov 1809; *d* London, 24 July 1876). English composer of Scottish descent. His parents, Thomas Mudie (*b* 1780) and Margaret Wilson, came from Dundee. He was one of the ten successful candidates for entry into the Royal Academy of Music in the severe first examination of 1823. He became a pupil of Crotch for composition, of Cipriani Potter for piano and of Thomas Willman for clarinet, and was regarded as one of the best pupils of his time. From 1832 to 1844 he was a professor of piano at the RAM; during this time many of his compositions were performed at the Society of British Musicians (founded 1834). From 1844 to 1863 he lived in Edinburgh as a private teacher. While there he published several piano pieces and songs, and wrote accompaniments to many songs in G.F. Graham's collection *The Songs of Scotland*. In 1863 he returned to London. His earlier compositions show considerable technical mastery: the Symphony in B♭ is especially notable, and contains a minuet with two trios, all three finally played simultaneously as a coda. His music was formerly in the library of the RAM but most of it is now missing.

No family connection has been discovered linking this Mudie to the Scottish writer Robert Mudie (1777–1842), or to the founder of Mudie's Lending Library, Charles Edward Mudie (1818–90), the son of a London bookseller and stationer named Thomas Mudie.

WORKS

5 syms.: E♭, 1827, *GB-Lam*; C, 1830; B♭, 1831; F, 1835; D, 1837
Pf Qt, e♭, 1843; Pf Trio, D, 1843
48 pieces, pf solo; 6 pf duets; 19 pf fantasias on Scottish airs, etc.
Deh, proteggi, chorus, orch, 1825, *Lam*
24 sacred songs; 3 sacred duets; 3 chamber anthems, 3vv; 42 secular songs; 2 secular duets

BIBLIOGRAPHY

Grove1 (G.A. Macfarren)
The Harmonicon, viii (1830), 217; ix (1831), 123
Musical Magazine (1835), 40, 109
Musical World, v (1837), 11; xviii (1843), 158, 183
MT, xvii (1876), 563

G.A. MACFARREN/NICHOLAS TEMPERLEY

Muelas, Diego de las (*b* Cuenca, 10 Jan 1698; *d* Madrid, 6 Jan 1743). Spanish composer. In 1707 he became a choirboy at Sigüenza Cathedral, where his uncle and

godfather, José Cardo y Mateo, was assistant organist. Muelas had been *maestro de capilla* at Astorga for several years when in 1718, he competed unsuccessfully for the post of *maestro de capilla* of Salamanca Cathedral. Antonio Yanguas was appointed (even though he had not applied for the post) and on 26 January 1719 Muelas replaced him as *maestro de capilla* of Santiago de Compostela Cathedral. At the same time Muelas became a canon, a title conferred on the *maestro de capilla* of the cathedral, and it was probably about this time that he took minor and major orders. On 21 May 1723 he moved in the same capacity to the Convento de la Encarnación in Madrid (under the jurisdiction of the Archbishop of Santiago), remaining there until his premature death, which followed an illness so severe that he was unable to sign his own will.

During his lifetime Muelas was held in high esteem as a composer throughout Spain and in Latin America. His villancicos with string accompaniment were sung as far away as Guatemala up to 1775; a double-choir villancico with harp surviving at Morelia shows that his reputation extended to Mexico. He also wrote masses, motets, psalms, complines, *Magnificat* settings, antiphons and *Salve regina* settings. His motets for Sundays in Advent and Lent and for Holy Week continued to be sung at Santiago into the 19th century. Six motets for three to eight voices were edited in *Lira sacro-hispana*, i/1 (Madrid, 17th century). Examples of Muelas's music survive at the cathedrals of Astorga, Cuenca, Las Palmas (Gran Canaria), Salamanca, Santiago de Compostela, Segovia and Túy, and at monasteries in Escorial, Aránzazu, Guadalupe and Montserrat.

BIBLIOGRAPHY

StevensonRB
S. Tafall Abad: 'La capilla de música de la Catedral de Santiago: notas históricas', *Boletín de la Real academia gallega*, xxvi (1931), 105–12, esp. 107
J. López-Calo: 'El archivo de música de la Catedral de Santiago de Compostela', *Compostellanum*, iii (1958), 289–333, esp. 314
G. Bourligueux: 'Le maître de chapelle Diego de las Muelas', *Hommage à Nelly Clemessy* (Nice, 1993), 77–95

ROBERT STEVENSON/GUY BOURLIGUEUX

Mueller von Asow [Müller], **Erich H(ermann)** (*b* Dresden, 31 Aug 1892; *d* Berlin, 4 June 1964). German musicologist. He studied with Riemann and Schering at the University of Leipzig where he received the doctorate in 1915 with a dissertation on the Mingotti opera company. After serving as the assistant director of the Neues Theater, Leipzig, he became the artistic director of the International Festival for Modern Music in Dresden in 1917. In the following year he was appointed director of the Wernow Theater and from 1919 he was a music critic in Berlin and Dresden. In 1926 he joined the staff of the Dresden Pädagogium der Tonkunst, of which he soon became director (1927–33). On his 50th birthday he was created a Knight of the Order of the Crown, Romania.

In 1945 Mueller von Asow founded and became the first director of the Internationales Musiker-Brief-Archiv in Berlin. His research resulted in editions of the letters and other contemporary documents of Schütz, Bach, Mozart, Brahms and others, and although they are sometimes faulty, they make primary source material easily accessible. His chief contribution to musicology, however, is his thorough and extremely detailed thematic catalogue of Richard Strauss's works.

WRITINGS

Die Mingottischen Opernunternehmungen, 1732–1756 (diss., U. of Leipzig, 1915; Dresden, 1917 as *Angelo und Pietro Mingotti: ein Beitrag zur Geschichte der Oper im XVIII. Jahrhundert*)
Joseph Gustav Mraczek (Dresden, 1917)
'Die Komponisten und die Werke', *Erstes modernes Musikfest zu Dresden . . . 1917*, 23–150
ed.: *Deutsches Musiker-Lexikon* (Dresden, 1929, 2/1954 with H. Mueller von Asow as *Kürschners Deutscher Musiker-Kalender*) [incl. complete list of writings up to 1954]
ed.: *Festschrift Johannes Biehle* (Leipzig, 1930) [incl. 'Die alte Orgel in der evangelischen Pfarrkirche zu Hermannstadt', 31–5]
Die Musiksammlung der Bibliothek zu Kronstadt (Kronstadt [Braşov], 1930)
Dresdner Musikstätten (Dresden, 1931)
ed.: *Heinrich Schütz: Gesammelte Briefe und Schriften* (Regensburg, 1931, 2/1950)
ed.: *An die unsterbliche Geliebte: Liebesbriefe berühmter Musiker* (Dresden, 1934, 3/1962)
ed.: *The Letters and Writings of George Frideric Handel* (London, 1935/*R*; Ger. trans., 1949) [incl. Mainwaring's biography]
ed.: *Johann Sebastian Bach: Gesammelte Briefe und Schriften* (Regensburg, 1938, 2/1950)
Egon Kornauth: ein Bild vom Leben und Schaffen des mährisches Komponisten (Vienna, 1941)
ed.: *Briefe und Aufzeichnungen Wolfgang Amadeus Mozarts* (Berlin, 1942, 2/1949)
ed.: *Johannes Brahms und Mathilde Wesendonck: ein Briefwechsel* (Vienna, 1943)
ed.: W.A. Mozart: *Verzeichnis aller meiner Werke* (Vienna, 1943, 2/1956 with L. Mozart: *Verzeichnis der Jugendwerke W.A. Mozarts*)
Max Reger und seine Welt (Berlin, 1944) [incl. 132 illustrations]
ed.: *Max Reger: Briefwechsel mit Herzog Georg II. von Sachsen-Meiningen* (Weimar, 1949)
'Der Gesamtkatalog der Musiker-Briefe', *Weltkongress der Musikbibliotheken II: Lüneburg 1950*, 35–8
'Musikerepistolographie', *Musikwissenschaftlicher Kongress: Vienna 1956*, 430–33
Richard Strauss: thematisches Verzeichnis (Vienna, 1959–74) [continued by A. Ott and F. Trenner]
'Hermann Cohen: ein Lieblingsschüler Franz Liszts', *ÖMz*, xvi (1961), 443–8
ed., with H. Mueller von Asow: *The Collected Correspondence and Papers of Christoph Willibald Gluck* (London, 1962)

BIBLIOGRAPHY

E. Schenk: Obituary, *Erasmus*, xvi (1964), 321

M. ELIZABETH C. BARTLET

Muench, Gerhart (*b* Dresden, 23 March, 1907; *d* Mexico City, 9 Dec 1988). German composer and pianist. He received his early training from his father, himself a teacher at the Dresden conservatory. A child prodigy, he made his début at the age of 9. In 1921 he appeared as the soloist in Liszt's Piano Concerto no.2. In 1926 Scherchen conducted the first performance of his *Kammerkonzert*, a work chosen by Hindemith for the International Contemporary Music Festival at Donaueschingen. During the 1930s (1920s according to some sources) he lived in France and Italy, where he met personalities such as Cocteau, Huxley and Ezra Pound, and also the writer Vera Lawson, whom he later married. He settled in Cologne in 1937 and in 1940 was forced to join the German army.

He managed to emigrate to the United States in 1947, though in 1953 he moved to Mexico, eventually settling in Tacámbaro in Michoacan, which was to inspire a signficant part of his output. Despite his relative withdrawal from the main cultural centres, he was able to influence a wide array of Mexican musicians, not only as a teacher but also as a performer and composer. He gave Mexican premières of music by Skryabin, Stockhausen, Boulez, Messiaen and Hindemith.

Because most of his music was lost during the Dresden bombings, Muench's extant catalogue was mostly composed in Mexico. It includes some 70 works, among them a piano concerto, a bassoon concerto, a violin concerto, a string quartet and several virtuoso pieces for piano solo. His style ranges from the quasi-Impressionistic language of his early works (*Marsias et Apollon*) to the use of serial and atonal principles. His *Correspondencias* (written in collaboration with Lavista), *Kreisleriana nova* (a modern evocation of Schumann) and the series of *Tessellatas tacambaresias* (Mosaics of Tacámbero) stand out as some of his most important works.

WORKS
(*selected list*)

VOCAL

Tumulum veneris (chbr op, Muench), 1950, unperf.

Choral (all for children's chorus, org unless otherwise stated): El azotador (cant.), 1955; Misa 1, 1955; Misa 2, 1957; Aurea luce (motet), SATB, 1958; María en la metáfora del agua, 1958; Stabat mater, 1958; Jubilemus Salvatori, 1959; Ave preclara (A. Magnus), SATB, 1960; Misa 3 (Duodecimi tonorum), 1961; No lloréis, mis ojos (villancico), 1961; Corona virginis, 2vv, cont, 1962; Tota pulchra (motet), children's chorus, 1962; Se nos ha ido la tarde, SATB, 1962; Beata Dei Genetrix (motet), children's chorus, fl, perc 1963; Misa 4, children's chorus, 1964; Misa 5, 1965; Cedro y caoba (C. Pellicer), male chorus, 1966; Se nos ha ido la tarde (J. Torres Bodet), SATB, pf, 1983

Solo: 3 canciones, 1v, pf, 1940; 5 Lieder (C.M. Brentano, F. Nietzche, and others), Bar, pf, 1941; Invocationes Mariae, S, org, 1956; 3 canciones (O. Paz), S, pf, 1960; Asociaciones, S, fl, t sax, tpt, trbn, vib, perc, 1969; La pioggia nel Pineto (G. d'Annunzio), Bar, va, pf, 1971; Arroja luz (H. Aridjis), 1v, pf, 1981

INSTRUMENTAL

Orch: Capriccio variato, pf, chbr orch, 1941; Concert d'été, pf, chbr orch, 1942; Vocationes, pf, chbr orch, 1951; Homenaje a Jalisco, pf, orch, 1953; Bn Conc., 1956; Conc., pf, str, 1957; Muerte sin fin, 1957; Vn Conc., 1959; Sic, quinquis, orch, 1963; Intinera (Duo), pf, orch, 1965; Labyrinthus Orphei, 1965; Oxymora, 1967; Auditur, 1968; Epitomae tacambaresiae, 1974; Oposiciones, pf, orch, 1982; Paysages de rêve, 1984

Chbr: Sonata, vc, pf, 1938; Marsias et Apollon, fl, pf, 1946; Thesaurus Orphei, ob, b cl, va, hp, 1951; Sonata a dos (Tropoi Canceris) va/vc, hpd, 1961; Tessellata tacambaresia 2, vn, pf, 1965; Tessellata tacambaresia 4, 2 hp, 1968, Tessellata tacambaresia 5 (Emanationes Tacambarae), eng hn, va, vib, 1969; Tessellata tacambaresia 6, vn, pf, maracas, claves, 1969; Tessellata tacambaresia 7, pf, maracas, claves, 1969; Out of Chaos, vc, pf, 1975; Signa flexanima, pf trio, 1975; Al Muradiel, fl, cl, vn, va, vc, pf, 1975; Tetrálogo, str qt, 1977; Suum cuique, fl, ob, vc, pf, 1982; Ayer, pf trio, 1982; Pentálogo, fl, ob, cl, vn, vc, 1985

Pf: Estudios, 1935; Kreisleriana nova, 1939; Evoluta, 2 pf, 1961; Pièce de resistance, 1962; Tessellata tacambaresia 1, 1964; Tessellata tacambaresia 3, 1965; Añorando-anhelando, 2 pf, 1971; Un aspecto lunar, 1971; 6 piezas, 1972; Tessellata tacambaresia 9, (Silvia tacambarensis), 1972; Presencias, 4 preludes, 1979; Poème ténébreux, 1979; Poème lumineux, 1979; Nocturno, 1981; Correspondencias (with M. Lavista), 1983; 2 petits rêves, 1985

Other solo: Tessellata tacambaresia 8, gui, 1969; Clavicordii tractatio, clvd, 1974

RICARDO MIRANDA-PEREZ

Mueren, Florentijn Jan Van der. *See* VAN DER MUEREN, FLORENTIJN JAN.

Muffat, Georg (*b* Mégève, Savoy, bap. 1 June 1653; *d* Passau, 23 Feb 1704). German composer and organist of French birth, father of GOTTLIEB MUFFAT. He considered himself a German, although his ancestors were Scottish and his family had settled in Savoy in the early 17th century. He was a prominent composer of instrumental music who was particularly important for the part he played in introducing the French and Italian styles into Germany.

1. LIFE. Muffat went as a boy to Alsace, then to Paris to study with Lully and others from 1663 to 1669. He returned to Alsace to become a student, first at the Jesuit college at Séléstat in 1669, then in 1671 at a similar institution at Molsheim, where he was appointed organist to the exiled Strasbourg Cathedral chapter. By 1674 he was in Ingolstadt, Bavaria, and matriculated as a law student. He had left Alsace when war was imminent, and in the autobiographical foreword to his *Florilegium primum* (1695) he referred to his subsequent flight 'to Vienna in Austria, Prague and then finally to Salzburg and Passau'. At the Viennese court he found a patron in the Emperor Leopold I but received no official appointment. In 1677 he was in Prague and the following year took up a post at Salzburg as organist and chamber musician to Archbishop Max Gandolf, Count of Kuenburg. His employer granted him leave to visit Italy in the 1680s: he studied in Rome with Pasquini, heard Corelli's concerti grossi and composed works which were performed at Corelli's house, and later published in his own *Armonico tributo*. It has been suggested that he may have influenced Corelli (Daverio, 1985). The visit ended in September 1682. After the archbishop's death in 1687 he continued to work under his successor, J.E. von Thun, but eventually left Salzburg, disappointed with the unfavourable atmosphere there. Early in 1690 he was in Augsburg for the coronation of the Emperor Leopold's eldest son Joseph as Roman king, and he made a personal presentation of his *Apparatus musico-organisticus* to Leopold, its dedicatee. From later that year until his death he was Kapellmeister at the court of Johann Philipp of Lamberg, Bishop of Passau, and tutor to the pages there. Three of Muffat's sons worked at the Hofkapelle in Vienna: Franz Georg Gottfried (1681–1710), Johann Ernst (1686–1746) and Gottlieb.
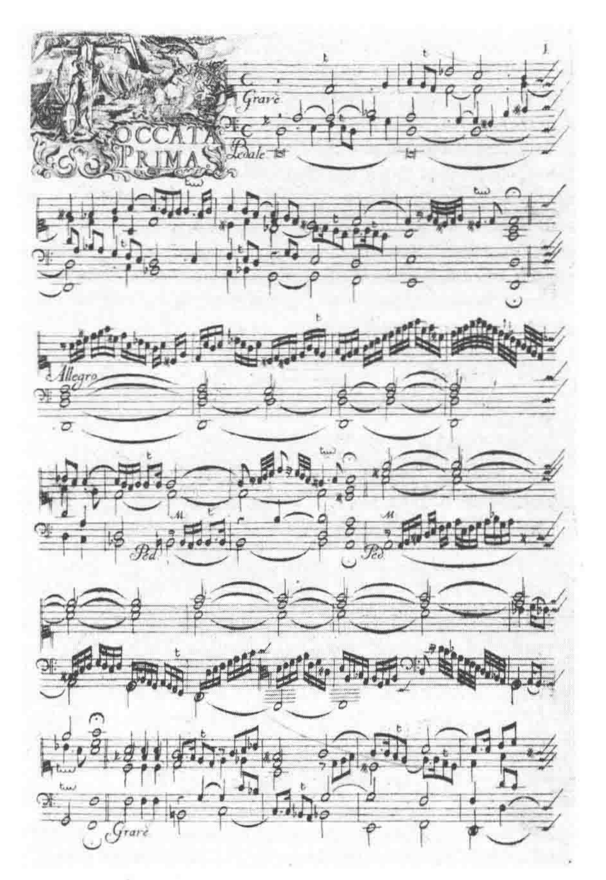
2. WORKS. Muffat's only known work dating from before his Italian visit is a violin sonata, composed at Prague in 1677, which is also his only extant autograph. Almost all of his music has survived only in the original printed editions, whose multilingual forewords show that he regarded himself as a pioneer in bringing French and Italian styles directly from their sources to German-speaking countries. His special contribution lay in the detailed information about Lully's and Corelli's practices which he provided for German performers.

The *Armonico tributo*, like Corelli's op.6, belongs to the early development of the concerto grosso. Though defined as 'chamber sonatas suitable for few or many instruments', the five works in the collection are based on the concerto principle of alternating groups. They are notated for five-part strings throughout, using the letters 'T' and 'S' to denote tutti and solo passages (the latter always have the Corellian trio texture of two violins and bass). This compressed notation may have been necessitated by the prohibitive cost of producing a full edition at the time: later the music reappeared in concertos nos.2, 4, 5, 10, 11 and 12 of the *Ausserlesene Instrumental-Music*, newly arranged and with explicit concerto grosso scoring. Like Corelli's op.6 the *Armonico tributo* displays no fixed formal scheme. The number of movements varies between five, six and seven, with a mixture of *da chiesa* and *da camera* elements similar to that in Corelli's last four concertos. Whereas Corelli used only the four basic dances and two additional ones, the gavotte and minuet, Muffat added to these the borea (bourrée) and balletto, as well as

an aria, passacaglia and rondeau. The style of his dances suggests French influence in its harmonic simplicity, flowing melody and clearly articulated phrases. The rondeau (in Sonata no.3) is based on the French form, while the passacaglia (in Sonata no.5) reflects Lully's practice of interspersing trio episodes among five-part passages, and follows the French custom of repeating the theme in rondeau fashion throughout. Corelli's influence appears in the non-dance movements, where two types of slow movement recur: one in simple homophonic style with successions of chords, sometimes broken up by rests, the other in a more continuous contrapuntal style, with characteristic chains of suspensions. In faster movements such features as running basses, sequences on standard chord progressions, rapid tutti-solo contrasts, echo effects and lively contrapuntal writing are clearly derived from Corelli's concerto style.

When Muffat drew on these early works for the *Ausserlesene Instrumental-Music* he altered the number, order and length of movements, filled out the texture and assigned a continuo to both concertino and ripieno; in one case he distributed movements from a sonata among two concertos (nos.10 and 12). The original Corellian basis remains, however, not only in the sonata arrangements but also in the six newly composed concertos, which retain the characteristic trio grouping and the mixture of elements seen in the *Armonico tributo*. Muffat's foreword explains that this mixture makes the concertos unsuitable either for use purely in church or for dancing but that they are appropriate for performance at court and state ceremonies or entertainments and at musical gatherings. Their individual Latin titles refer to the various such occasions on which they were originally performed and have no programmatic significance. The foreword also makes some suggestions for performance, stressing that the scoring may be adapted to the resources available. Among specific instructions are references to bowing, to the precise attack of the first note and to the extremes of dynamics and tempo which characterize the Italian manner. In the foreword to the *Florilegium primum* Lully's style is equally aptly summed up as 'natural and flowing, rejecting all superfluous artifice, extravagant runs, frequent and awkward leaps ...'. The foreword to the second volume describes in greater detail the method of performing ballets 'à la Françoise' and provides a substantial treatise on bowing and ornamentation, copiously illustrated. The importance of the detailed information on performing practice provided by these forewords – especially the emphasis on disciplined performance, precision in ensemble and a flexible approach to instrumentation – has become increasingly valued.

The orchestral suites of the *Florilegia* are among the best of a group of works in this form written by German composers under Lully's influence: others are the *Composition de musique* by Kusser (1682) and the *Journal du printemps* by J.C.F. Fischer (1695). Kusser, who, like Muffat, studied with Lully, was apparently the first to add the French overture to the German orchestral suite: Muffat followed his example in his *Florilegia*. Almost all the opening movements have the customary first section with dotted rhythms, followed by a lively fugal section often in triple time. The other movements vary in number, arrangement and type from one suite to another. They cover a wide range of dances similar to Fischer's in the



Beginning of the first toccata from Georg Muffat's 'Apparatus musico-organisticus' (1690)

Journal and going beyond the limited forms of earlier works such as J.H. Schmelzer's *Balletti francesi* of the 1660s and 70s. Most of the seven 'fascicles' (i.e. suites) of the first *Florilegium* comprise standard dances. The saraband, gavotte, minuet, bourrée and gigue are among the most frequent; other movements include the air, rondeau, chaconne and passacaille, and there are also specialities such as the echo and traquenard (used by Fischer too). In both *Florilegia* the fascicles have fanciful subtitles. In the first these are enigmatically expressed (e.g. 'Sperantis gaudia') but Stampfl (1984) speculates that some of these inscriptions may have had more literal and personal significance for Muffat than has traditionally been assumed. In the second *Florilegium* the subtitles are more directly theatrical or related to the occasion for which they were intended. Numerous individual items bear titles redolent of their function as ballet music to be danced in costume; other references are unclear in origin, such as the three pieces with culinary titles (fascicle no.2). The internal structure owes much to Lully. Whereas in Schmelzer's suites the sections of a binary movement are usually undeveloped and equal in length, Muffat followed Lully in enlarging the second section to as much as twice the length of the first, with further extension achieved by the use of the *petite reprise*. His first sections are generally longer than Schmelzer's and show Lully's influence in their tendency to create a composite structure from recurring elements, often *ABA′B′*. The five-part string texture of the *Florilegia*, like that of Kusser's *Composition*,

is modelled on music for the '24 violons'. The individual parts are always shapely, and the general style is elegantly sophisticated in comparison with the robust manner of earlier German orchestral suites. Among stylistic details showing French influence are some characteristic triple-time rhythms with the accent on the second beat, and a liking for graceful feminine endings at cadences in triple time.

Muffat's versatile musicianship extended beyond orchestral composition into a variety of fields. His manuscript treatise on continuo practice, *Regulae concentuum partiturae*, is outstanding among similar German works of the 17th century for its large quantity of fully figured and realized examples. His contribution to solo organ music survives in the *Apparatus musico-organisticus*, a characteristically eclectic publication incorporating both Lullian and Corellian elements. The main part consists of 12 large-scale toccatas arranged in the order of the church tones. Their multisectional structure, extreme contrasts and variety of figuration within one piece are reminiscent of the toccatas of Frescobaldi, whom Muffat mentioned in his foreword as a forerunner. Another model could have been Pasquini, whose absorption of Italian chamber and continuo idioms into solo keyboard music is a progressive feature found also in the *Apparatus*. The transfer of orchestral and chamber idioms to the keyboard is significant in view of later Baroque trends. Among the six or so sections of one toccata, which are contrasted in time signature, tempo, texture and style, there may be sections of pure toccata writing with runs over or beneath chords, imitative sections in *sonata da chiesa* style, sometimes suggesting two violins over a continuo bass, extended fugues, often with gigue subjects like those favoured by Froberger, and italianate *durezze e ligature* sections. The French style appears in the tenth toccata, where a pompous opening Adagio is followed by a lively fugal Allegro, with a final Adagio related in style to the first, clearly forming a French overture. Stylistic details in these toccatas encompass Frescobaldian chromatic effects and Lombard rhythms, stock Corellian harmonic sequences, recitative-like melody and mechanical patterns of the kind found in Italian violin music. The Passacaglia shows an interesting combination of the French rondeau form and the Italian variation (freely treated). More than any other of his publications, the *Apparatus* demonstrates the wide range of ideas that Muffat absorbed during his varied career. The violin sonata is sectional in form and virtuosic in style, possibly influenced by Biber.

WORKS

Armonico tributo: 5 sonatas, str, bc (Salzburg, 1682); ed. E. Schenk, DTÖ, lxxxix (1953); lute version of passacaglia from Sonata no.5, ed. A. Koczirz, DTÖ, 1, Jg.xxv/2 (1918/*R*)

Apparatus musico-organisticus: 12 toccatas, 1 ciaccona, 1 passacaglia, aria with variations: all org (Salzburg, 1690/*R*) [for evidence of an earlier print see Monson]; ed. M. Radulescu (Vienna, 1982); MS copy in *GB-Lbl* Add.39569 (facs. in 17th Century Keyboard Music, xix (New York, 1987))

Suavioris harmoniae instrumentalis hyporchematicae florilegium primum: 7 orch suites, 4/5 str, bc ad lib (Augsburg, 1695); ed. H. Rietsch, DTÖ, ii, Jg.i/2 (1894/*R*); foreword ed. and trans. O. Strunk, *Source Readings in Music History* (New York, 1950), 442ff

Florilegium secundum: 8 orch suites, 4/5 str, bc ad lib (Passau, 1698); ed. H. Rietsch, DTÖ, iv, Jg.ii/2 (1895/*R*)

Ausserlesene Instrumental-Music: 12 concerti grossi, str, bc (Passau, 1701); ed. E. Luntz, DTÖ, xxiii, Jg.xi/2 (1904/*R*); lxxxix (1953)

Sonata, vn, bc, 1677, holograph, *CZ-KRa*; Preludes, dances, kbd, *A-Wm*

Missa 'In labore requies', 8vv, 12 insts, *Ee*

Doubtful: Kbd pieces, *Wm* XIV 743

LOST WORKS

Marina Armena (op), Salzburg, Akademie-Theater, 5 Sept 1679

Königin Mariamne (op), Salzburg, Akademie-Theater, Sept 1680

Le fatali felicità di Plutone, Salzburg, Hoftheater, 29 Dec 1687; lib *Wn*, inc.

WRITINGS

Regulae concentuum partiturae (MS, *c*1699, *A-Wm*); ed. H. Federhofer, MSD, iv (1961)

Nothwendige Anmerkungen bey der Musik, lost

BIBLIOGRAPHY

A. Erhard: *Geschichte der Stadt Passau* (Passau, 1862–4)

P.O. Kornmüller: 'Biographisches über Georg Muffat', *MMg*, iii (1871), 127–9

L. Stollbrock: *Die Komponisten Georg und Gottlieb Muffat* (Rostock, 1888)

L. von Stollbrock: 'Georg Muffat und sein "Florilegium" I', *MMg*, xxii (1890), 87–94

L. von Stollbrock: 'Georg Muffats musiktheoretische Abhandlung', *MMg*, xxiii (1891), 37–48

E. von Werra: 'Georg Muffat (1635(?)–1704) und Gottlieb Muffat (1690–1770): biobibliographische Studie', *KJb*, viii (1893), 42–52

A. Schering: 'Georg Muffat: "Ausserlesene mit Ernst und Lust gemengte Instrumental-Musik", 1701', *ZIMG*, v (1903–4), 365–8

W.-M. Schmid: 'Zur Passauer Musikgeschichte', *ZfM*, xiii (1930–31), 289–308

A. Kutscher: *Vom Salzburger Barocktheater zu den Salzburger Festspielen* (Düsseldorf, 1939)

A. Goehlinger: 'Georges Muffat', *Caecilia* [Strasbourg], lxii (1954), 177

A. Goehlinger: 'Georg Muffat', *Zeitschrift für Kirchenmusik*, lxxiv (1954), 194–8

F. Raugel: 'Georg Muffat en Alsace', *RdM*, xxxvi (1954), 143–5

R. Walter: 'Georg Muffat und sein "Apparatus musico-organisticus"', *Musik und Altar*, xi (1958–9), 116–25

H. Federhofer: 'Biographische Beiträge zu Georg Muffat und Johann Joseph Fux', *Mf*, xiii (1960), 130–42

A. Layer: 'Georg Muffats Ausbildungsjahre bei den Jesuiten', *Mf*, xv (1962), 48–9 [see also H. Federhofer, ibid., 367–8]

K. Cooper and J.Zsako: 'Georg Muffat's Observations on the Lully Style of Performance', *MQ*, liii (1967), 220–45

F.W. Riedel: 'Der Einfluss der italienischen Klaviermusik des 17. Jahrhunderts auf die Entwicklung der Musik für Tasteninstrumente in Deutschland während der ersten Hälfte des 18. Jahrhunderts', *AnMc*, no.5 (1968), 18–33

W. Kolneder: *Georg Muffat zur Aufführungspraxis* (Strasbourg, 1970)

C.A. Monson: 'Eine neuentdeckte Fassung einer Toccata von Muffat', *Mf*, xxv (1972), 465–71

S. Harris: 'Lully, Corelli, Muffat and the Eighteenth-Century Orchestral String Body', *ML*, liv (1973), 197–202

S. Dahms: 'Neues zur Chronologie der Opern von Biber und Muffat', *ÖMz*, xxix (1974), 365–7

K. Schütz: 'Die Toccaten des Apparatus musico-organisticus von Georg Muffat', *De ratione in musica: Festschrift Erich Schenk*, ed. T. Antonicek, R. Flotzinger and O. Wesseley (Kassel, 1975), 117–31

S. Dahms: 'Tanz und "Turnierspiel" im Musiktheater des Salzburger Hochbarocks', *ÖMz*, xxxiii (1978), 512–19

J. Shannon: *Organ Literature of the 17th Century* (Raleigh, NC, 1978)

M. Radulescu: 'Die 12 Toccaten von Georg Muffat', *Die süddeutsch-österreichische Orgelmusik im 17. und 18. Jahrhundert: Innsbruck 1979*, 169–84

K.F. Wagner: 'Die Originalnotation des *Apparatus musico-organisticus* von Georg Muffat und ihr aufführungspraktischer Informationswert', ibid., 185–200

S. Dahms: 'Theater und Musik im Rahmen der Benediktineruniversität', *St. Peter in Salzburg: das älteste Kloster im deutschen Sprachraum: Salzburg 1982*, 141–8

J.J. Daverio: *Formal Design and Terminology in the Pre-Corellian 'Sonata' and Related Instrumental Forms in the Printed Sources* (diss., Boston U., 1983)

I. Stampfl: *Georg Muffat: Orchesterkompositionen: ein musikhistorischer Vergleich der Orchestermusik, 1670–1710* (Passau, 1984)

J. Daverio: 'In Search of the Sonata da camera before Corelli', *AcM*, lvii (1985), 195–214
M.-D. Audbourg-Popin: 'Bach et le "goût français"', *RdM*, lxxii (1986), 271–7
B. Champigneulle: 'L'influence de Lully hors de France', *ReM*, cccxcviii–ix (1987), 67–9
I. Stampfl: 'Georg Muffats Traktate zu Instrumentarium und Besetzung seiner Ensemblemusik', *Alte Musik als ästhetische Gegenwart*, ed. D. Berke and D. Hanemann (Kassel, 1987), ii: 353–7
E. Hintermaier: 'Georg Muffats Missa in labore requies', *De editione musices: Festschrift Gerhard Croll*, ed. W. Gratzer and A. Lindmayr (Laaber, 1992), 261–84
H. Pimmer: *Die Süddeutsch-Österreichische Chaconne und Passacaglia 1670–1770* (Berlin, 1992)
M. Kube: 'Motivische Verknüpfung und äesthetisches Urteil: zu Georg Muffats Apparatus musico-organisticus', *Schütz-Jb 1993*, 63–75

SUSAN WOLLENBERG

Muffat, Gottlieb [Theophil] (*b* Passau, bap. 25 April 1690; *d* Vienna, 9 Dec 1770). German composer and organist, son of Georg Muffat. He was the leading keyboard composer in Vienna in the early 18th century.

1. LIFE. Muffat led a more stable existence than his father, entering the musical establishment at the Viennese court early in his career and remaining there for over half a century. It may be assumed that as a child he was taught by his father. He probably did not leave Passau before 1704, the year of his father's death. The first report of his presence in Vienna dates from 1711, when he became *Hofscholar* under the supervision of J.J. Fux (some sources incorrectly give the date as 1706). The education of scholars at the imperial court included performance on the organ and other instruments, continuo playing, singing and counterpoint. Muffat was appointed official court organist in 1717: he was required to play for services in the Hofkapelle and to provide continuo accompaniment for performances of operas. At this time he received a grant for a period of study abroad, but there is no record of the exact date or place of his visit. Subsequently he acquired additional duties at court, including the tuition of various children of the imperial family, among them the future Empress Maria Theresa. On the strength of his devoted service Fux recommended him for a rise in salary in 1723, the year in which he assisted at the famous ceremonial performance of Fux's opera *Costanza e fortezza* in Prague. Three years later, in the preface to his first publication, the *72 Versetl sammt 12 Toccaten*, he acknowledged his great debt to Fux ('without flattery the best master in the world'). In 1729 he was promoted to second organist. After the death of the Emperor Karl VI in 1740 and with the accession of Maria Theresa, the resources of the Hofkapelle were reorganized, bringing Muffat his final promotion to first organist in 1741. He seems to have written no more music after this. A projected sequel to his second publication, the *Componimenti musicali* (*c*1739), never materialized, and all later 18th-century sources of his works are copies of pieces in earlier manuscripts. He was pensioned off in 1763 (some sources have 1764).

2. WORKS. Unlike his versatile father, Muffat chose to restrict himself almost exclusively to one field, that of keyboard music. He came at the end of a long line of Baroque organists and keyboard composers working in Vienna and was the only contemporary of Bach there to make a substantial contribution to the keyboard repertory in both quantity and quality. Much of his music remained unpublished and is still not generally known: it covers a wider range of forms than the two published collections alone would suggest. Although he lived until 1770, he belongs musically to the late Baroque period rather than to the age of Haydn; his keyboard works never desert traditional Baroque structures (toccata, complete fugue, dance suite, ciaccona).

Muffat's conservatism is most evident in his fugues. His reputation as a contrapuntist rests primarily on the short liturgical fugues of the 72 *Versetl*, whose survival was aided by the issue of new editions from *c*1800 and by the incorporation of extracts into fugal treatises (e.g. Marpurg's of 1753–4). However, the versets are overshadowed by the archaic grandeur of the unpublished ricercares. These form the largest single collection of such pieces composed in the early 18th century. They are unusual for their time in having no introductory toccatas or preludes: in this they resemble Bach's *Die Kunst der Fuge* and like that work are notated in open score, following earlier Baroque usage for strict contrapuntal keyboard pieces. Fux's pupils owned printed editions and personal manuscript copies of ricercares by 17th-century composers such as Frescobaldi, G.B. Fasolo, Froberger, Battiferri, Fabrizio Fontana and Poglietti. Muffat's own ricercares show that he was familiar with these models: their fluid continuity is quite different from the stiff, artificial rhythmic style of Fux's 'species' in the *Gradus ad Parnassum* (1725) and is much closer to the true spirit of *stile antico* than to Fux's artefact. Among individual elements showing the influence of the older ricercare are the strong modal flavour, especially in Phrygian pieces such as no.4 (see ex.1); some angular chromatic subjects

Ex.1



recalling the *Recercar cromaticho* in Frescobaldi's *Fiori musicali*; and the use of sectional structures. The ricercares observe the traditional differentiation in character from the 19 canzonas appended to them in being stylistically related to the 16th-century vocal motet, while the canzonas are in a livelier, more idiomatically instrumental style. Several of the canzonas are sectional in form also, most notably no.11. This is a true variation canzona whose rhythmic transformation of a theme throughout successive sections (including a gigue-like version) follows a favourite 17th-century practice. In his comprehensive approach to the canzona Muffat 'stands alone in his time' (Wilson).

Muffat's versets, like his ricercares, belong to a well-established tradition. His chief predecessors in this field were Kerll (*Modulatio organica*, 1686), the anonymous author of the *Kurtzer, jedoch gründlicher Wegweiser* (Augsburg, 1689) – an organ tutor containing versets for practice – Speth (*Ars magna*, 1693) and Murschhauser (*Octi-tonium*, 1696). These publications were all familiar to Viennese organists in the early 18th century. Muffat used the same kind of external structure as they did, arranging his pieces according to the order of the church tones, with a short introductory toccata and a regular number of versets in each tone. He followed their internal structure also in the miniature fugal form of his versets. Like Murschhauser he left the function of the versets open and avoided reference to chant, so they are not restricted to one part of the liturgy. The elimination of chant is one

aspect of a general process of secularization of style culminating with Muffat: more than his predecessors, he used strongly secular, even rustic, subjects (often in dance rhythms). He also applied a wide range of ornamentation symbols and provided an explanatory table similar to the one in the *Componimenti*. Although French composers were using copious ornamentation and secular dance styles in liturgical organ music from at least the mid-17th century, Muffat was the first among Austro-German composers to absorb these trends fully into the traditional verset. Apart from the 72 *Versetl* his liturgical organ music includes some mass movements and a series of 12 short preludes in various keys, all cadencing on a preparatory E major chord.

Muffat's chief contribution to the organ prelude (under various titles) is preserved in a Viennese manuscript notated in so-called Italian organ tablature with two staves respectively of six and eight lines, again in accordance with earlier Baroque notation for such works. Among the pieces are 24 large-scale toccatas in the order of the church tones, each followed by a capriccio in the same tone: Muffat seems to have invented this particular pairing. The system of church tones was apparently ingrained in his musical thinking, for he used it not only for the versets and toccatas but also for the first eight ricercares. His toccatas are of two main types: the first is a unified form like an extended *intonazione*, consisting of florid runs above or beneath chords, sometimes with imitation between the hands. The virtuoso element here is confined to the manuals: like most South German composers, Muffat made very little independent use of the pedals.

A second type of toccata is modelled more on Georg Muffat's *Apparatus* (1690), using a sectional design with contrasts in tempo, time signature and texture. The varied styles of individual sections encompass those of the French overture (no.11) and the Italian trio sonata (no.10), further indicating the influence of his father's toccatas. With the capriccios one title is applied to a wider range of works than in the case of the toccatas: improvisatory preludes, invention-like pieces in free contrapuntal style, more directly tuneful ones such as the expressive *Capriccio desperato* (R165), some in the style of a dance, and others based on special devices (recalling Frescobaldi) such as no.12 (R159), which exploits syncopation.

Some of the shorter improvisatory capriccios and toccatinas from the same manuscript reappear in other manuscripts as preludes to suites. A feature they share is the grandiose succession of arpeggiated chords at the opening: Muffat provided a prelude in similar style for Fux's Partita in A minor, and Fux's own 'harpeggio' and capriccio preludes are examples of this Viennese speciality. Muffat's suites invariably have some kind of introductory movement: his use of the French overture or prelude-and-fugue form suggests the influence of Fux and of Handel (1720 set of suites). There are manuscript copies in Muffat's hand of suites by both these composers: to Handel's he added ornamentation symbols, sometimes to pieces which were totally unornamented in the original. His own suites similarly use lavish ornamentation, clearly under French influence. In addition to Handel and Fux, François Couperin is an important model for the form and style of his suites. Following both Couperin and Fux he kept vestiges of the traditional order of dances and added extras (usually towards the end) such as the menuet and rigaudon, two favourite dances with Fux, or character-pieces with Couperinesque titles such as *La plainte d'une ame abandonnée* or *La coquette*. He also used free pieces entitled 'Finale' to replace the gigue at the end of four of his suites: these are modern in style, with short, simple phrases and instant repetition of motifs. Some of his most attractive and up-to-date music is contained in the suites: while his ricercares belong to the traditional Italian side of Viennese keyboard music, his suites belong to the progressive French side.

Among features worthy of special mention are Muffat's frequent use of the French *petite reprise*; the advanced nature of his binary designs, with second halves often at least twice as long as the first and perhaps encompassing a final return to the original material in the tonic; his free treatment of key, allowing excursions into the relative minor or major or into the tonic minor for slow movements (saraband and air) and trios to minuets; and his successful combination of *galant* traits in melody, rhythm and texture, with a thorough mastery of counterpoint (as one would expect of a pupil of Fux). Although Muffat's keyboard music would seem to be more limited in scope than the total output of his father, there are signs of the same eclectic approach – for example in the fact that he was equally at home in the thoroughly old-fashioned form of the ricercare and in the forward-looking 2/4 or 3/8 *galant* suite finales; he also inherited his father's concern for precision in both notation and performing practice.

The sources and survival of Muffat's works present some special problems and points of interest. The lack of extant autographs and the ambiguous methods of ascription in some of the extant manuscript copies create some insoluble problems of authentication. It is also impossible to establish a precise chronology, as so few of these copies are dated: moreover, Muffat is not a composer whose work seems to reveal any clear chronological development on internal evidence alone. The circulation of some of his pieces in manuscript copies during the 18th century was quite widespread, a notable example being canzona no.7 (R250): in the early 19th century it was ascribed to Frescobaldi (together with two of his other canzonas, R251 and 254) in Clementi's *Selection of Practical Harmony*, and this false attribution gained general credence among subsequent editors of keyboard anthologies (e.g. AMI, iii). Some of the music of the *Componimenti* has also become known under the name of Handel, who incorporated direct borrowings from it into various works, including the Ode for St Cecilia's Day, as well as taking material from Muffat's unpublished music for one of his organ concertos.

WORKS

for keyboard unless otherwise stated

Editions: *G. Muffat*, ed. F.W. Riedel, Die Orgel, ii/8, 10, 13, 16, 17 (Lippstadt, 1957–61) [R]

G. Muffat: Componimenti musicali, ed. G. Adler, DTÖ, vii, Jg.iii/3 (1896/*R*) [A]

G. Muffat: 72 Versetl und 12 Toccaten für Orgel und Klavier, ed. G. Adler, DTÖ, lviii, Jg.xxix/2 (1922/*R*) [V]

J.J. Fux: Werke für Tasteninstrumente, ed. F.W. Riedel, Sämtliche Werke, vi/1 (Graz, 1964) [F]

Riedel nos.

1–84 72 Versetl sammt 12 Toccaten (besonders zum Kirchen-Dienst bey Choral-Aemtern und Vesperen dienlich) (Vienna, 1726/*R* in Monuments of Music and Music Literature in Facsimile, i/18 (New York, 1967)), V

85–135	Componimenti musicali per il cembalo, 6 suites, 1 ciaccona (Augsburg, *c*1739/*R* in Monuments of Music and Music Literature in Facsimile, i/8 (New York, 1967)), A
136–211	24 toccatas with 24 capriccios; 12 capriccios; 3 toccatinas; 4 preludes; 9 capriccios, *A-Wm*, *Wn*, *D-Bsb*, *H-Bn*; selections in R ii/8, 10, 13
212–62	32 ricercares, 19 canzonas, 1733 at latest, *A-GÖ*, *Wm*, *D-Bsb*, *H-Bn*, *US-NYp*; 2 in R ii/8, 17
263–74	12 preludes, R ii/16
275–8	4 fugues, R ii/17
279	Fugue on Easter alleluia, R ii/17
280–322	2 organ masses, *D-BEU*
323–7	Partita, *A-Wn*, holograph
328–35	Partita, *D-Bsb*, holograph
197, 336–41	Partita, *A-Wm*
342–8	Partita, *D-Bsb*
349	Prelude to Fux's partita, F appx 62
350	Ciaccona, 1733 at latest, *A-Wn*

DOUBTFUL WORKS

351–495	; Anh. 1–11: Preludes, dances, etc., *Wm*, *Wn*, *D-BEU*, *Mbs*, *H-Bn*

OTHER WORKS

Sonata pastorale, 2 vn, bc, 1727 at latest, *A-Wn*
Salve regina, 2vv, 2 vn, va, vc, org, *Gd*

Full thematic catalogues in Riedel (MS, n.d.), and in Wollenberg (MS)

BIBLIOGRAPHY

L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)
L. Stollbrock: *Die Komponisten Georg und Gottlieb Muffat* (Rostock, 1888)
E. von Werra: 'Georg Muffat (1635(?)–1704) und Gottlieb Muffat (1690–1770): biobibliographische Studie', *KJb*, viii (1893), 42–52
S. Taylor: *The Indebtedness of Handel to Works by Other Composers* (Cambridge, 1906/*R*)
'Muffat's *Componimenti*', *ZIMG*, ix (1907–8), 123–4 [see also W. Wolffheim, ibid., 188–9]
J.H. Knöll: *Die Klavier- und Orgelwerke Theophile Muffats* (diss., U. of Vienna, 1916)
S.T. Morris: *Gottlieb Muffat's Clavier Suites* (diss., Boston U., 1959)
F.W. Riedel: *Quellenkundliche Beiträge zur Geschichte der Musik für Tasteninstrumente in der zweiten Hälfte des 17. Jahrhunderts (vornehmlich in Deutschland)* (Kassel, 1960, 2/1990)
F.W. Riedel: *Thematischer Katalog der von den Organisten der kaiserlichen Hofkapelle in Wien, unter Ferdinand III bis Karl VI, komponierte Musik für Tasteninstrumente*(MS, n.d., in author's possession)
F.W. Riedel: *Das Musikarchiv im Minoritenkonvent zu Wien*, CaM, i (1963)
F.W. Riedel: 'Der Einfluss der italienischen Klaviermusik des 17. Jahrhunderts auf die Entwicklung der Musik für Tasteninstrumente in Deutschland während der ersten Hälfte des 18. Jahrhunderts', *AnMc*, no.5 (1968), 18–33
S. Wollenberg: 'Handel and Gottlieb Muffat: a Newly Discovered Borrowing', *MT*, cxiii (1972), 448–9
S. Wollenberg: *Thematic Catalogue of the Keyboard Works of Gottlieb Muffat* (MS in author's possession)
S. Wollenberg: *Viennese Keyboard Music in the Reign of Karl VI (1712–40)* (diss., U. of Oxford, 1975)
S. Wollenberg: 'The Keyboard Suites of Gottlieb Muffat (1690–1770)', *PRMA*, cii (1975–6), 83–91
B. Baselt: 'Miscellanea Haendeliana', *Der Komponist und sein Adressat: Halle 1976*, 60–88
B. Baselt: 'Händels Suites de pièces (1720) und Six Fugues or Voluntarys (1735) in der Bearbeitung und Interpretation von Gottlieb Muffat (1736)', *Vom Notenbild zur Interpretation: Blankenburg/Harz 1977*, 31–8
B. Baselt: 'Muffat and Handel: a Two-Way Exchange', *MT*, cxx (1979), 904–7
M.-D. Audbourg-Popin: 'Bach et le "goût français"', *RdM*, lxxii (1986), 271–7
R. Jackson: 'Aesthetic considerations in Regard to Handel's Borrowings', *Alte Musik als ästhetische Gegenwart*, ed. D. Berke and D. Hanemann (Kassel, 1987), ii, 1–11
R.T. Wilson: *The Development of the German Keyboard Canzona and its Reflection in the Work of Gottlieb Muffat* (diss., Eastman School, U. of Rochester, NY, 1992)

SUSAN WOLLENBERG

Muffler pedal. *See* MODERATOR.

Mugnone, Leopoldo (*b* Naples, 29 Sept 1858; *d* Capodichino, Naples, 22 Dec 1941). Italian conductor and composer. The son of the principal double bass in the Teatro S Carlo orchestra, he studied at the Naples Conservatory, composing and producing a comic opera when he was 12. While still in his teens he composed two operettas and *La rosella*, a romance which became popular, and made his conducting début in comic opera at La Fenice in Naples. He became conductor at the Teatro Costanzi, Rome, and in 1888 won a contract giving him the musical direction of operas published by Sonzogno and their performances outside Italy. In this capacity he conducted the première of Mascagni's *Cavalleria rusticana* (Rome, 1890) and began to tour abroad, visiting Paris in 1889 and London in 1905–6, conducting the first Covent Garden production of the same composer's *Andrea Chénier* in 1905 and the British première of Giordano's *Fedora* there the next year. He did much to encourage French opera in Italy with productions of works by Bizet and Massenet, and in 1900 he conducted the première of *Tosca* at Rome. His friendly relations with Puccini were disrupted by a disagreement over the musical direction of *Madama Butterfly* at Rome in 1908, but Mugnone later introduced to Italy the only Puccini opera published by Sonzogno, *La rondine*, shortly after its Monte Carlo première in 1917. He also conducted the premières of Franchetti's *La figlia di Iorio* (La Scala, 1906) and Giordano's *Mese mariano* (Palermo, 1910), and took the latter on a South American tour during which he conducted *Götterdämmerung* and Charpentier's *Louise* in addition to Italian works.

Mugnone's interpretations of *Otello* and *Falstaff* were regarded by Boito as particularly notable, and he conducted *Nabucco* at La Scala in 1913 as part of the Verdi centenary celebrations; Beecham considered him the best Italian conductor of his time. Mugnone returned to Covent Garden in 1919, when he gave the British première of Mascagni's *Iris*, and again in 1925, when he was summoned to rescue some of the Italian performances that had suffered at other hands. He appeared frequently as a symphonic conductor at the Augusteo, Rome, and composed two mature operas in the *verismo* style: *Il birichino* and *Vita brettone*. His extensive personal papers, which include correspondence with Verdi, Puccini, Mascagni, Leoncavallo, Massenet and Richard Strauss, were presented to the museum libraries at La Scala, the Rome Opera and the Naples Conservatory.

WORKS

Il dottor Bartolo Salsapariglia (op), Naples, 1870–71; Don Bizzarro e le sue figlie (operetta, 1, E. Golisciani), Naples, Nuovo, 20 April 1875; Mamma Angot al serraglio di Costantinopoli (operetta, 3, Golisciani), Naples, Nuovo, 29 July 1875; Il birichino (op, 1, Golisciani), Venice, Malibran, 11 Aug 1892; Vita brettone (op, 3, Golisciani), Naples, S Carlo, 14 March 1905

BIBLIOGRAPHY

'Leopoldo Mugnone', *Teatro illustrato*, x (1890), 66
T. Ruffo: *La mia parabola* (Milan, 1937/*R*1977 with discography by W.R. Moran, rev. 2/1977 by T. Ruffo jr; Eng. trans., 1995)
P. Panchelli: *Il 'Pretino' di Giacomo Puccini* (Pisa, 1940, 4/1962), 89ff

E. de Leva: 'Leopoldo Mugnone nel dolore e nell'arte', *Corriere di Napoli* (6 Aug 1941)
A. de Angelis: 'Aneddoti su Mugnone', *Voce d'Italia* (23 Nov 1941)
A. de Angelis: 'Leopoldo Mugnone era timido come Verdi', *Giornale d'Italia* (11 April 1958)

CLAUDIO CASINI

Muḥammed 'Abdu [Muḥammed 'Abdu 'Othmān Marzuq al-Dehel al-'Asīrī] (*b* Jizan, Saudi Arabia, 1949). Saudi singer, composer and *'ūd* (lute) player. His father was a well-known sailor who died when Muḥammed was two years old. Muḥammed began singing at the age of six, and at nine he received his first vocal training through the study of Qur'anic recitation, which, along with the call to prayer (*adhān*), he offered at school events. About the age of 13 he became involved with amateur traditional singers and learnt to play the *'ūd*. Because of his close proximity to Yemen, he encountered master musicians of the *al-yamānī* style. He gained a diploma in shipbuilding and was offered a scholarship to study in Japan, but declined the offer, preferring to become a professional musician. His first recognized composition was *Hala yā bū sha'ar tha'ir* (1965). He went on to record over 80 albums in a variety of styles, including popular Egyptian styles, but he has been most appreciated for his folkloric, traditional Saudi and Gulf pieces. He gained an international reputation and has often been called '*fanān al-'arab*', 'The Artist of the Arabs'. He established the largest cassette-tape manufacturing plant in the Gulf region, and by the end of the 20th century he was the owner of the successful recording and production studio Ṣawt Al-Jazīrah.

BIBLIOGRAPHY

H. Sadaqah: *Afānīn* [Master musicians] (Jiddah, 1985)
A.-T.F. 'Aqlan: *Al-Safar 'ala matn al-kalimah* [Travelling through words] (Jiddah, 1994)

LISA A. URKEVICH

Mühlen, Raimund von zur. *See* ZUR MÜHLEN, RAIMUND VON.

Mühlfeld, Richard (Bernhard Herrmann) (*b* Salzungen, 28 Feb 1856; *d* Meiningen, 1 June 1907). German clarinettist. He was the youngest of four brothers, all of whom received their first musical training from their father; he played the violin and clarinet in the spa orchestra at Salzungen under his father's direction until he obtained a post in 1873 as violinist at the court of Saxe-Meiningen. In 1879 he was made principal clarinettist at Meiningen, an appointment he retained until his death. When von Bülow was court conductor, Mühlfeld took sectional rehearsals of the orchestra; his thoroughness was recognized as contributory to its reputation for attention to detail. Mühlfeld also conducted his own male-voice choir, and was made music director of the court theatre in 1890.

When Brahms visited Meiningen in March 1891, the court conductor Fritz Steinbach drew his attention to Mühlfeld's excellence as a clarinettist. Mühlfeld was asked to play privately to Brahms, who, although he had written nothing for a year, was immediately interested, and composed his Trio op.114 and Quintet op.115 during the following summer. Mühlfeld gave the first performances at Berlin on 12 December 1891 of the Trio with Brahms and Hausmann, and of the Quintet with the Joachim Quartet. In 1894 Brahms wrote his two Sonatas op.120 and gave the first performances of them with Mühlfeld at Vienna on 7 January 1895. Brahms derived so much pleasure from their many performances of the sonatas throughout Germany and Austria that he gave Mühlfeld all performing right fees during his lifetime, all fees from their joint performances, and the manuscripts of both sonatas after publication.

Mühlfeld gained an international reputation. He visited England many times, performing Brahms's works with the Joachim Quartet and Fanny Davies. Other composers who wrote for him were Waldemar von Baussnern, Gustav Jenner, Henri Marteau, Reinecke, Princess Marie of Saxe-Meiningen, Stanford and Theodor Verhey. He was rewarded with several decorations by the Duke of Saxe-Meiningen and received the Royal Bavarian Gold Medal of Ludwig. He used Baermann system 18-keyed clarinets made by Ottensteiner of Munich. His interpretations were said to be dramatic and very moving.

BIBLIOGRAPHY

M. Kalbeck: *Johannes Brahms* (Vienna, 1904–14, 3/1912–21/*R*)
F. May: *The Life of Johannes Brahms* (London, 1905, 2/1948/*R*)
Johannes Brahms: Briefwechsel (Berlin, 1907–22)
C. Mühlfeld: *Die herzogliche Hofkapelle in Meiningen* (Meiningen, 1910)
J. Joachim and A. Moser, eds.: *Briefe von und an Joseph Joachim* (Berlin, 1911–13; Eng. trans., abridged, 1914/*R*)
G. Toenes: 'Richard Muehlfeld', *The Clarinet*, no.23 (1956), 22–5
B. Portnoy: 'Brahms' Prima Donna', *Woodwind World*, iv (1963), 12–13
P. Weston: *Clarinet Virtuosi of the Past* (London, 1971)
P. Weston: *More Clarinet Virtuosi of the Past* (London, 1977)

PAMELA WESTON

Mukesh [Mathur, Mukesh Chandra] (*b* Delhi, 22 July 1923; *d* Detroit, 27 Aug 1976). Indian film actor, playback singer and recording artist. Mukesh's singing career began in 1940 when a respected actor and distant relative, Motilal, brought him to Bombay after hearing him sing at his sister's wedding in Delhi. Motilal initially supported Mukesh, providing accommodation in his house and arranging vocal training. Mukesh's first film role was as the hero in National Studios' Hindi movie *Nirdosh* (1941), in which he sang his first film song as an actor-singer, 'Dil hi bujha hua'. Despite the film's box-office failure he spent two more years working as an actor-singer for Ranjit Movietone. In 1945 he sang his first playback song, 'Badariya baras gai us par', for Ranjit's film *Murti*, and in the same year he recorded the song 'Dil jalta hai to jalne de' by the music director Anil Biswas for *Paheli nazar*, which became a big success. Motilal further assisted Mukesh in his love marriage to a Gujarati girl in 1946.

By the late 1940s and early 50s all the major Hindi film music directors – including Anil Biswas, S.D. Burman, Madan Mohan, Naushad, Roshan and Shankar-Jaikishen – were inviting Mukesh to sing for their film song recordings. In 1951 Mukesh sang playback songs by the music director duo Shankar and Jaikishen for the actor Raj Kapoor in *Awara* and this enormously successful film began a partnership between Mukesh's voice and Raj Kapoor's screen image that lasted for the remainder of Mukesh's life.

Mukesh turned his focus to acting once again in the mid-1950s, playing the hero in such films as *Mashuka* (1953) and *Anuraag* (1956), but his singing proved more successful than his film acting. Mukesh thus returned to his playback career and recorded a string of popular song hits in *Madhumati* (1958), *Anari* (1959) and *Jis desh men ganga behti hai* (1960).

In addition to some 900 film songs, Mukesh recorded approximately 90 non-film songs in Hindi and Gujarati,

including *ghazals*, *gits* and *bhajans*. He won the Filmfare award for Best Male Playback Singer in 1959, 1970, 1972 and 1976, and was on one of his concert tours of the USA when he died.

BIBLIOGRAPHY

H. Raghuwanshi: *Mukesh git kosh* [Encyclopedia of Mukesh's songs] (Surat, 1985)

D. Raheja and J. Kothari: 'Mukesh', *The Hundred Luminaries of Hindi Cinema* (Bombay, 1996), 67

ALISON ARNOLD

Mukharinskaya, Lidiya Saulovna (*b* Tbilisi, 14/27 March 1906; *d* Minsk, 27 May 1987). Belarusian ethnomusicologist. She graduated from the faculty of history and theory at the Moscow Conservatory (1939) and gained the *Kandidat* degree with a dissertation on Belarusian folksong (1968). She began teaching at the Belorussian Academy of Music, Minsk, in 1939 and continued working there in 1948 after World War II. Her main area of research was Slavonic folklore, in which she recorded some 900 songs and focussed on the genesis of its intonation, typology and aesthetic nature (*Melodicheskiy yazïk sovremennoy belorusskoy narodnoy pesni*, 'The melodic language of present-day Belarusian folksong', 1966; *Nekotorïye voprosï tipologii narodnïkh napevov*, 'Certain questions surrounding the typology of folksongs', 1976). The historical links of the songs with social movements and wars were highlighted in her articles 'Sorok let istorii belorusskogo naroda v narodnoy pesne' ('40 years of the Belarusian people in folksong', 1958) and 'Partizanskiye pesni Belorussii i ikh slagateli' ('Partisan songs of Belarus and their composers', 1964). She relied on the methods of contemporary palaeo-psychology and palaeo-linguistics and succeeded in revealing the dynamics of intonation in the classic forms of the song tradition and its more recent formations. She was also interested in the composers, creators and performers of folksongs and published works on R.R. Shïrma, Kliment Kvitka, Jadvyga Čiurlionytė and Z.Ya. Mozheyko.

WRITINGS

'Sorok let istorii belorusskogo naroda v narodnoy pesne' [40 years of the Belarusian people in folksong], *Nauchno-metodicheskiye zapiski Belgoskonservatorii*, i (1958), 69–141

'O G.R. Shirme i yego sobranii belorusskikh pesen' [On Shïrma and his collection of Belarusian folksongs], *G. Shirma: 200 narodnïkh belorusskikh pesen* (Moscow, 1958)

Belorusskiy ansambl' pesni i tantsa [The Belarusian song and dance ensemble] (Minsk, 1959)

Yevgeny Glebov (Moscow, 1959)

'Partizanskiye pesni Belorussii i ikh slagateli' [Partisan songs of Belarus and their composers], *Kongress antropologicheskikh i ėtnograficheskikh nauk VII: Moscow 1964*, vii, 268–71

Melodicheskiy yazïk sovremennoy belorusskoy narodnoy pesni [The melodic language of the present-day Belarusian folksong] (Minsk, 1966)

Belorusskaya partizanskaya pesnya, 1941–45 [The Belarusian partisan song, 1941–5] (Minsk, 1968)

Belorusskaya sovremennaya narodnaya pesnya [The present-day Belarusian folksong], (diss., Moscow Conservatory, 1968)

'Histarïchnaye razvitstsyo belaruskay revalyutsïynay pesni' [The historical development of the Belarusian revolutionary song], *Muzïka nashïkh dzyon*, ed. T. Dedyulya (Minsk, 1969), 3–18

'Pesni o geroyakh' [Songs about heroes], *SovM* (1970), no.7, pp.99–105

'Leninskaya tema v belorusskom pesennom fol'klore' [The theme of Lenin in Belarusian musical folklore], *V.I. Lenin v pesnyakh narodov SSSR*, ed. I.I. Zemtsovsky (Moscow, 1971), 171–205

with others: *Historïya belaruskay savetskay muzïki* [The history of Belarusian Soviet music] (Minsk, 1971, 2/1976)

'O knige Ya. Chyurlyonite Litovskoye narodnoye pesennoye tvorchestvo' [On Čiurlionite's book 'Lithuanian folksong culture'], *Slavyanskiy muzïkal'nïy fol'klor*, ed. I.I. Zemtsovsky (Moscow, 1972), 397–413

'Vibrani pratsi Klimenta Kvitki' [Selected works of Kliment Kvitka], *Narodnaya tvorchasts'ta etnohrafiya* (1973), no.2, pp.13–16

with V. Konan: 'Kniga pra narod i yago pesni' [A book about the people and their songs], *Polïmya* (1974), no.11, pp.236–8

'Neutomimïy issledovatel'' [A tireless investigator], *SovM* (1974), no.1, pp.33–7

'Fal'klor u suchasnïkh zapisakh' [Folklore in contemporary records], *Polïmya* (1975), no.8, pp.199–206

'Yumor v belorussikh pesnyakh' [Humour in Belarusian songs], *SovM* (1975), no.11, pp.107–12

'Nekotorïye voprosï tipologii narodnïkh napevov' [Certain questions surrounding the typology of folk melodies], *Traditsionnoye i sovremennoye narodnoye muzïkal'noye iskusstvo*, ed. B.B. Yefimenkova (Moscow, 1976), 81–6

'Voprosï istoricheskogo razvitiya belorusskogo fol'klora: klassicheskiy fol'klor i sovremennost'' [Questions surrounding the historical development of Belarusian folklore: classical folklore and the contemporary world], *Muzïkal'naya kul'tura BSSR*, ed. T.A. Shcherbakova (Moscow, 1977), 206–39

Belorusskaya narodnaya pesnya: istoricheskoye razvitiye (ocherki) [The Belarusian folksong: its historical development (essays)] (Minsk, 1977)

'O teorii skreshchivaniya intonatsionnïkh poley' [On the theory of the cross-fertilization of fields of intonation], *Aktual'nïye problemï sovremennoy fol'kloristiki*, ed. V.Ye. Gusev (Leningrad, 1980), 42–9

'Monolog o fol'klore' [A monologue on folklore], *SovM* (1980), no.2, pp.83–8

'Svet pesni' [The world of song], *Polïmya* (1981), no.3, pp.249–55

K voprosu ob ėsteticheskom osvoyenii deystvitel'nosti v sovremennom belorusskom narodno-pesennom tvorchestve [On the question of the aesthetic assimilation of reality in the present-day folksong art of Belarus] (Leningrad, 1982)

'Staroye i novoye v sovremennoy belorusskoy pesne' [The old and the new in the contemporary Belarusian song], *Narodnaya muzïka SSSR i sovremennost'*, ed. I.I. Zemtsovsky (Leningrad, 1982), 90–101

Nekotorïye problemï tipologii narodnogo melosa v svete paleopsikhologii i paleolingvistiki [Certain problems surrounding the typology of folk melodies in the light of palaeo-psychology and palaeo-linguistics] (Bydgoszcz, 1982)

with others: 'K izucheniyu muzïkal'noy tipologii narodnïkh ballad' [Towards a study of the musical typology of folk ballads], *Pamyati K. Kvitki*, ed. A.A. Banin (Moscow, 1983)

with Z.Ya. Mozheyko: 'Put' uchyonogo' [The path of a scholar], *SovM* (1983), no.12, pp.76–9

'Rigar Ramanavich Shïrma: fal'klarist' [Shïrma as a folklorist], *Pesnya na wsyo zhïtstsyo*, ed. V.A. Sizko (Minsk, 1983), 314–24

'Melos ukrainskoy narodnoy ėpiki' [The melodies of Ukrainian folk epics], *SovM* (1984), no.1, pp.78–81

'Tvorchï shlyakh fal'klarïsta' [The creative path of the folklorist], *Mastatsva Belarusi* (1984), no.11, pp.66–8 [on the activities of the ethnomusicologist Z.Ya. Mozheyko]

with others: *Belaruskaya narodnaya muzïchnaya tvorchasts': vuchebnïa dapamozhnik dlya studentaw VNU* [Belarusian musical folk art: a teaching aid for the students of the higher educational establishments] (Minsk, 1993)

ed. T.S. Yakimenko: *Artïkulï, perapiska, uspaminï: zbornik* [Articles, correspondence and reminiscences: a collection] (Minsk, 1993)

'Pesnya – bol'she chem pesnya' [A song is more than a song], *Belorusskaya ėtnomuzïkologiya: ocherki istorii (XIX–XX v.v)* [Belarusian ethnomusicology: essays on its history (19th–20th centuries)], ed. Z.Ya. Mozheyko, (Minsk, 1997), 191–7

BIBLIOGRAPHY

D. Zhuravlyov: 'L. Mukharinskaya', *Soyuz kompozitorov BSSR* (Minsk, 1978), 162–6

N. Sakalowkaya: 'Schaslivï lyos' [A Happy Fortune], *Mastatstva* (1996), no.2, 31–3 [for the 90th anniversary of L.S. Mukharinskaya]

T. Yakimenko: 'Ėtnomuzïkologicheskiye issledovaniya v Belorusskoy Akademii muzïki' [Ethnomusicological studies in the Belarusian Academy of music] *Belorusskaya etnomuzïkologiya: ocherki istorii (XIX–XX v.v.)*, ed. Z.Ya. Mozheyko, (Minsk, 1997), 165–80

TAISIYA SHCHERBAKOVA

Mukhatov, Veli (Muhamed) (*b* Bagir, Astrakhan district, 22 April/5 May 1916). Turkmen composer. After serving in an infantry regiment in the Donbass region during World War II, he studied with V. Beliy and S. Vasilenko at the Moscow Conservatory, graduating in 1951. One of the founders of contemporary Turkmen professional music, he headed the Turkmen Composers' Union, composed the Turkmen national anthem and received much official recognition including the titles People's Artist of the USSR and Hero of Socialist Labour. His compositions combine national elements with 20th-century techniques. His brother Nury (*b* 18 Jan 1924) is also a composer.

WORKS
(*selective list*)

State National Anthem of Turkmenistan, 1944; Aq pamïk [White Cotton] (ballet, K. Japarov), 1945; Kemine va Kazy [Kemine and the Judge] (op, I. Keller and K. Burunov), 1947, collab. A. Shaposhnikov; Turkmenskaya syuita, sym. suite, orch, 1950; Zokhra ve Takhir (op, A. Karliyev), 1953, collab. Shaposhnikov; Konets krovavogo vodorazdela [The End of Bloody Watershed] (op, Ch. Ashirov and K. Kurbansakhatov), 1967; Pamyati Makhtumkuly [In Memory of Makhtumkuly], sym., 1974; Moya Rodina [My Motherland], poem; film scores, choral works, chbr works, songs and romances

RAZIA SULTANOVA

Mukherjee, Budhaditya (*b* West Bengal, 1955). Indian *sitār* player. He began his training on the *sitār* under his father, the *sitār* player Pandit Bimalendu Mukherjee, at a young age, and he won a national music competition at the age of 15. His musical lineage may be traced back to his father's teacher, Ustad Enayat Khan. This tradition of *sitār* playing is termed the *Imdadkhānī gharānā*, after Enayat Khan's father Ustad Imdad Khan, who taught many pupils in Bengal. His style of playing is therefore related to the styles of Enayat Khan's sons, Ustads Vilayat Khan and Imrat Khan, although his playing is distinct in several respects and is easily recognizable. He has pursued a successful career as a concert and recording artist for many years, and his playing is widely appreciated for both technical accomplishment and his profound grasp of the expressive potential of the rāga repertory.

WORKS

RECORDINGS

Rāga Mian ki Todi, rāga Yaman, rāga Mishra Kafi, Inreco 2407 0002 (1977)

Rāga Ramkali, rāga Jhinjoti, Nimbus NI 5221 (1990)

Inner Voice, Audiorec ACCD 1014 (1991) [incl. rāga Miyan ki Todi, rāga Puriya-Kalyan, Sindhu Bhairavi]

MARTIN CLAYTON

Mukle, May (Henrietta) (*b* London, 14 May 1880; *d* Cuckfield, Sussex, 20 Feb 1963). English cellist of Hungarian Gypsy origin. She began playing the cello at the age of four and made her first public solo appearance at nine. She entered the RAM at 13 to study with Pezze, won many prizes and was elected an associate of the RAM at 17. A pioneer among British women cellists, she was an exceptionally gifted soloist and quickly gained an international reputation. She performed chamber music with Casals, Thibaud, Tertis, Sammons and Rubinstein, and also played in several string quartets. She had a long association with the pioneering American violinist Maud Powell, and with her own pianist sister, Anne, they toured South Africa and the USA as a trio (1908–9). In 1911 she gave the première of Holst's *Invocation* for cello and orchestra and in 1926 the first performance of Vaughan Williams's Six Studies in English Folk Song for cello and piano, of which she was the dedicatee. During World War II she founded the MM (Mainly Musicians) club in London, which she ran for 20 years. She played a fine Montagnana cello from the Hill Collection given by an anonymous donor. Although her platform personality was somewhat reserved, her playing was notable for its warmth of tone and emotional intensity. The May Mukle Prize, founded in her memory in 1964 by Rebecca Clarke and friends, is awarded annually to a cello student at the RAM. (*CampbellGC*)

MARGARET CAMPBELL

Muldowney, Dominic (John) (*b* Southampton, 19 July 1952). English composer. He studied with Harvey at Southampton University, privately with Birtwistle, and with Rands and Blake at the University of York (1970–74). From 1974 to 1976 he was Southern Arts composer-in-residence and in 1976 he was appointed assistant music director of the Royal National Theatre (director, 1981–97).

In Muldowney's earlier works, for example the Piano Trio (1980), angular melodies and dissonant harmony predominate. However, his experience of working with actors, communicating directly to audiences, and, most importantly, absorbing the theatrical ideals of Brecht, created a desire to forge a more direct language. Three Brecht settings chart this progress: *Five Theatre Poems* (1980–81), *In Dark Times* (1981), and his first mature work *The Duration of Exile* (1983). The Brechtian influence is evident in particular in the syllabic setting of words emphasizing their natural rhythms, and the avoidance of word-painting and melismas.

The use of diatonic harmony that underlies Muldowney's mature music reflects Stravinsky's methods in extending tonality. His influence is present too in the clarity of textures, and an interest in re-examining Baroque and Classical forms within a 20th-century context. Muldowney's compositions have a taut unity arising from a rigorous approach to structure and thematic material; works are created from a few core ideas, and invariably cast in single movements. With the song cycle *Lonely Hearts* (1988) he began to experiment with polyrhythms created by the combination of different tempos. This frequently requires sending pulsed information via a click track to some of the performers listening through earpieces. The simultaneous tempo layering of performers playing in different metric proportions results in an exuberant rhythmic frisson.

Writing for the theatre has had an important influence on Muldowney's works for the concert hall; significantly the two genres which have mainly engaged him are songwriting and the concerto. In the former Brecht has been a continuing stimulus; further settings including the *Baal* songs (1981), written for David Bowie, and others for productions of Brecht plays. They follow in the tradition of Weill and Eisler, as do the cabaret settings of James Fenton in *Out of the East* (1990). Concerto form has been explored in a series of highly individual works beginning with the Piano Concerto (1983). This is built around an intricate set of variations utilizing Baroque forms, while the Saxophone Concerto (1984) exploits music commonly associated with the instrument, especially jazz. In the Violin Concerto, Muldowney's rhythmic superimpositions are used to dramatic effect with the soloist caught in the struggle between the two tempos of two orchestras and their conductors. Complexities of

rhythm are further elaborated in the Trumpet Concerto (1992–3) where a drama between three layered tempos is worked out. In the Oboe Concerto (1991–2), the composer's twin concerns of song and concerto form are brought together in a song cycle without words.

Muldowney's theatrical flair has also led to other dramatic projects, including a ballet, *The Brontës* (1994), scores for films and television, and a radio opera *The Voluptuous Tango* (1996) which won the Sony Award and the Prix Italia in 1997.

WORKS
(selective list)

Dramatic: An Heavyweight Dirge, 1971 York, 1972; Klavier-Hammer, 1973; Da capo al fine (ballet, choreog. M. Bergese), tape, 1975, Lancaster, Oct 1975; The Earl of Essex's Galliard (music theatre, T. Ward), 1976, Oxford, Playhouse, 8 July 1980; Carmen (ballet), 1985; Satie: Geneviève de Brabant (J.P. Contamine de Latour), 1989, London, Queen Elizabeth Hall, 30 May 1989; Square Rounds (incid music, T. Harrison), 1992, London, Royal National Theatre, 14 Oct 1992; The Brontës (ballet), 1994, Leeds, Grand, 6 March 1995; Hamlet (incid music, W. Shakespeare), 1994, Tokyo, 6 May 1995; The Voluptuous Tango (radio op), 1996, BBC Radio, 18 Nov 1996

Orch: Driftwood to the Flow, 18 str, 1972; Music at Chartres, 1974; Perspectives, 1975, rev. 1976; Pf Conc., 1983; Sax Conc., 1984; Sinfonietta, 1986; Vn Conc., 1989; Perc Conc., 1991; 3 Pieces, 1991; Ob Conc., 1991–2; Tpt Conc., 1992–3; Sonata, 4 vn, str, 1994; Trbn Conc., 1995–6; Dance Suite, 1996; Conc. grosso, 1996-7; Cl Conc., 1997; The Brontës, suite, 1998 [from ballet]

Vocal: Bitter Lemons (L. Durrell), S, S, A, SSAA, 1970; Cant., S, T, 2 spkrs, SATB, 2 vc, perc, 1975; Psalms, S, T, chorus, wind, opt. tape, 1979; 5 Theatre Poems (B. Brecht), Mez, fl, cl, pf, vn, va, vc, 1980–81; In Dark Times (Brecht), S, A, T, B, fl + pic, cl + b cl, va, vc, pf, 1981; Baal, songs (Brecht), 1981; The Duration of Exile (Brecht), Mez, fl, ob, cl + a sax, trbn, hp, vn, va, 1983; A Second Show, C, vn, a sax, hp, tape, 1983; Maxims (La Rochefoucauld), Bar, Tr, chbr orch, 1986; Lonely Hearts (song cycle, texts from newspapers and magazines), Mez, 14 players, 2 conds., 1988; Out of the East (cabaret, J. Fenton), 1990; Irish Love Songs (trad.), 1v, 3 fl, str qt, perc, 2 hp, 1998; The Fall of Jerusalem (Fenton), S, T, Bar, chorus, children's chorus, orch, 1998–9

Other inst: Str Qt no.1, 1973; Solo/Ensemble, fl + pic, cl, pf, perc, va, vc, 1974; 3-Part Motet, pic, 2 E♭-cl, hn, tpt, trbn, 2 perc, va, vc, db, 1976; From Arcady (1) vn, 1976 (3) eng hn, va, vc, 1976 (4) 4 ob, 1977 (2) basset hn, tuba, 1978; Double Helix, fl, cl, tpt, vn, va, vc, pf, hp, 1977; Entr'acte, fl, cl, tpt, vib, vn, va, vc, pf, tape, 1977; A First Show, perc, tape, 1978; Garland of chansons, 6 ob, 3 bn, 1978; 3 Hymns to Agape, ob, ob d'amore, eng hn, pf, 1978; 5 Melodies, 4 sax, 1978; . . . In a Hall of Mirrors, a sax, pf, 1979; Pf Trio, 1980; Str Qt no.2, 1980; 6 Chorale Preludes, fl + pic, ob + eng hn, cl, a sax, trbn, vn, va, vc, hp, tape, 1986; Ars subtilior, a sax + s sax, tpt, hn, trbn, perc, hp, 2 conds., 4-track tape, 1987; Un carnaval cubiste, 10 brass, large metronome, 1989; Golden Moments, vc, db, 1992; The Anatomy Lesson, vn, pf, 1993

Film scores: Betrayal (dir. D. Jones), 1983; The Ploughman's Lunch (dir. R. Eyre), 1983; Nineteen Eighty-Four (dir. M. Radford), 1984; Emma (dir. D. McGrath), 1997; King Lear (dir. Eyre), 1998

Arrs. of works by Bach, Satie

Principal publishers: Faber, Novello, Universal

BIBLIOGRAPHY

P. Griffiths: 'Dominic Muldowney', *New Sounds, New Personalities: British Composers of the 1980s* (London, 1985), 160–65

ANDREW BURN

Mulè, Giuseppe (*b* Termini Imerese, nr Palermo, 28 June 1885; *d* Rome, 10 Sept 1951). Italian composer. He studied at the Palermo Conservatory, where he was appointed director in 1922, leaving three years later to take a similar post at the Conservatorio di S Cecilia, which he held until 1943. His talent for organization was recognized by the fascist government; he was made national secretary of the Sindacato dei Musicisti, which he and Lualdi represented in parliament from 1929.

Mulè's music was at first influenced by the *verismo* school, and in particular by Mascagni; but he soon came under the spell of the folksongs and landscape of Sicily, and of the island's ancient Greek heritage. He wrote some of his most characteristic music for Greek plays performed in the open-air theatre at Syracuse. But in his operas, too, the emotion and atmosphere bear the stamp of a racial instinct, evident as much in legendary or mythical drama as in popular comedy. Moreover, Mulè's harmony, though it never freed itself wholly from derivative elements, is often distinctively rugged, exotic and tritone-obsessed. A first step in this direction is apparent in the immature *La baronessa di Carini*, e.g. in the oddly effective orchestral prelude, with its rasping tritones in the bass (though the piece resolves into pure Mascagni at the end). A far more extreme example of Mulè's individuality is the first half of his last opera, *La zolfara* – particularly the extraordinary 'whiplash' dance, which shows him as a kind of lesser Sicilian counterpart to Bartók. Yet even in this boldest of his operas he lacked the courage to defy conservative taste to the end: the dénouement is disappointingly tame and sentimental. Among the intervening operas, which represent intermediate stages in Mulè's evolution, the most celebrated was *Dafni*. Though not his most perfect work (it is uneven, and lacks the concision of the slightly mawkish but evocative *La monacella della fontana*), it contains some of his finest music, particularly in Act 1, which expresses in more complex terms the same archaic, atavistic spirit that pervades the best of the Syracuse scores.

WORKS
(selective list)

Ops: La baronessa di Carini (1, F.P. Mulè), Palermo, Massimo, 16 April 1912; Al lupo! (2, F.P. Mulè), Rome, Nazionale, 13 Nov 1919; La monacella della fontana (1, G. Adami), Trieste, Verdi, 17 Feb 1923; Dafni (3, E. Romagnoli), Rome, Opera, 14 March 1928; Liolà (3, A. Rossato, after L. Pirandello), Naples, S Carlo, 2 Feb 1935; Taormina (1, Adami), San Remo, 4 April 1938; La zolfara (1, Adami), Rome, 1939

Incid music: intermezzos, choruses, dances (Aeschylus, Aristophanes, Euripides, Sophocles, Theocritus, a few Italian plays)

Orat: Il cieco di Gerico, 1910

Orch: Sicilia canora, 1924; La vendemmia, sym. poem, 1936; Tema con variazioni, vc, orch, 1940; other pieces

Chbr: Adagio, vc, pf, 1903; Str Qt; other works

Songs, film scores

Principal publisher: Ricordi

BIBLIOGRAPHY

DEUMM (C. Parmentola); *GroveO* (A. Casella, J.C.G. Waterhouse) [incl. further bibliography]

Giuseppe Mulè (Milan, *c*1930–35) [Ricordi pubn; incl. extracts from press criticism]

M. Saint-Cyr: 'Giuseppe Mulè', *Rassegna dorica*, v (1933–4), 3–6

J.C.G. Waterhouse: *The Emergence of Modern Italian Music (up to 1940)* (diss., U. of Oxford, 1968), 533–6

M. Bellavia: *Giuseppe Mulè: vita e arte* (Palermo, 1991)

ALFREDO CASELLA/JOHN C.G. WATERHOUSE

Mulet, Henri (*b* Paris, 17 Oct 1878; *d* Draguignan, 20 Sept 1967). French organist and composer, son of Gabriel Mulet, choirmaster of the basilica of Sacré-Coeur, Paris. After having taken first prize for cello in Delsart's class in 1893, he continued at the Paris Conservatoire, studying harmony with Leroux and Pugno (first prize 1896) and organ with Widor and Guilmant (second prize 1897). He then held a succession of posts as titular organist at St Pierre-de-Montrouge (until 1901), St Eustache, Ste Marie des Batignolles (1910), St Roch (1912), and finally St Philippe du Roule in Paris, where he had the Mutin organ

overhauled, the most significant alteration being the addition of new mixtures (1924). He was professor at the Ecole Niedermeyer and at the Schola Cantorum from 1924 to 1931. In 1937 Mulet burnt his manuscripts and left Paris for Provence, where disastrous financial dealings rapidly reduced him to penury. He was cathedral organist in Draguignan (Var) until 1958 and died there in 1967 as an inmate of the convent of the Petites Soeurs des Pauvres.

Mulet was a champion of the symphonic organ, for which he composed the significant part of his output. In *Les tendances néfastes et antireligieuses de l'orgue moderne* (1922) he made public his hostility towards certain innovations in contemporary organ-building: the proliferation of gamba and voix céleste stops, the addition of tremulants and sub- and super-octave couplers, and the disappearance of mutations and mixtures.

His *mélodies* and some compositions for orchestra, piano and even harpsichord (*Petit lied très facile*, 1910) are forgotten today; his output for organ is expressive in a post-Romantic manner, including richly-harmonized meditations and toccata or carillon movements. His *Esquisses byzantines* (1914–19) is among the most often played of his works; it is a group of ten pieces inspired by the Sacré-Coeur. His *Carillon-Sortie* (composed *c*1912) is somewhat different in nature, a *moto-perpetuo* fit to stand beside similar pieces by Widor, Gigout and Boëllmann.

WORKS

Org: Méditation religieuse, ?1896; Prière, ?1902; Carillon-Sortie, *c*1912; Esquisses byzantines, 10 pieces, 1914–19; Offertoire funèbre; Petit offertoire; Sortie douce; Offertoire pour la fête du très Saint Rosaire

Orch: Dans la vallée du tombeau, sym. poem; Fantaisie pastorale; Paysage d'hiver; Paysages crépusculaires; Scherzo-Marche; Petite suite sur des airs populaires français; Souvenirs de Lombardie; La Toussaint, sym. poem

Vocal: O mon Jésus (hymn), 1900; L'aigu bruissement (Leconte de Lisle), 1v, pf, 1904; Laudate dominum, 4vv, org, 1904; Soleils couchants (P. Verlaine), 1v, pf, 1904; Ave Maria, 3vv, org, 1910; Les deux étoiles, 1v, pf, 1910; Le dernier des Maourys (Leconte de Lisle), 1v, pf, 1911; Le talion (Leconte de Lisle), 1v, orch, 1912

Chbr and solo inst: Danse afghane, pf, 1904; 2 noëls, ob/cl, pf, 1904; Danse persane, pf, 1910; Petit lied très facile, hpd/pf, 1910; works for hmn: Angelus; Offertoire; Sortie

Principal publishers: Leduc, Senart

WRITINGS

Les tendances néfastes et antireligieuses de l'orgue moderne; suivi d'une étude sur les mutations et les mécanismes rationnels de cet instrument (Paris, 1922)

BIBLIOGRAPHY

'Henri Mulet, Paris 1878–1967; Draguignan', *The Diapason*, lix/4 (1967–8), 17 only

F. Sabatier: 'Henri Mulet', *Guide de la musique d'orgue*, ed. G. Cantagrel (Paris, 1991), 605–6

FRANÇOIS SABATIER

Muling [Mulinus], **Johannes.** *See* STOMIUS, JOHANNES.

Müllenbach, Alexander (*b* Luxembourg, 23 January 1949). Luxembourg composer. He studied piano at the Luxembourg Conservatoire (1956–62) and the Conservatory of Metz (1961–2), then at the Paris Conservatoire (1963–70, with first prizes in piano, chamber music and theory). Later he studied at the Mozarteum in Salzburg (1977–80), where his principal teachers were Gerhard Wimberger (composition) and Cesar Brasgen (music ethnology). In 1970 he became professor of piano at the Luxembourg Conservatory and in 1981 professor of composition there. Since 1983 he has taught music at the Salzburg Mozarteum, where in 1995 he became professor of harmony and counterpoint. He was founder and chairman of the Luxembourg New Music Society (1983–94) and president of the European Music Institute in Besançon (1990–96).

As a composer he has received numerous commissions and his music has been performed at international festivals including Salzburg (1986), Styrian Autumn Festival (1987) and the Salzburg Mozart week (1998); first performers of his music include Ernest Bour, Leopold Hager, Hans Graf, Udo Zimmermann, Heinrich Schiff, Roberto Szidon, the Vienna String Sextet, Atelier Musique Nouvelle Paris, Philharmonische Virtuosen Berlin. He has been given the Roger Ducasse Foundation special award (1970), the First Composition Prize from ÖRF (1980) and the Bernhard-Paumgartner-Medal (1981). His music has stayed strictly independent, avoiding all dogma; he has processed tonal, atonal, dodecaphonic, post-serial and sometimes also serial techniques into a language of both impressive craftsmanship and powerful expressivity, in which soft and dreamlike soundscapes or lonely cantilenas contrast with exploding, relentless toccata-like eruptions and surreal sonic 'nightmares'.

WORKS
(*selective list*)

Orch: Phonai, 1978; Progressions, 1982; Nuages, 1983; Sinfonie, brass, perc, 1984; Reflexionen II, 1985; Sym. no.1, 1986; Evasions, vc, cl, str, 1987; Tenebrae, 1989; White Polyphony, 1989; Umbrae, 1992; Flugsand, 1993; Litanies de l'ombre et de la lumière, vc, str, 1995; An die Königin der Nacht, 1998; Memento, 1998; Dark Cristal, 1999

Chbr and solo inst: Correspondances, fl, cl, vn, vc, 1981; 3 Epigramme, fl, gui, 1981; Dream Music, fl, cl, vn, vc, pf, 1981–90; Str Trio, 1982; Str Sextet, 1987; Karma I, 2 pf, 1987; Art Gallery, vn, 1987; Night Music, pf, 1987; Lost Islands, cl, vn, pf, 1988; Karma II, 2 pf, 1991; Under the Rainbow (for young pianists), pf, 1991; Partita, vn, 1992; Für Orlando di Lasso, 2 vn, 1993; Fluidum, cl, pf, 1993; Capriccio per Niccolo Paganini, vn, 1994; Streams, vn, db, pf, 1994; 4 Miniatures, fl, pf, 1996; Styx, vn + va, 1996; Str Qt no.1, 1997; Tombeau, org. 1998; Le quatorze Juillet, chbr ens, 1998; Pf Qnt, 1999

Vocal: Brixham, 4 lieder, Mez, pf, 1980; 3 madrigali amorosi, T, fl, gui, 1982; Le combat des ténèbres et de la lumière, 2 choirs, 2 orch, 1988; Schattenraum, 4 lieder, Mez, 10 insts, 1991; 5 Lieder (F. Pessoa), 1999

Principal publisher: Doblinger (Vienna)

BIBLIOGRAPHY

G. Wagner: *Luxemburger Komponisten heute* (Luxembourg, 1986)

L. Weber: 'Zwischen Luxemburg und Salzburg: der komponist Alexander Müllenbach', *Nos Cahiers* (1997), 79–98

LOLL WEBER

Muller. *See* MALER.

Müller. German family of string players. Aegidius Christoph Müller (*b* Görsbach, 2 July 1765; *d* Brunswick, 14 Aug 1841), *Hofmusikus* to the Duke of Brunswick, had four sons who formed a string quartet. The eldest, Karl (Friedrich) Müller (*b* Brunswick, 11 Nov 1797; *d* Brunswick, 4 April 1873), was the leader of the quartet and, until 1830, Konzertmeister to the Duke of Brunswick. The second violinist, (Franz Ferdinand) Georg Müller (*b* Brunswick, 30 July 1808; *d* Brunswick, 22 May 1855), was until 1830 Kapellmeister to the same duke. The other members of the quartet were (Theodor Heinrich) Gustav Müller (*b* Brunswick, 3 Dec 1799; *d* Brunswick, 7 Sept 1855), the violist, and (August) Theodor Müller (*b* Brunswick, 27 Aug 1802; *d* Brunswick, 20 Oct 1875), the cellist. Besides playing in the quartet, Theodor Müller was a successful teacher in Brunswick for over 40 years, numbering among his pupils Bernhard Cossmann, Wilhelm Fitzenhagen, Robert Hausmann and his nephew

Wilhelm Müller. As employees of the duke the brothers were forbidden to perform publicly and were compelled to rehearse in secret, coached by their father. They resigned in 1830 and made their public début in Hamburg the following year. In 1832–3 they played in Berlin, acquiring a distinguished reputation; they then embarked on the first of many tours which took them to Germany, France, Denmark, the Netherlands and Russia. The works of Haydn, Mozart and Beethoven comprised their principal repertory. The quartet was dissolved on Gustav Müller's death in 1855.

Karl Müller's four sons formed a second quartet soon afterwards. They were Karl Müller-Berghaus (*b* Brunswick, 14 April 1829; *d* Stuttgart, 11 Nov 1907), the leader of the quartet, who was married to the singer Elvira Berghaus; Hugo Müller (*b* Brunswick, 21 Sept 1832; *d* Brunswick, 26 June 1886), the second violinist; Bernhard Müller (*b* Brunswick, 24 Feb 1825; *d* Rostock, 4 Sept 1895), the violist; and Wilhelm Müller (*b* Brunswick, 1 June 1834; *d* New York, Sept 1897), the cellist. As a quartet they were appointed to the ducal court at Meiningen but also toured extensively, visiting France, Denmark and Russia. In 1866 they went to Wiesbaden, but they soon moved on to Rostock, settling there when Karl was made Kapellmeister (Auer replaced him on the quartet's tours). The quartet was disbanded in 1873 when Wilhelm replaced Jules de Swert as solo cellist of the royal chapel in Berlin and teacher at the Hochschule für Musik. Wilhelm was also a founder-member of the Joachim Quartet (1869–79). Despite their distinguished ensemble playing, the second Müller quartet was hampered by their unsuitable choice of repertory and never achieved the status of the earlier quartet.

Two other musicians named Müller, apparently unrelated to the above-named Müllers, were active in Germany as cellists. Hippolyte Müller (*b* Hildburghausen, 16 May 1834; *d* Munich, 23 Aug 1876) made his début at the age of 11, studied with Joseph Menter and was appointed to the royal chapel and conservatory in Munich in 1854. Valentin Müller (*b* Münster, 14 Feb 1830; *d* after 1868) also studied with Menter, then went to Brussels in 1848 to become a pupil of Servais. He was a deputy teacher at the conservatory and for a time a member of the Maurin Quartet. In 1868 he moved to Frankfurt to join the Museums-Gesellschaft Quartet and to teach at the conservatory.

LYNDA MacGREGOR

Müller [Schmid], **Adolf** [Adolph] (*b* Tolna, Hungary, 7 Oct 1801; *d* Vienna, 29 July 1886). Austrian composer and Kapellmeister. Orphaned at an early age, he was brought up by an aunt and trained for the stage. He received his first musical instruction from Joseph Rieger, cathedral organist at Brno, and is reported to have appeared in public as a pianist at the age of seven. After engagements as an actor and singer at Prague, Lemberg (L'viv) and Brno he moved to Vienna in 1823. He continued his musical studies under Joseph von Blumenthal, and on 27 February 1823 his cantata *Österreichs Stern* was performed at the University of Vienna on the occasion of Francis I's birthday. A Singspiel, *Wer andern eine Grube gräbt, fällt selbst hinein*, was given in the Theater in der Josefstadt on 13 December 1825, and in December 1826 Müller became famous overnight with his score to *Die schwarze Frau*, Meisl's enormously popular parody of Boieldieu's *La dame blanche*. That year he was engaged as singer at the Kärntnertortheater, where he rapidly advanced to the position of Kapellmeister and gave up his acting and singing activities. At Beethoven's funeral he sang second tenor in B.A. Weber's *Rasch tritt der Tod den Menschen an*, after a last rehearsal for *Die erste Zusammenkunft*, his first Singspiel for the Court Opera, which had its première that night (29 March 1827). In 1828 Müller became Kapellmeister at the Theater an der Wien under Karl Carl, and until 1847 he was director of music at this theatre or at Carl's other theatre, that in the Leopoldstadt suburb. In 1847 he returned to the Theater an der Wien, under new management, and continued as music director until 1878; among his late scores are those for some of Ludwig Anzengruber's plays. Müller was married in 1827; of his three children the most famous was Adolf Müller (*b* Vienna, 15 Oct 1839; *d* Vienna, 14 Dec 1901), a Kapellmeister and talented composer, best known for his operetta *Wiener Blut*, based on his arrangements of dances by Johann Strauss.

Müller's output was prodigious even by the prolific standards of his time. Throughout a long working life (what was probably his last new score was performed in January 1878) he produced new Singspiel and *Posse* scores at an average of more than one a month, apart from his duties as arranger, conductor and director. Wurzbach in his incomplete list included about 580 theatre scores for the period up to 1868 containing roughly 4500 individual musical numbers; Müller himself made several manuscript copies of many of his scores and arranged some of his most popular numbers for other instruments. Not surprisingly, the bulk of his output proved ephemeral, yet many of his 41 scores to Nestroy's plays are still performed in Vienna, and at his best his music has more than mere melodic charm to commend it. There are innumerable witty, effective *couplets*, and on occasion extended concerted numbers and large-scale quodlibets; the instrumentation is neat though usually unadventurous. He also composed a mass (performed in the court chapel in 1842) and other pieces of church music, some 400 songs and instrumental chamber music. His *Grosse Gesangschule in vier Abtheilungen* (published by Haslinger, Vienna, and in a French edition), and also an *Accordeon-Schule* (published by Diabelli, 1854) were popular in their time. Several of Müller's scores have been successfully revived since the 1970s, notably by the Wiener Kammeroper.

There are large numbers of Müller's autograph scores in the principal Viennese libraries, especially the Stadtbibliothek and Nationalbibliothek. Many songs from his popular theatre scores were brought out in series by Haslinger, Diabelli, Spina and others. Contemporary vocal scores (or a modern transcription of the vocal line for all solo and ensemble numbers) of Nestroy's plays are (re)printed in each volume of the historical-critical edition.

BIBLIOGRAPHY

GroveO (P. Branscombe) [incl. list of stage works]; *WurzbachL*

A. Müller: *Erinnerungen … Adolf Müller sen.* (MS, *A-Wst*) [covers his career until 1825]

F. Hadamowsky: *Das Theater in der Wiener Leopoldstadt 1781–1860* (Vienna, 1934)

A. Bauer: *Die Musik Adolph Müllers in den Theaterstücken Johann Nestroys* (diss., U. of Vienna, 1935)

A. Bauer: *150 Jahre Theater an der Wien* (Zürich, 1952)

A. Bauer: *Das Theater in der Josefstadt zu Wien* (Vienna, 1957)

A. Bauer: 'Die Musik in den Theaterstücken Johann Nestroys', *ÖMz*, xxiii (1968), 246–57

P. Branscombe: 'Music in the Viennese Popular Theatre of the Eighteenth and Nineteenth Centuries', *PRMA*, xcviii (1971–2), 101–12
J. Hein and others, eds.: *Johann Nestroy: Sämtliche Werke: historisch-kritische Ausgabe* (Vienna, 1977–)
D. Zumbusch: 'Partiturhandschriften zu Nestroy-Stücken in Brünn: Ergebnisse eines Forschungsaufenthaltes', *Nestroyana*, xiv/3–4 (1994), 60–66
D. Zumbusch: 'Komponist oder Notensetzer? Ein musikalisches Intermezzo mit Instrumentalmusik Adolf Müllers sen.', *Nestroyana*, xv/1–2 (1995), 49–67

PETER BRANSCOMBE

Müller, August Eberhard (*b* Northeim, 13 Dec 1767; *d* Weimar, 3 Dec 1817). German conductor, flautist, keyboard player and composer. He was first taught the keyboard and organ by his father, the organist Matthäus Müller, and later took lessons in harmony and composition with J.C.F. Bach in Bückeburg. In 1786 he began to study law at Göttingen, where he attracted attention as a flautist in the informal concerts at the home of the Officer of Justice, Püttner. He then made concert tours in northern Germany and lived for a time in Brunswick. In 1788 he married the pianist Elisabeth Catherina Rabert in Magdeburg, and in the following year succeeded her father as organist at the Ulrichskirche there. From 1792 he conducted the Masonic concerts and the private concerts of the nobility. During the 1792–3 season he appeared in Berlin, where he made the acquaintance of several important people. On J.F. Reichardt's recommendation he became organist at the Nikolaikirche, Leipzig, in 1794 and also joined the Gewandhaus orchestra as first flautist. His wife played there regularly as a pianist in Mozart concertos. In 1800 he became assistant at the Thomaskirche to the aging Kantor J.A. Hiller, whom he succeeded in 1804. He continued the concerts begun by Hiller at the Thomasschule and the church, and in them he conducted several of Bach's cantatas, probably for the first time since the composer's death. In 1810 he left Leipzig to become musical director of the Weimar court orchestra and court opera, which entailed teaching duties at the Gymnasium and the teacher-training college; he was also responsible for the Stadtkirche music.

Müller was a capable organist and keyboard player as well as a proficient flautist. Goethe, who always had difficulties with the opera in Weimar, valued him as an energetic Kapellmeister. He had an excellent ear and tried to raise the standard of the performances. His Singspiel *Der Polterabend* was unsuccessful, but his flute concertos and various piano works were well received. His sacred works were also praised (*AMZ*, iv, 1801–2, col.233), but only a few survive. The starting-point for his compositions was Mozart, whose influence is predominant in the early works. The later piano capriccios, opp.29, 31, 34 and 41, and the Variations on Mozart's 'Ein Mädchen oder Weibchen' op.32, however, reveal virtuoso developments in piano technique approaching those of Liszt. Müller did much to propagate the works of Mozart and Haydn: in addition to performing their works he prepared piano arrangements for Breitkopf & Härtel and assisted that firm as an adviser and co-worker in the publication of their first complete editions. Beethoven wrote to Breitkopf (3 September 1806) that he held Müller in high esteem as an artist. Müller's pedagogic works had a great influence in his lifetime. Besides a guide to Mozart's keyboard concertos and tutors for the flute and keyboard, he published a *Klavier- und Fortepiano-Schule* (1804) as a revised, much enlarged sixth edition of Löhlein's *Clavierschule*; this was revised by Czerny as late as 1825.

WORKS

published in Leipzig unless otherwise stated

VOCAL

Der Polterabend (Spl, 1, A. Wolff), Weimar, 1813 or 1814; vs (*c*1820)
Cantatine zu Familienfesten, 4vv, chorus, insts (n.d., after 1817); sacred cants., Gerechte frohlocket dem Herrn, *D-Bsb*, *Dl*, Preis und Dank, *Dl*, *GOa*, Siehe, ich verkündige euch, *Bsb*; TeD, D, *Dl*; Psalm cxii, *Dl*; [12] deutschen Lieder, i (Hamburg, 1796), ii (n.d.); other lieder pubd separately

ORCHESTRAL

Fl concs.: op.6 (Berlin, *c*1794); op.7 (Berlin, *c*1794), lost; op.10 (Offenbach, *c*1795); op.16 (*c*1798); op.19 (1801); op.20 (*c*1801); op.22 (*c*1804); op.24 (*c*1806); op.27 (*c*1807), lost; op.30 (*c*1809); op.39 (*c*1817)
Polonoise, fl, orch, op.23 (*c*1805)
Grande fantaisie, fl, orch, op.40 (*c*1818)
Kbd concs.: op.1 (Berlin, *c*1792); op.21 (*c*1802)

KEYBOARD

Sonatas: 3, op.3 (Offenbach, 1792); 3, op.5 (Offenbach, 1793); 3, op.7 (*c*1795); 3, op.14 (?1801); 3, op.18 (?1802); 1, op.26 (*c*1806); 1, op.36 (1813)
Caprices: op.4 (Offenbach, 1793); 6, op.29 (*c*1808); 3, op.31 (*c*1809); 3, op.34 (*c*1812); 3, op.41 (*c*1818)
Variations: op.8 (1795); op.9 (Hamburg, 1796); op.12 (*c*1796); op.32 (*c*1810); op.35 (*c*1813); op.37 (1813); others
Other: Sammlung von Orgelstücken . . . 12 leichte und 6 schwere Sätze, org (1798); Walzer in 12 Durtönen, op.33 (1810)

OTHER INSTRUMENTAL

Fl duets: 3 grands duos concertants, op.11 (Hamburg, n.d.); 3, op.13 (*c*1797); 20 petits duos, op.19 (Paris, n.d.); 3 duos concertants, op.28 (1807)
Solo fl: Theme favorit de W.A. Mozart varié (1801); 6 variations (Hamburg, n.d.)
Grande sonate, pf, acc. vn, vc, op.17 (1800)
Grande sonate, pl, fl, op.38 (*c*1814)

PEDAGOGICAL

Anweisung zum genauen Vortrage der Mozartschen Clavier-Concerte (1796)
Klavier- und Fortepiano-Schule (Jena, 1804 [as 6th edn of G.S. Löhlein: *Clavierschule*, 1765]; 8/1825, ed. C. Czerny)
Kleines Elementarbuch für Klavierspieler (*c*1807)
Elementarbuch für Flötenspieler (*c*1815; Eng. trans., 1982)
Cadenzen zu den 8 vorzüglichsten Clavier-Conzerten von W.A. Mozart (*c*1818)
Several collections of practice pieces, fl, pf

BIBLIOGRAPHY

EitnerQ; *GerberNL*
Reviews, notices etc., *AMZ*, i–xix (1798–1817)
A. Dörffel: *Geschichte der Gewandhausconcerte zu Leipzig* (Leipzig, 1884/*R*)
W. Nagel: 'Zur Lebensgeschichte August Eberhard Müllers', *Die Musik*, ix/4 (1909–10), 84–92
W. Bode: *Die Tonkunst in Goethes Leben* (Berlin, 1912)
G. Haupt: *August Eberhard Müllers Leben und Klavierwerke* (Leipzig, 1926)
N. Broder: 'The First Guide to Mozart', *MQ*, xlii (1956), 223–9
K. Marguerre: 'Die viersätzige B-Dur-Sonate von Mozart und A.E. Müller (KV[3] 498a)', *MISM*, xxvi/3–4 (1978), 1–4
M.S. Lichtmann: *A Translation with Commentary of August Eberhardt Müller's 'Elementarbuch für Flötenspieler'* (DMA diss., Boston U., 1982)
P. Vít: 'Zur Frage der Abwandlungen musikästhetischer Begriffe in den böhmischen Ländern', *AcM*, lx (1988), 195–204
J.H. Dee: 'Mozart's Trills: Some Eighteenth-Century Advice', *Piano Quarterly*, no.146 (1989), 24 only

GUNTER HEMPEL

Müller, Eduard (*b* Basle, 12 Oct 1912; *d* Bottmingen, nr Basle, 16 May 1983). Swiss organist. He studied at the Basle Musikakademie with Adolf Hamm and in Leipzig with Günther Ramin (a pupil of Straube). In 1934 he was

appointed organist and choirmaster of St Paul, Basle, and in 1939 teacher of organ, harpsichord and thoroughbass at the Schola Cantorum Basiliensis (where Gustav Leonhardt was among his pupils); he also taught at the Musikakademie from 1945. He held the post of organist at Basle Cathedral from 1970 until his death. Müller received an honorary doctorate from the theology faculty at Basle University in 1978.

His activities as a church musician focussed upon the musical enrichment of the liturgy, with especial attention to the works of J.S. Bach; he gave several performances of Bach's complete organ and harpsichord works. Equally important for him was his work on 19th-century organ literature and the music of Messiaen. Together with August Wenzinger he was a pioneer in the teaching of early music performing practice, and he made numerous recordings in this field, notably award-winning versions of Frescobaldi's *Fiori musicali* (1956) and Handel's organ concertos (1966).

JÜRG STENZL/PAUL HALE

Müller, Erich H(ermann). *See* MUELLER VON ASOW, ERICH H.

Müller [Miller; Krasinsky, Graschinsky], **Ernest Louis** [Millard, Millerd] (*b* Warsaw, 26 Oct 1740; *d* Paris, 15 April 1811). Polish flautist and composer, active in Germany and France. He may have been born Krasinsky, though Choron maintained that this was a pseudonym and further distinguished him from a German composer of flute music by that name; on the title-page of J.P. Kemble's *Alexander the Great* he is called Krazinsky Miller. He was living in Berlin in about 1760, and in 1768 he moved to France in the service of the wealthy amateur and flautist Chevalier de Salles, first at Dijon and later at Auxonnes. In 1776 he settled in Paris, but his career was greatly handicapped by a tendency to drink. Through the help of the violinist and ballet-master Pierre Gardel he was able to obtain ballet commissions for the Opéra; they brought him some considerable fame and were frequently revived well into the 1820s. In 1793–5 he seems to have worked in London, where he wrote music for several more ballets. He also composed flute duets and *duos concertans* for flute and violin which were apparently known throughout Europe, and Choron mentioned the extraordinary popularity in Germany of a volume of flute trios by him.

His stepdaughter Marie Elizabeth Miller (*b* 8 April 1770; *d* 18 May 1833) achieved fame as a dancer. Engaged principally at the Opéra, she received much acclaim at the King's Theatre, London, in 1793; among her roles was Clytemnestra in Noverre's *Iphigenia in Aulide*, for which her stepfather composed the music. She married Gardel in 1795.

WORKS

STAGE

LDL – *London, Drury Lane*
LKH – *London, King's Theatre in the Haymarket*
PO – *Paris, Opéra*

Le déserteur (ballet pantomime, 3), choreog. M. Gardel, PO, 21 Oct 1786; rev. P. Gardel, 16 Jan 1788, *F-Po*
Télémaque dans l'île de Calypso (ballet héroïque, 3), choreog. P. Gardel, PO, 23 Feb 1790, *Po*
Psyché (ballet pantomime), choreog. P. Gardel, PO, 14 Dec 1790, *Po*
Iphigenia in Aulide, or The Sacrifice of Iphiginia (pantomime ballet, 4), choreog. J.-G. Noverre, LKH, 23 April 1793 (London, 1793)
A New Divertissement (ballet), choreog. Noverre, LKH, 11 Jan 1794, lost
Adélaïde, ou La bergère des Alpes (pantomime ballet), choreog. Noverre, LKH, 11 Jan 1794, lost
Alexander the Great, or The Conquest of Persia (pantomime, J.P. Kemble), choreog. J.H. D'Egville, LDL, 12 Feb 1795, music lost

The Celebrated Opera Dances, for the Year 1794, pf/vn/fl (London, 1794)

INSTRUMENTAL

Trios, 3 fl (Berlin, *c*1760), cited in *FétisB*
Point d'orgue, vn, dans tous les tons (Paris, 1778)
Duos: 6, fl, vn (Paris, 1781; 2/as op.1, London, n.d.), collab. L. Vogel; 6, fl, vn, op.3 (Paris, n.d.); 6, fl, vn, op.9 (Offenbach, 1792); *c*120, 2 fl, incl. opp.2, 4-8, 10-13, 16-18, 20, 22-3, 25-6, 36 (Paris, 1787 and later)
12 Military Marches, 2 cl, 2 hn, bn, tpt ad lib (London, 1794)

BIBLIOGRAPHY

BDA ('Millard'); *Choron-FayolleD; FétisB; GerberNL* ('Krasinsky'); *LS*
T. de Lajarte: *Bibliothèque musicale du Thâtre de l'Opéra* (Paris, 1878/R), esp. ii, 53
F. Vester: *Flute Music of the 18th Century: an Annotated Bibliography* (Montreux, 1985)
R.J. Wiley: 'Jean Georges Noverre and the Music of *Iphigenia in Aulis* (London, 1793)', *Bits and Pieces: Music for Theater: Cambridge, MA, 1990* [*Harvard Library Bulletin*, new ser., ii/4 (1991)], 31-53

ROGER J.V. COTTE

Müller, Fidel. *See* MOLITOR, FIDEL.

Müller, Franz. *See* MÜLLER, SILVERIUS.

Müller, Georg Gottfried (*b* 1762; *d* 1821). American Moravian violinist and composer. *See* MORAVIANS, MUSIC OF THE, §3.

Müller, Heinrich (*b* Lübeck, 18 Oct 1631; *d* Rostock, 17 Sept 1675). German poet and theologian. The family fled from Rostock to Lübeck when Wallenstein's armies occupied Mecklenburg, returning to Rostock in 1644, where Heinrich matriculated at the age of 13. From 1647 he studied theology in Greifswald, and received the master's degree in Rostock in 1650. He then spent a year visiting universities, including Danzig, Königsberg, Helmstedt, Wittenberg, Leipzig and Jena, after which, in 1651, he gave lectures on philosophy at the university of Rostock. He became a doctor of theology at the age of 21 in Helmstedt. In 1653 he became archdeacon of the Marienkirche, Rostock, where he became pastor in 1659. That year he was also appointed professor of theology, and in 1671 was made city superintendent.

Müller's writings are considered important sources for J.S. Bach's works. The sermons from his *Geistreichen Passions-Schule* (1669) served as the basis for Picander's text for Bach's *St Matthew Passion*, and his devotional work *Der leidende Jesus nach den vier evangelisten* (1668) provided the source for Salomo Franck's text for Bach's cantata *Alles nur nach Gottes Willen* (BWV72). Müller's *Evangelische Schluss-Kette und Kraft-Kern, oder, Gründliche Auslegung der gewöhnlichen Sonn- und Fest-Tags-Evangelien* ... (1672) and his other devotional works provided the textual source for Bach's cantata *Ich will den Kreuzstab gerne tragen* (BWV56). Bach owned five voluminous works by Müller, and it is believed that the composer himself suggested these texts to the poet. It is not clear how Bach became familiar with Müller's works; perhaps the link was Bach's visit to Buxtehude in Lübeck. Emblematic aspects of Müller's texts seem to have provided further inspiration for Bach.

Müller's theology combines doctrinal Lutheranism with a new subjectivism, which situates him in the middle

ground between orthodoxy and Pietism. He leaned towards the mystical-erotic tradition and wrote ecstatic works in praise of Heaven (*Himmlischer Liebes-Kuss*, 1659) and Christ. He also wrote subjective songs for private devotion, such as in his hymnal *Geistliche Seelenmusik bestehend in zehn Betrachtungen und 400 auserlesenen geist- und kraftreichen sowohl alten als neuen Gesängen mit allerhand schönen, unter andern fünfzig ganz neuen Melodien gezieret* (Rostock, 1659), a collection of both old and new songs, including 112 from the 16th century. Müller was one of the first poets to rework songs from the previous century, and thereby contributed to both the reform and the continuation of the German Protestant hymn. His collection contains 126 melodies with continuo, 50 of them by Nikolaus Hasse. The ten *Betrachtungen* (meditations), reprinted as *Hymnologia sacra* (Nuremberg, 1728), are in prose and treat the value and use of sacred songs. Among the songs are ten religious poems under a separate title, *Himmlische Liebes-Flamme*, by Müller himself. Because of his mystical spiritualism Müller can be considered a forerunner of Pietism.

The Nuremberg poets, Shepherds of the Pegnitz, wrote lyrics based on Müller's writings with music by Johann Löhner, who wrote the introduction and published the work *Geistliche Erquickstunden* (1673).

BIBLIOGRAPHY

ZahnM

E.E. Koch: *Geschichte des Kirchenlieds und Kirchengesangs* (Stuttgart, 1847, enlarged 3/1866–77/*R*)

M. Schmidt: 'Müller, Heinrich', *Die Religion in Geschichte und Gegenwart*, ed. F.M. Schiele and L. Zscharnak (Tübingen, 1909–13, 3/1957–65, ed. K. Galling)

E. Axmacher: 'Ein Quellenfund zum Text der Matthäus Passion', *BJb 1978*, 181–91

E. Axmacher: 'Die Deutung der Passion Jesu im Text der Matthäus Passion von J.S. Bach', *Luther: Zeitschrift der Luther Gesellschaft*, lvi (1985), 49–69

R. Steiger: 'Eine emblematische Predigt: die Sinnbilder der Kantate "Ich will den Kreuzstab gerne tragen" (BWV56) von Johann Sebastian Bach', *Musik und Kirche*, lx (1990), 65–81

G. Simpfendörfer: 'Wo lernte Johann Sebastian Bach die Schriften Heinrich Müllers kennen?', *BJb 1993*, 205–11

R. Steiger: ' "Alles nur nach Gottes Willen": Johann Sebastian Bachs Kantate BWV72 auf den 3. Sonntag nach Epiphanias', *Internationale Arbeitsgemeinschaft für Theologische Bachforschung*, iv (1993), 41–85

M.R. WADE

Müller, Iwan (*b* Reval [now Tallinn], Estonia, 3 Dec 1786; *d* Bückeburg, 4 Feb 1854). German clarinettist and basset-horn player. He was also active as an inventor: in 1808 he produced an 18-key basset-horn, and in 1809 a prototype clarinet of the class now known as 'simple system'. The clarinet had 13 keys, seven of which were new, and gave much better intonation through more carefully placed holes. Müller was the first to use stuffed pads over counter-sunk tone holes, and in 1817 he invented the metal ligature. Early in his career he added three keys to the bassoon, which he played at that time, and later claimed the invention of the alto clarinet.

Müller was no less energetic as a performer; his 'carrière agitée', as Fétis called it, took him to all major European cities. Wherever he went he advertised his new clarinet, and his success as an artist inspired composers to write specifically for it. His style was brilliant and expressive, though impetuous and somewhat lacking in polish. From 1800 he was in St Petersburg, where he became an imperial chamber musician. He left in 1807 and travelled through Austria and Germany to Paris, where he spent considerable periods throughout his life, though without any fixed appointment. Müller lived in England from 1815 to 1820 and during 1829; he dedicated his tutor of 1825 to George IV. In later years he made several extremely successful Italian tours, and he ended his days as court musician to the Prince of Schaumburg-Lippe. His studies are still used, but his numerous concert pieces are no longer popular.

BIBLIOGRAPHY

FétisB

S. Hansing: 'Das Grab Iwan Müllers', *ZI*, ii (1897)

W. Tenney: 'Ivan Mueller and his New Clarinet', *Woodwind Magazine*, iii/6 (1950–51), 8–9, 16

F.G. Rendall: *The Clarinet* (London, 1954, rev. 3/1971 by P. Bate)

O. Kroll: *Die Klarinette* (Kassel, 1965; Eng. trans., enlarged, 1968), 126

P. Weston: *Clarinet Virtuosi of the Past* (London, 1971), 77–100

P. Weston: *More Clarinet Virtuosi of the Past* (London, 1977), 181–4

PAMELA WESTON

Müller, Johann (*fl* 1656–82). German singer, instrumentalist and composer. Gerber's remarks about him distort those of Walther; Eitner (in his second and third 'Müller' entries) confused various composers. Müller studied composition with Peranda. From 1656 he was a member of the Dresden Hofkapelle; about 1666 he is recorded as an alto singer and as an instrumentalist there and in 1676 as being 'attached to' the Kapelle. He is named in a salary document of 1680, and in 1682 he is mentioned as music master to the choirboys and thus must still have been a member of the Kapelle. He may be identical with the schalmei player of the same name mentioned in 1692 (but definitely not with the court organist Hans Müller, who was engaged in 1615). Of the few works identified as his, two, the ten-part *O Jesu Christe, Gottes Sohn* and five-part *Dein Wort ist meines Fusses Leuchte*, are in the Bokemeyer Collection. The concertos mentioned in the Catalogus CAS (*D-Dl* Mus.2118-E-503; see Steude) – *Fürwahr er trug unsere Krankheit*, for 18 voices, *Age homo numeremus*, for six voices, and *Cogita, o homo*, for seven voices – are lost, as too is his important contribution to the 17th-century *historia*, *Die Aufferstehung unsers Herrn und Heilands Jesu Christi* (1676). The two concertos marked 'Molitor' (= 'Müller') in the inventory of the Michaelisschule, Lüneburg – *Si Deus pro nobis*, for three voices and *Wie lieblich sind deine Wohnungen*, for ten or 15 voices – may also be by Johann Müller.

BIBLIOGRAPHY

EitnerQ; FürstenauG; GerberNL; WaltherML

M. Seiffert: 'Die Chorbibliothek der St. Michaelisschule in Lüneburg zu Seb. Bach's Zeit', *SIMG*, ix (1907–8), 593–620

W. Steude: 'Die *Markuspassion* in der Leipziger Passionen-Handschrift des Johann Zacharias Grundig', *DJbM*, xiv (1969), 96–116

H. Kümmerling: *Katalog der Sammlung Bokemeyer* (Kassel, 1970)

WOLFRAM STEUDE

Müller, Johann Adam. *See* MOLITOR, ALEXIUS.

Müller, Johann Christian [Christiaan] (*b* Andreasberg, Harz, 4 Feb 1690; bur. Amsterdam, 8 March 1763). Dutch organ builder of German birth. In about 1720 Christian moved to Amsterdam where he met the organ builder Cornelis Hoornbeeck, whose workshop he probably took over after the latter's death in 1722. Until 1729 Müller was assisted by his nephew Johann Caspar Müller

(*b* 23 July 1697; *d* 1746), who went on to rebuild the Christiaan Vater organ in the Oude Kerk of Amsterdam in 1738.

Although Christian is best known for the monumental three-manual, 60-stop (32′) organ in the Bavokerk, Haarlem (1735–8), his first large organ (three manuals, 37 stops) was completed in 1727 for the Grote Kerk, Leeuwarden. Other significant work was done in the Lutheran church, Amsterdam (1720, upperwork added), Old Walloon (Oude Waalse) church, Amsterdam (1734, in a 1680 case), Zaandam, Lutheran church (1737), Bennebroek (1742), Beverwijk (1756) and Koepelkerk, Alkmaar (1762). He also built a number of smaller organs (Westerbork) and domestic cabinet organs, some of which survive.

Müller's organs present an interesting synthesis of the Dutch style (as epitomized by the work of the Duyschot family) and German instrumental features. After Christian's death the firm's production was continued by his pupil J.H.H. Bätz (1709–70). Christian's son Pieter Müller (*b* Amsterdam, bap. 27 May 1738; *d* after 1789) continued the firm after his father's death, and built harpsichords as well as organs.

BIBLIOGRAPHY

H.L. Oussoren: 'De orgelbouwer Christiaan Müller en zijn werk', *Prospectus van het Haarlemer orgelconcours in 1959*, 8
H.L. Oussoren: 'Het Christian Müllerorgel in de Grote of St. Bavokerk te Haarlem', *Nederlandse Orgelpracht*, ed. J.F. Obermayr and others (Haarlem, 1961), 38–85
K. Bolt: *De Historie en Samenstelling van het Haarlemse Müller-Orgel* (Amsterdam, 1985)
R. Hopfner: *Wiener Musikinstrumentenmacher, 1766–1900* (Tutzing, 1999)

ADRI DE GROOT

Müller, Johann Nicolaus (*b* *c*1700; *d* after 1749). German organist and composer. According to his publications he was also a sworn legal notary (*Act*[*uarius*] *justit*[*iae*] *jur*[*atus*]) in Wurzbach, Lobenstein (Thuringia). His simple, rather naive keyboard suites *Des musicalischen Frauenzimmers musicalisches Divertissiment* (Nuremberg, from 1736) were popular in their day and included many types of dance in the French and Italian styles. Only the last set of six (not three) is extant (*D-Mbs*). His *Harmonische-Kirchen-Lust: bestehend aus XII. Arien XII. Praeludien und XII. kurzen leichten Fugen vor Orgel und Clavier* (Nuremberg) did not survive World War II, but the 12 fugues that survive in manuscript (*D-Bsb* 15708/10) are probably a contemporary copy. Like south German models, the writing is more fugato than fugal, without regular counter-subjects, strict part-writing or obbligato pedal. The best examples show a certain flair for keyboard writing in a somewhat vapid Italian style. The motet *Schaffe in mir Gott ein reines Herze* (27 May 1677; *D-Bsb* 15708) is probably by the J.N. Müller named on the rolls of the Thomasschule, Leipzig, 1665–74. (*FrotscherG*)

HUGH J. McLEAN

Müller, Johann Patroklus. *See* MÖLLER, JOHANN PATROKLUS.

Müller, Maria (*b* Theresienstadt [now Terezín, nr Litoměřice], 29 Jan 1898; *d* Bayreuth, 13 March 1958). Czech soprano. She studied in Vienna with Erik Schmedes and made her début as Elsa at Linz in 1919. Engagements followed at the Neues Deutsches Theater in Prague and in Munich, and in 1925 she made her début as Sieglinde (a role which was to become one of her best) at the Metropolitan. She remained there until the 1934–5 season, singing in a number of American premières including Alfano's *Madonna imperia* (1928), Pizzetti's *Fra Gherardo* (1929), *Švanda the Bagpiper* (1931) and *Simon Boccanegra* (1932). She first sang in Berlin at the Städtische Oper as Euryanthe in 1926 and later sang at the Staatsoper until 1943. After World War II she retired to live at Bayreuth, where she had sung regularly from 1930 to 1944 as Senta, Eva, Elisabeth, Elsa and Sieglinde, all of which are recorded on disc. At Salzburg she appeared as Eurydice (1931), Reiza (1933) and Donna Elvira (1934). She made her Covent Garden début as Eva in 1934 (with Beecham) and sang Sieglinde in the 1937 *Ring* cycles (under Furtwängler). Her large repertory included the title roles in *Die ägyptische Helena*, *Jenůfa* and Gluck's *Iphigénie en Tauride*, Djula in Gotovac's *Ero the Joker*, Pamina, Tosca and Marguerite. Müller possessed a vibrant, rarely beautiful voice and sang with rare conviction and passion, qualities evident in recordings of her Sieglinde, Elsa and Senta, among others.

BIBLIOGRAPHY

P. Jackson: *Saturday Afternoons at The Old Met* (New York, 1992)

HAROLD ROSENTHAL/ALAN BLYTH

Müller, Mathias (*b* Wernborn, nr Frankfurt, 24 Feb 1770; *d* Vienna, 28 Dec 1844). Austrian piano maker of German birth. He is first mentioned in the Viennese records of 1796; in the next year he was granted rights as a citizen and master craftsman of the city. From 1804 he also held a privilege to manufacture instruments, which entitled him to add the imperial double eagle to his signatures. He was president of the association of Viennese piano makers, appraiser for musical instruments and one of the most innovatory builders of his time. He bequeathed to his wife and 11 children a considerable fortune on his death.

As early as 1797 Müller announced the invention of a new kind of piano, with its body shaped like a harp set at a diagonal angle so that it took up less space than a normal grand. However, the so-called 'Dittaleloclange' (also known as the 'Ditanaclasis'), first made in 1800, had greater significance for the development of piano making: it was an upright piano with a compass of five and a half octaves. In contrast to the 'pyramid' and 'giraffe' pianos, its strings were struck close to the upper fastening point, a feature that influenced the sound, but also meant that the strings ran from nearly floor level (rather than from keyboard level) ensuring that the instrument did not stand so tall. A double upright model was also made which allowed the two players to maintain eye contact with each other over the top of the case. From 1801 onwards Müller produced and improved in conjunction with K.L. Röllig a bowed string keyboard instrument known as the 'Xänorphica' (*see* SOSTENENTE PIANO, §1). The bows, one for each string, were fixed to a mobile frame which performed the bowing action, and bow contact to each string was produced by pressing a key. Further patents were for a *Prellmechanik* piano action (1823 and 1824), an instrument with a *Stossmechanik* (1835), and improvements to frames made of iron (1829) and wood (1833). In the 'Gabel-Harmon-Pianoforte' of 1827, Müller used tuning-forks instead of bridge pins for each note. The additional resonance thus achieved made it possible to dispense with the third of each set of strings without loss of tone.

BIBLIOGRAPHY

ClinkscaleMP

R.E.M. Harding: *The Piano-Forte: its History Traced to the Great Exhibition of 1851* (Cambridge, 1933/R, 2/1978/R)

H. Haupt: 'Wiener Instrumentenbauer von 1791 bis 1815', *SMw*, xxiv (1960), 120–84

H. Ottner: *Der Wiener Instrumentenbau 1815–1833* (Tutzing, 1977)

RUDOLF HOPFNER

Müller [Miller, Millner, Müllner], **Silverius** [Franz] (*b* Oberhöflein, Lower Austria, 27 Feb 1745; *d* Vienna, 21 Aug 1812). Austrian composer and teacher. He entered the Piarist order on 3 October 1764 and took the name Silverius a Sancto Leopoldo instead of his baptismal name, Franz; he was ordained on 22 December 1770. He received his musical education at the Piarist Gymnasium at Horn. Between 1770 and 1783 he worked chiefly as *regens chori* and *instructor musicae* at three Piarist colleges: Maria Treu, Vienna, and those at Günzburg and Krems. Because of the reforms of the Emperor Joseph II there were fewer opportunities for such employment after 1783 and Müller subsequently worked for his order not as a musician but as a prefect and, from 1800, as professor of classical literature and philosophy at the Löwenburg Konvikt, Vienna. In 1796 he visited Naples for study purposes. His music won a certain admiration in his day; the most important is his chamber music, which deploys Classical forms in a lively manner. The Mass in D stands out among his church music, which follows the conventions of the time.

WORKS

Str qts: 6 (Vienna, 1785); 6 (Vienna, 1795), announced but probably not pubd; 3 as op.3 (Vienna, 1803); 6 as op.2, *A-Wgm* (? copied from unknown pubn); 13, *I-Mc*; 6, *SK-J* (inc.)

Other inst: 6 str qnts, *A-Wgm*; 2 pf qts, *I-Mc*; 6 duos, vn, va, *A-Wgm*; 6 fl qts, lost (cited in Traeg's catalogue, 1799); Marsch beym Abzug der Franzosen, pf, 1806, *Wn*

Vocal: 6 neue Lieder beym Clavier oder bey der Harfe zu singen (Vienna, before 1799); 2 masses, C, *SEI*, D, *Wp*; motet, offertory, *CZ-Bm*

BIBLIOGRAPHY

MGG1 suppl. (O. Biba [with fuller bibliography])

O. Biba: *Der Piaristenorden in Österreich: seine Bedeutung für bildende Kunst, Musik und Theater im 17. und 18. Jahrhundert* (Eisenstadt, 1975), 131, 157–8, 164ff, 179

OTTO BIBA

Müller, Therese. *See* MALTEN, THERESE.

Müller, Valentin. *See* MOLITOR, VALENTIN.

Müller, Wenzel (*b* Tyrnau [now Mestectro Trnávkal], 26 Sept 1759; *d* Baden, nr Vienna, 3 Aug 1835). Austrian composer. He studied music with the schoolmaster at Chornitz (Kornice), south-east Moravia, and could soon play all the instruments of the orchestra. At the age of 12 he wrote a mass for the ordination of an older brother. He was sent to the Benedictine foundation of Raigern (Rajhrad), near Brno, where he concentrated on mastering wind instruments; taught and encouraged by the choirmaster, Maurus Haberbauer, he also composed. When the prelate went to Johannisberg, the seat of the Prince-Bishop of Breslau, he took Müller with him and Dittersdorf became his teacher. In 1782 Müller joined Waizhofer's theatre company at Brno as third violinist and composed a successful Singspiel, *Das verfehlte Rendezvous, oder Die weiblichen Jäger*. Encouraged by the comic actor and singer Anton Baumann, as well as by the new theatre director Bergopzoomer, Müller made excellent progress. The story that Emperor Joseph II, impressed by Müller, determined to send him to Italy to study must be discounted on grounds of chronology. But in 1786 he was taken on as Kapellmeister by Marinelli at the Theater in der Leopoldstadt in Vienna ('The tenth of May I Wenzel Müller was formally engaged as Kapellmeister', he wrote in his diary – the first definitely authenticated date since his birth).

Müller's first Vienna appearance was on 30 May 1786, when he conducted the Leopoldstadt première of Gassmann's *La contessina*. From then until 1830, except for the period of an engagement in Prague, he served as Kapellmeister to the Leopoldstadt theatre, most of that time in charge of the theatre's musical activities. In this post he had the task of making the musical side of Marinelli's performances worthy of the actors' skills (these included his friend Baumann, and Johann 'Kasperl' La Roche). Under Müller the orchestra was enlarged and improved, and the appointment of Ferdinand Kauer as second Kapellmeister, and later as head of the theatre's music school, meant that the company was assured of a steady supply of well-trained singers and musicians.

Müller's autograph diary contains a wealth of fascinating information about performances at the theatre as well as its social and economic circumstances. For several years he listed the number of performances he had to conduct and the number of new scores he wrote; in 1794 he was exceptionally busy, conducting on no fewer than 225 evenings, though in this year he wrote a mere seven 'operas' (the title loosely used for Singspiele of some pretension) as opposed to 15 or 20 theatre scores in other years. His first major success as a composer was with *Das Sonnenfest der Braminen* (9 September 1790; text by Hensler), given over 90 times in 15 years and published by at least three German houses. *Das Neusonntagskind*, the first of the Singspiele adapted by Joachim Perinet from originals by Philipp Hafner, was given on 10 October 1793 and heard 162 times in the Leopoldstadt up to 1829. The première was Müller's first benefit night, and as he said in his diary, 'I won my musical renown with this opera; this opera is known in every land'. The 1790s were splendid years for this theatre – the abandonment of the National Singspiel left the field wide open, and the enterprising Marinelli stepped in; the remarkable number of royal and imperial visitors testifies to the theatre's renown. Müller's most popular works of this period include *Kaspar der Fagottist*, *Die Schwestern von Prag*, *Die zwölf schlafenden Jungfrauen*, *Das lustige Beylager* and *Die Teufelsmühle am Wienerberg* (163 performances in the Leopoldstadt up to 1860).

The first few years of the 19th century contained no major success for Müller, which may well account in part for his decision to accept an invitation from the director, Liebich, to become Kapellmeister at the German Opera in Prague, a post he held from March 1807 until May 1813; his daughter Therese (the distinguished soprano Madame Grünbaum, born 24 August 1791) was engaged as a singer at the same time. It is clear from contemporary reports that Müller was not equal to the demands of his Prague contract (even Weber, his successor, was exercised to improve standards); there is, however, a valuable report on Müller as a conductor from J.F. Reichardt, who heard him direct *Das Neusonntagskind* there in November 1808:

The finale of the second act was performed entirely comically by all the cast, with Italian liveliness. Most of the waltzes and other folk melodies were, however, played and sung much more slowly and gracefully than almost anywhere else, whereby the whole took on a *gemütlich* quality, which obviously pleased all hearers and assuredly has something national about it.

Müller resumed his duties at the Theater in der Leopoldstadt on 15 June 1813; he recovered much of his former fire and enthusiasm, owing at least in part to the successes of his daughter, son-in-law and, later, his grand-daughter Caroline (who made a successful début at the Hofoper in August 1829, aged 15). Müller's numerous popular Singspiele, parodies and *Posse* scores after his return from Prague include *Tankredi* (1817), *Aline, oder Wien in einem andern Weltteil* (1822; based on Berton's opera), *Der verwunschene Prinz* (1818; based on Seyfried's arrangement of Grétry's *Zémire et Azor*) and his scores for Raimund's *Der Barometermacher auf der Zauberinsel* (1823), *Die gefesselte Phantasie* and *Der Alpenkönig und der Menschenfeind* (both 1828). He continued to compose until the year before his death, though not without meeting charges of self-plagiarism.

Of all the regular composers of music for the Viennese *Volkstheater* Müller was the most popular and the best; his scores for Raimund's works are still regularly performed, and others (including *Kaspar der Fagottist* and *Die Schwestern von Prag*) have been successfully revived. A number of his songs rapidly achieved lasting success in the guise of street songs and *Volkslieder* ('Wer niemals einen Rausch gehabt', 'Lieber kleiner Gott der Liebe', 'So leb denn wohl, du stilles Haus'). Although later in his career he was seldom as ambitious, a number of his early works fully deserve the description 'opera': the finale to Act 1 of *Die unruhige Nachbarschaft* is so extensive that it was bound as a separate manuscript volume (now in *D-Mbs*); the first finale to *Die Schwestern von Prag*, with its interrupted serenades, beatings and nightwatchman's call, is also a full-scale ensemble. Müller was at his best and most characteristic in simple, unpretentious songs and duets. The famous quintet from *Der Alpenkönig* is nothing more than a plainly harmonized refrain with contrasting solos. His scoring is simple but almost always effective. He experimented eagerly and with success in operatic parody and in melodrama (*Der verwunschene Prinz* includes four melodramas, one of them comic). Müller's most obvious weakness lies in his general inability to develop and combine his ideas to any cumulative effect. Yet in solo song (easily the most important single category in contemporary Viennese theatre) Müller achieved an astonishing number of successes in all types, especially with tender, reflective numbers, but also with gay or satirical and occasionally (*Die Teufelsmühle*) with effectively sinister songs.

WORKS

principal sources for MSS and early prints: A-Wgm, Wn, Wst, D-Bs, Mbs

STAGE

for complete list of stage works see GroveO (P. Branscombe)

all listed stage works first performed in Vienna, Theater in der Leopoldstadt

Das Sonnenfest der Braminen (heroisch-komisches Original-Spl, 2, K.F. Hensler), 9 Sept 1790 (facs. in GOB, xvi, 1986)
Kaspar der Fagottist [Der Fagottist, oder Die Zauberzither] (Spl, 3, J. Perinet), 8 June 1791
Das Neusonntagskind (Spl, 2, Perinet, after P. Hafner: *Der Furchtsame*), 10 Oct 1793
Die Schwestern von Prag (Spl, 2, Perinet, after Hafner), 11 March 1794
Der alte Überall und Nirgends (Schauspiel mit Gesang, 5, Hensler), 10 June 1795; pt 2, 16 Dec 1795
Das lustige Beylager (Spl, 2, Perinet, after Hafner: *Der beschäftigte Hausregent*), 14 Feb 1797
Die zwölf schlafenden Jungfrauen (Schauspiel mit Gesang, 4, Hensler), 12 Oct 1797; pt 2, 24 July 1798; pt 3, 27 May 1800
Der Sturm, oder Die bezauberte Insel (heroisch-komische-Oper, 2, Hensler, after W. Shakespeare: *The Tempest*), 8 Nov 1798
Die Teufelsmühle am Wienerberg (Volksmärchen mit Gesang, 4, Hensler and L. Huber), 12 Nov 1799
Die unruhige Nachbarschaft (komische Oper, 2, Hensler, after Huber), 2 March 1803
Die Belagerung von Ypsilon, oder Evakathel und Schnudi (Karrikatur, 2, Perinet, after Hafner), 4 May 1804
Die [travestierte] neue Alzeste (Karrikatur-Oper, 3, Perinet, after Pauersbach and Richter), 12 June 1806
Der Schlossgärtner und der Windmüller (komische Oper, 1, B.J. Koller), 1 July 1813
Der Fiaker als Marquis (komische Oper, 3, Bäuerle), 10 Feb 1816
Tankredi (komische Parodie, 2, Bäuerle), 25 April 1817
Doktor Fausts Mantel (Zauberspiel mit Gesang, 2, Bäuerle), 11 Dec 1817
Der verwunschene Prinz (Parodie, 2, Bäuerle), 3 March 1818 [parody of Grétry: Zémire et Azor]
Die travestiette Zauberflöte (Posse mit Gesang, 2, Meisl), 13 Aug 1818
Die Fee aus Frankreich, oder Liebesqualen eines Hagestolzen (Feenmärchen mit Gesang, 2, Meisl), 23 Nov 1821
Aline, oder Wien in einem andern Weltteil (Zauberoper, 3, Bäuerle), 9 Oct 1822 [parody of Berton: Aline, reine de Golconde]
Der Barometermacher auf der Zauberinsel (Zauberposse mit Gesang und Tanzen, 2, F. Raimund), 18 Dec 1823
Herr Josef und Frau Baberl (Posse mit Gesang, 3, Gleich), 11 May 1826 [rev. version of Der Fleischhauer von Odenburg]
Die gefesselte Phantasie (Zauberspiel, 2, Raimund), 8 Jan 1828
Der Alpenkönig und der Menschenfeind (romantisch-komisches Zauberspiel, Raimund), 17 Oct 1828
Der Sieg des guten Humors, oder Die Lebenslampen (Zauberspiel mit Gesang, 3, J.K. Schickh), 17 Sept 1831
*c*225 other ops, Spls, plays with music, pantomimes, ballets, melodramas
Other works (?most lost), incl. church music, syms., chbr music and wind pieces, pf pieces

BIBLIOGRAPHY

GroveO (P. Branscombe) [incl. complete list of stage works]; *WurzbachL* [incl. list of stage works]
W. Müller: *Kaiser-königl. priviligirtes Theater in der Leopoldstadt in Wien* (MS, *A-Wst*) [diary of theatre events]
W. Müller: *Die von mir Wenzel Müller Kapellmeister … componirten Opern von 1786 bis 1828* (MS, *A-Wn*) [inc.]
J.F. Reichardt: *Vertraute Briefe geschrieben auf einer Reise nach Wien und den österreichischen Staaten zu Ende des Jahres 1808 und zu Anfang 1809* (Amsterdam, 1810); ed. G. Gugitz (Munich, 1915)
W. Blum: 'Wenzel Müller, der eigentliche Schöpfer echter Volks-Musik', *Allgemeine Theaterzeitung*, xxviii (1835), nos.161–2
W.A. Riehl: *Musikalische Charakterköpfe: ein kunstgeschichtliches Skizzenbuch*, i (Stuttgart, 1853, 8/1899); ii (1860, 7/1899)
E. von Bauernfeld: *Aus Alt- und Neu-Wien* (Vienna, 1872); ed. R. Latzke (Vienna, 1923)
O. Teuber: *Geschichte des Prager Theaters*, ii (Prague, 1885)
W. Krone: *Wenzel Müller: ein Beitrag zur Geschichte der komischen Oper* (Berlin, 1906) [with list of stage works]
W.A. Bauer and H. Kraus, eds.: *Raimund-Liederbuch* (Vienna, 1924)
A. Orel, ed.: F. Raimund: *Die Gesänge der Märchenramen in den ursprünglichen Vertonungen*, Sämtliche Werke, vi (Vienna, 1924/*R*)
L. Raab: *Wenzel Müller: ein Tonkünstler Altwiens* (Baden, 1928) [with list of stage works]
F. Hadamowsky: *Das Theater in der Wiener Leopoldstadt 1781–1860* (Vienna,1934)
H.H. Hausner: 'Zur Wiederaufführung von *Kaspar, der Fagottist*', *MISM*, xviii/3–4 (1970), 18–20
P. Branscombe: 'Music in the Viennese Popular Theatre of the Eighteenth and Early Nineteenth Centuries', *PRMA*, xcviii (1971–2), 101–12

P. Branscombe: 'An Old Viennese Opera Parody and a New Nestroy Manuscript', *German Life and Letters*, xxviii (1975), 210–17
P.J. Horsley: *Dittersdorf and the Finale in Late-Eighteenth-Century Early German Comic Opera* (diss., Cornell U., 1988)
B. Edelmann: 'Wenzel Müllers Lied vom "Schneider Wetz" und Beethovens Trio-Variation op.121a', *Beethovens Klaviertrios: Symposion*, ed. R. Bockholdt and P. Weber-Bockholdt (Munich, 1992), 76–102

PETER BRANSCOMBE

Müller, Wilhelm (*b* Dessau, 7 Oct 1794; *d* Dessau, 30 Sept 1827). German poet. He attended the University of Berlin from 1812 to 1817, interrupting his studies to volunteer for the Prussian army in the War of Liberation. In Berlin he joined the literary salon of the court councillor Friedrich August von Stägemann and his wife Elisabeth, for whose circle in 1816–17 *Die schöne Müllerin* was originally conceived as a Liederspiel (inspired in part by Goethe's mill-ballads and by Paisiello's opera *L'amor contrastato* [*La molinara*]). Müller left Berlin in 1817, travelling to Vienna and Rome before returning in August 1818 to Dessau, where he became the ducal librarian and a literary critic. The first volume of his poetic anthology *Siebenundsiebzig Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten* was published in 1821, and began with his revised version of *Die schöne Müllerin*. The cycle *Die Winterreise* was first published in its entirety in 1824 in the second volume, dedicated to Müller's friend Carl Maria von Weber.

Müller's fame in his own day was based largely on his 47 *Griechenlieder*, which did much to spread Byron's fame in Germany and to stir up sentiment on behalf of Greece at war. A student of folk poetry, Müller was praised by Heine for his skilful emulation of the essence of German folksong. In Müller's aesthetic, 'naturalness, truth and simplicity', rather than complexity and grandiosity, were requisite for poetic beauty. He admired in folksong 'the immediacy of its influence on life', and believed that poetic artfulness should be hidden in the service of this directness. While many of his more facile 'folk' poems are conventional in the extreme, the two cycles which Schubert set are original variations on clichés of the era (wanderers, rustic genre figures), and are notable for their psychological depth and emotional power.

Müller, an amateur musician with a pleasant baritone voice, invited musical settings of his poetry, and wrote to the composer Bernhard Klein: 'My songs lead but half a life, a paper existence of black and white, until music breathes life into them'. His poems, which are filled with pictorial images which lend themselves to musical setting, were popular with composers throughout the 19th century, including Marschner, Spohr, Brahms (*Vineta* from op.42) and many lesser figures, in addition to Schubert.

BIBLIOGRAPHY

R.P. Koepke: *Wilhelm Müllers Dichtung und ihre musikalische Komposition* (diss., Northwestern U., 1924)
C. Baumann: *Wilhelm Müller: the Poet of the Schubert Song Cycles* (University Park, PA, 1981)
G. Eisenhardt: 'Wilhelm Müllers Komponisten', *Vom Pasqualatihaus: musikwissenschaftliche Perspektiven aus Wien*, iv (1994), 27–38
R. Steblin: 'Wilhelm Müllers Aufenthalt in Wien im Jahre 1817: eine Verbindungen zu Schubert durch Schlechta', ibid., 19–26
U. Bredemeyer and C. Lange, eds.: *Kunst kann die Zeit nicht formen: Schriften der Internationalen Wilhelm-Müller-Gesellschaft* (Berlin, 1996)
S. Youens: *Schubert, Müller, and Die schöne Müllerin* (Cambridge, 1997)

SUSAN YOUENS

Müller-Blattau, Joseph [Josef] **Maria** (*b* Colmar, Alsace, 21 May 1895; *d* Saarbrücken, 21 Oct 1976). German musicologist. He studied musicology with Friedrich Ludwig at the University of Strasbourg, composition and conducting with Hans Pfitzner, and the organ with Ernst Münch at Strasbourg Conservatory. After World War I he continued his studies with Gurlitt at the University of Freiburg, taking the doctorate in 1920 with a dissertation on the history of the fugue. In 1922 he completed the *Habilitation* with a work on Schütz's pupil Christoph Bernhard at Königsberg University, where he was appointed music director, ran the musicology seminar, founded the series *Königsberger Studien zur Musikwissenschaft*, and was promoted to reader in 1928. In 1935 he was named professor and university music director in Frankfurt. In 1937 he was actively recruited to Freiburg because of his politically apropos interest in Alemannic folk music; he replaced his teacher Gurlitt, who was dismissed on grounds of Nazi racial laws and reduced to poverty until the end of the war. Müller-Blattau continued Gurlitt's efforts as a proponent of the *Orgelbewegung*, while simultaneously serving as director of the Städtische Musikschule in Freiburg. He accepted a position at the University of Strasbourg in 1941. After the war, he worked as a teacher in the Pädagogische Akademie und Gymnasium in Kusel (near Kaiserslautern) and in Kirchheimbolanden. In 1952 he accepted an offer to direct the Staatliches Konservatorium in Saarbrücken and to teach at the university, where he was promoted to full professor.

Besides his work on Bernhard, Müller-Blattau is chiefly known for his studies of German folksong and medieval monophonic music, of which he produced important editions. While a soldier in World War I, Müller-Blattau was impressed by the power of communal singing. Thereafter he was active in the youth movement (serving on the editorial board of its journal, *Die Singgemeinde*) and worked along with other musicologists to develop the study of German folksong as a serious musicological discipline. This interest, in which he focussed on tracing inherited Germanic traits in folk music from prehistoric times to the 'Horst-Wessel-Lied', won him support from Nazi organizations: the publication of his 1938 *Germanisches Erbe in deutscher Tonkunst* was underwritten by both the SS and the Hitler Youth. He produced a number of biographies, including a series of volumes devoted to German composers, published in Königstein, and also worked on the relationship between words and music in song and opera.

WRITINGS

Grundzüge einer Geschichte der Fuge (diss., U. of Freiburg, 1920; Königsberg, 1923, 3/1963)
Das Elsass, ein Grenzland deutscher Musik (Freiburg, 1922)
Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard (Habilitationsschrift, U. of Königsberg, 1922; Leipzig, 1926, 2/1963)
'Die Tonkunst in altgermanischer Zeit: Wendel und Wiederbelebung Eigenart in der geschichtlichen Entwicklung der deutschen Tonkunst', *Germanische Wiedererstehung*, ed. H. Nollau (Heidelberg, 1926), 423–85
Geschichte der Musik in Ost- und Westpreussen von der Ordenszeit bis zur Gegenwart (Königsberg, 1931, enlarged 2/1968)
Hamann und Herder in ihren Beziehungen der Musik (Königsberg, 1931)
Das deutsche Volkslied (Berlin, 1932, 2/1958)
Einführung in die Musikgeschichte (Berlin, 1932, 2/1941)
Georg Friedrich Händel (Potsdam, 1933, 2/1959) [2nd edn lacks the numerous illustrations of the 1st]

Johannes Brahms (Potsdam, 1933)
Zur Erforschung des ostpreussischen Volksliedes (Halle, 1934)
ed.: *Hohe Schule der Musik* (Potsdam,1935–8) [incl. 'Der Lehre von den Elementen', i, 1–227, and 'Die Lehre vom Führen und Folgen in Chor und Orchester (Dirigierlehre)', ii, 257–516]
Germanisches Erbe in deutscher Tonkunst (Berlin, 1938)
Geschichte der deutschen Musik (Berlin, 1938, 3/1942, 4/1944)
'Tonarten und Typen im deutschen Volkslied', *Zur Tonalität des deutschen Volksliedes*, ed. G. Waldmann (Wolfenbüttel, 1938), 42–496
'Die Sippe Bach: ein Beitrag zur Vererbung',*Rasse und Musik*, ed. G. Waldmann (Berlin, 1939), 49–67
Hans Pfitzner: Lebensweg und Schaffensernte (Potsdam, 1940, 2/1969)
Genealogie der musikalisch-Bachischen Familie (Kassel, 1950)
Gestaltung–Umgestaltung: Studien zur Geschichte der musikalischen Variation (Stuttgart, 1950)
ed.: *Taschenlexicon der Fremd- und Fachwörter der Musik* (Berlin, 1951)
Das Verhältnis von Wort und Ton in der Geschichte der Musik: Grundzüge und Probleme (Stuttgart, 1952)
'Über das Opernlibretto: ein Zweigespräch zwischen Dichter und Komponist', *NZM*, Jg.122 (1961), 4–8
Oper und Dichtung: Probleme des zeitgenössischen Musiktheaters (Bremen, 1965)
Von der Vielfalt der Musik: Musikgeschichte – Musikerziehung – Musikpflege (Freiburg, 1966) [incl. list of writings]
Goethe und die Meister der Musik (Stuttgart,1969)
'Aus der Geschichte des elässischen Volksliedes', *Musicae scientiae collectanea: Festschrift Karl Gustav Fellerer zum siebzigsten Geburtstag*, ed. H. Hüschen (Cologne, 1973), 390–401
'Grösse und Glanz der Barockoper', *Festschrift für Ernst Hermann Meyer*, ed. G. Knepler (Leipzig, 1973), 223–32

EDITIONS

with A. Merkelbach-Pinck: *Verklingende Weisen: Lothringer Volkslieder* (Kassel, 1926–33/*R*)
with F. Ranke: *Das Rostocker Liederbuch* (Halle, 1927)
Die zwei ältesten Königsberger Gesangbücher von 1527 (Kassel, 1933)
with A. Jeziorowski: *Masurische Volkslieder* (Berlin and Leipzig, 1934)
Preussische Festlieder: zeitgenössische Kompositionen zu Dichtungen Simon Dachs, EDM, 2nd ser., *Ostpreussen und Danzig*, i (1939)
J.A. Herbst: *Drei mehrchörige Festkonzerte für die Freie Reichsstadt Frankfurt am Main*, EDM, 2nd ser., Rhein-Main-Gebiet, i (Kassel, 1937)
Alemannisches Liederbuch (Freiburg, 1938)
with F. Roedemeyer: *Deutsche Sprache, deutsches Lied* (Berlin, 1939–41)
with M. Lang: *Zwischen Minnesang und Volkslied: die Lieder der Berliner Handschrift Germ.Fol.922* (Berlin, 1941)
Klingende Heimat: Pfälzer Liederbuch für Schule und Haus (Neustadt an der Haardt, 1949)
Deutsche Volkslieder: Wort und Weise, Wesen und Werden, Dokumente (Königstein, 1959)
Pfälzische Volkslieder mit ihren Singweisen gesammelt von Georg Heeger und Wilhelm Wust (Mainz, 1963)
with H. Moser: *Deutsche Lieder des Mittelalters von Walther von der Vogelweide bis zum Lochamer Liederbuch: Texte und Melodien* (Stuttgart, 1968)
Die Fuge II, Mw, xxxiii (1968; Eng. trans., 1968)

BIBLIOGRAPHY

W. Salmen, ed.: *Festgabe für Joseph Müller-Blattau zum 65. Geburtstag* (Saarbrucken, 1960, enlarged 2/1962)
C.-H. Mahling, ed.: *Zum 70. Geburtstag von Joseph Müller-Blattau* (Kassel, 1966)

M. ELIZABETH C. BARTLET/PAMELA POTTER

Müller-Hartmann, Robert (*b* Hamburg, 11 Oct 1884; *d* Dorking, Surrey, 15 Dec 1950). German composer. He studied at the Stern Conservatory in Berlin and from 1914 was a music critic and theory teacher in Hamburg. From 1923 to 1933 he was a lecturer in music at Hamburg University and, when the Nazis came to power, served on the cultural council of the Jüdische Kulturbund. He emigrated to London in 1937, and in 1941 established a strong friendship with Vaughan Williams, translating the latter's opera *The Pilgrim's Progress* into German.

As a composer he did not adhere to any of the modern schools. In Germany his works, which included a Symphony (1926), several suites and variation sets, chamber music and songs, were performed by eminent figures such as Fritz Busch, Muck, Schnabel and Strauss. He received far less attention in England, although a set of Five Pieces for piano was published by Fürstner in 1943.

BIBLIOGRAPHY

H. Traber and E. Weingarten: *Verdrängte Musik: Berliner Komponisten im Exil* (Berlin, 1987)
J. Raab-Hansen: *NS-verfolgte Musiker in England: Spuren deutscher und österreichischer Flüchtlinge in der britischen Musikkultur* (Hamburg, 1996)

ALFRED LOEWENBERG/ERIK LEVI

Müller-Hermann, Johanna (*b* Vienna, 15 Jan 1878; *d* Vienna, 19 April 1941). Austrian composer. She studied with Guido Adler and Zemlinsky and later with J.B. Foerster, whom she succeeded as professor of composition at the Neues Konservatorium in Vienna. Although her works adhere to traditional form and tonality, they reveal considerable harmonic richness and resourceful instrumentation.

WORKS
(*selective list*)

Orch: Heroische Ov., op.21; Sym. Fantasy (after H. Ibsen: *Brand*), op.25; Sym., d, op.28
Choral-orch: 2 Frauenchöre, op.10, 3vv, incl. Von Tod und Gedenken; Der sterbende Schwan, op.16; Deutscher Schwur, op.22; Sym., d, op.27 (R. Huch), solo vv, chorus, orch (?1919); Ode, op.29; In memoriam, op.30 (orat, J. Schlaf, after W. Whitman), 4 solo vv, chorus, orch, org (1930)
Chbr and solo inst: Sonata, vn, pf, op.5; Str Qt, E♭, op.6 (?Vienna, *c*1910); Str Qnt, op.7; Pf Sonata, op.8; Sonata, vc, pf, op.17; Pf Qnt, g, op.31; pieces for pf, opp.3, 12, 19
Other vocal: 2 duets, op.15; Songs, op.26, 1v, orch; songs, 1v, pf; unacc. choral works

KARL GEIRINGER/ROSARIO MARCIANO

Müller-Siemens, Detlev (*b* Hamburg, 30 July 1957). German composer. A precocious musician, he entered the Musikhochschule in Hamburg at the age of 13 and graduated when he was 17, his teachers having included von Dohnányi and Klauspeter Seibel for conducting, and Günter Friedrichs and Ligeti for composition. He then studied with Messiaen in Paris. In 1980 and 1982 he was at the Villa Massimo in Rome; in between whiles, in 1981, he was assistant conductor for the Paris production of Ligeti's *Le Grand Macabre*. He was subsequently Kapellmeister in Freiburg, and in 1991 moved to Geneva, commuting to Basle to teach composition at the music academy. In 1997 he moved to Basle itself.

As a young man he was linked with a new generation of German composers, for whom a return to traditional qualities of continuity and expression was important. But he quickly proved himself to have a distinctive sensibility, marked by fantastical colouring, irony, sarcasm and a sharpness of imagery, qualities all to be found in the *Under Neonlight* series of the early 1980s. In his opera *Die Menschen* (1988) he made a break from tradition-related thinking. The work concerns archetypes and different aspects of human existence, and its musical characteristics include polyphony in which separate parts are thoroughly audible, strong melody, a bold, percussive theatricality and long arias made with repeating patterns. Since 1993 influences from mathematics and chaos theory

have become increasingly important, along with elemental forms.

WORKS

Dramatic: Genoveva oder die weisse Hirschkuh (chbr op after J. Schrader), 1977; Die Menschen (op, after W. Hasenclever), 1989–90

Orch: Conc., 19 insts, 1975; Passacaglia, 1978; Sym. no.1, 1978–80; Pf Conc., 1980–81; Under Neonlight I, chbr orch, 1981; Va conc., 1983; 4 Passages, 1988; Hn Conc., 1988–9; Carillon, 1991–2; Conc., vn, va, orch, 1992; Maïastra, 1996

Vocal: Lieder und Pavanen (after F. Kafka), T, orch, 1985; Arioso, S, T, hn, 4 choruses, orch, 1986; Tom-a-bedlam, 6vv, chbr orch, 1990–1, arr. inst ens, 1993; Lieder (F. Hölderlin), S, pf, 1999–2000

Chbr: Pavane, fl, ob, cl, bn, pf, str qt, 1984–5; Octet, cl, hn, bn, str qt, db, 1988–9; Str Qt, 1989–90; Sextet, fl, ob, cl, vn, va, vc, 1993; Phoenix I–III, wind qnt, tpt, trbn, pf, str qt, db, 1993–5; Cuts, cl, a sax, bn, hn, vn, va, vc, db, pf, perc, 1997; Refuge, wind qnt, 2 vn, va, vc, db, pf, 1998; Light Blue, Almost White, 2 fl, 4 cl, str qt, pf

Solo Pf: Under Neonlight II, 1980–83; Under Neonlight III, 1987

Principal publisher: Schott

BIBLIOGRAPHY

'Fragen an junge Komponisten', *Musica*, xxxvii (1983), 415–6

THOMAS GARTMANN

Müller von Asow, Erich H(ermann). *See* MUELLER VON ASOW, ERICH H.

Müller-Zürich [Müller], **Paul** (*b* Zürich, 19 June 1898; *d* Lucerne, 21 July 1993). Swiss composer. He added Zürich to his surname to avoid confusion with other Müllers. He was a pupil of Andreae and Jarnach at the Zürich Conservatory (1917–19) and then studied in Paris and Berlin. In 1927 he returned to the Zürich Conservatory as a lecturer in theory; he remained there, also teaching conducting and composition, until his retirement in 1969. In addition, he held a lectureship in music theory at Zürich University (1958–69). As director of various choruses he gave performances of old and new music; he also appeared as an orchestral conductor, principally in performances of his own works.

Müller-Zürich, whose influence on subsequent generations of Swiss composers was immense, belongs to the group of major Swiss composers (others included Beck and Burkhard) who, at first entrenched in Romanticism, adopted Baroque canonic and other contrapuntal techniques, arriving eventually at a neo-Baroque style characterized by advanced but tonal harmony. In Müller's case it was above all an acquaintance with the music of the Renaissance Netherlanders, Monteverdi and Purcell that brought the change in direction, one that had been anticipated by Reger, who was another strong influence on him (see the String Quartet op.4 and the Violin Sonata op.5).

Baroque forms such as toccatas and fugues occur frequently in Müller-Zürich's work, whose primarily diatonic and often modal character was not obscured by an increasing chromaticism in later compositions. Other attributes of his style are strict formal integrity, a feeling for architecture and transparent part-writing which eschews contrapuntal virtuosity for clarity and audibility. His choral polyphony is eminently singable (reflecting his experience with choirs). Among the honours he has received are the Music Prize of the City of Zürich (1953) and the Composer's Prize of the Schweizerischer Tonkünstlerverein (1958), of which he was president (1960–63).

WORKS
(*selective list*)

DRAMATIC AND VOCAL

Dramatic: Die Simulanten (play with music, M. Müller), op.7, 1922; Dr Faust (puppet-play score), op.9, 1922; Das eidgenössische Wettspiel (E. Arnet), op.30, 1939; Jedema (O. Eberle after H. von Hofmannstahl), op.31, 1941; Feuer vom Rütli (Freilichtspiel, H.F. Schell), op.35, 1941; Der Pass (Festspiel, Welti), op.44, 1947

Choral: TeD, op.11, S, B, chorus, orch, 1924; Chor der Toten, op.16, chorus, wind orch, db, perc; Kleine Messe, op.17, female vv, insts, 1931; 3 geistliche Chöre, op.18, female vv, str, hpd, 1931; TeD II, op.20, female vv, insts, 1933; Mein Vaterland, op.27, male vv, orch, 1938; Der Sonnengesang, op.29, S, A, female vv, 7 insts, 1938; Dona pacem, chorus, orch, 1946; Von Werktag und Sonntag, op.41, female vv, orch, 1946; Friede auf Erden, op.42, A, male vv, org, 1946; Mein Land, op.47, A, T, B, chorus, orch, 1950; Aus Knechtschaft zur Freiheit, op.48, A, B, chorus, orch, 1951; Gesänge von Gott, op.49, male vv, orch, 1951; Psalm cxlviii, op.67, chorus, orch, 1964; Psalm ciii, op.71, chorus, youth chorus, ob, bn, str qt, org, 1967; other pieces for unacc. chorus, youth chorus etc.

Solo vocal: 4 Duette, op.15, S, A, orch, 1928; An die Toten, S, vn, vc, 1937; 2 Gesänge, op.33, S, cl, vn, pf, 1941; Psalm xci, op.39, 1v, org, 1943; songs with pf

INSTRUMENTAL

Orch: Little Sym., D, op.3, 1920; Little Serenade, vn, ob, bn, hn, chbr orch, 1921; Hymnus, op.14, 1927; Conc., f, op.24, va, small orch, 1934; Conc., G, op.25, vn, small orch, 1935; Conc., op.28, org, str, 1938; Sym., C, op.40, str, 1944; Sym., d, op.43, 1947; Sym., e, op.53, str, fl, 1952; Vc Conc., op.55, 1954; Sinfonischer Prolog, op.57, 1955; Sinfonische Suite, E, op.59, 1957; Vn Conc. no.2, op.60, 1957; Conc., op.61, 2 vn, str, hpd, 1958–9; Sinfonietta no.1, op.66, 1963–4; Sinfonietta no.2, op.68, 1964; Sonata, op.72, str, 1968; Sinfonietta no.3, 1987

Chbr: Str Qnt, F, op.2, 1919; Str Qt no.1, E♭, op.4, 1921; Sonata no.1, B♭, op.5, vn, pf, 1921; Marienleben, op.8, 9 insts, 1923; Präludium, Arie und Fuge, op.21, ob, bn, hn, tpt, str qnt, 1933; Sonata no.2, op.32, vn, pf, 1941; Petite sonate, op.37, cl, pf, 1942; Fantasie und Fugue, E, op.45, vn, org, 1949; Str Trio, op.46, 1950; Little Suite, op.51, hn, va, hp, 1952; Sonata, op.52, vn, 1952; Elegie, vc, pf, 1953; Str Qt no.2, op.64, 1960–61; Trio, op.70, fl, cl, pf, 1965–6; Qnt, op.74, cl, bn, vn, vc, pf, 1972; Sonata, va, 1979; Serenata turicensis, basset hn, va, vc, 1981

Org: Toccata, C, op.12, 1925; Präludium und Fuge, e, op.22, 1934; Canzone, e, 1936; Toccata, D, op.38, 1943; Toccata, a, op.50, 1952; 4 Choralfantasien, op.54, org, 2 tpt, 2 trbn; Passacaglia, op.65, 1962; Toccata, f, op.76, 1974; Fantasia 'Urbs turegnum', 1978; chorales and chorale intonations

Principal publishers: Amadeus, Ahn & Simrock, Hug, Schott (Mainz)

BIBLIOGRAPHY

P. Müller-Zürich: *Das Büchlein vom Eidgenössischen Wettspiel* (Thalwil, 1940)
E. Hess: 'Zum 50. Geburtstag Paul Müllers', *SMz*, lxxxviii (1948), 200–204
P. Mieg: 'Paul Müller', *40 Schweizer Komponisten der Gegenwart* (Amriswil, 1956)
E. de Stoutz: 'Paul Müller', *SMz*, xcviii (1958), 241–6
H. Funk: 'Paul Müllers choralgebundene Orgelmusik', *SMz*, ci (1961), 229–33
F. Jakob: *Paul Müller-Zürich* (Winterthur, 1991)

FRITZ MUGGLER/CHRIS WALTON

Mulligan, Gerry [Gerald Joseph, Jeru] (*b* New York, 6 April 1927; *d* Darien, CT, 20 Jan 1996). American jazz baritone saxophonist and arranger. He first learnt the piano. After moving to New York in 1946 he joined Gene Krupa's big band as staff arranger, and attracted attention with his *Disc Jockey Jump* (1947, Col.). He then became involved with the nascent cool-jazz movement, contributing scores to the big bands of Elliot Lawrence and Claude Thornhill and taking part in the performances (1948) and recording sessions (1949–50) of Miles Davis's nonet. By this time he was specializing on the baritone saxophone and playing in groups with Kai Winding and

others. He also wrote scores for Stan Kenton's band and recorded with his own 'tentet' (1951), which was modelled on Davis's ensemble.

In 1952 Mulligan, then based in Los Angeles, formed his first 'pianoless' quartet, with Chet Baker on the trumpet. The group was instantaneously successful, and brought Baker and Mulligan international acclaim; among their recordings were *Line for Lyons* and *Bark for Barksdale* (both 1952, Fan.). Baker was replaced in 1953 by Bob Brookmeyer on the valve trombone, and the following year the group made a sensational appearance at the Salle Pleyel, Paris (*Paris Concert*, 1954, Vogue). Mulligan began dominating jazz opinion polls for his instrument. In 1960 he organized his own 13-piece concert jazz band and recorded the album *Concert Jazz Band* (Verve); the band toured Europe that year and Japan in 1964. After it disbanded Mulligan became an active sideman, working often with Dave Brubeck (1968–72) and as a freelance arranger. He formed new big bands and a sextet, and appeared regularly in New York and Italy; he also began playing the soprano saxophone. In 1986 he led a quintet.

Although he was slow to develop as an instrumentalist, Mulligan has long been recognized as the most important baritone saxophonist in jazz since Harry Carney. Apart from the cool idiom which he helped to create, he was equally at home in a big-band, bop or even dixieland context (playing the clarinet in the last), and his excellent recordings with musicians as varied as Johnny Hodges and Thelonious Monk show an unusual musical adaptability. Initially, however, Mulligan made his reputation as an arranger of band scores with intricate inner parts, careful balancing of timbres, low dynamics and light swing, all of which features are present in his settings of *Jeru*, *Godchild* and *Venus de Milo* (all 1949, Cap.) for Davis's nonet. Later he abstracted these qualities in his pianoless groups, where the low volume and absence of chordal underpinnings freed the wind players to improvise in delicate two-part counterpoint. Some of Mulligan's best playing may be heard in his recordings with Chet Baker, Bob Brookmeyer and most notably Paul Desmond, with whom he shared an unusual talent for improvised countermelody.

BIBLIOGRAPHY

GroveJ (J.B. Robinson)
L. Feather: 'Gerry Mulligan', *Down Beat*, xxvii (1960), no.11, p.22; no.12, p.20
M. James: 'Gerry Mulligan', *Ten Modern Jazzmen: an Appraisal of the Recorded Work of Ten Modern Jazzmen* (London, 1960), 93–109
G. Lees: 'Gerry Mulligan: a Writer's Credo', *Down Beat*, xxx/2 (1963), 19–21
L. Tomkins: 'The Gerry Mulligan Story', *Crescendo International*, vii (1969), no.8, pp.6–7; no.9, pp.17–18; no.10, pp.13–14
P. Willard: 'Mulligan Full Steam Ahead', *Down Beat*, xii/17 (1974), 18
A. Smith: 'Jeru's Views', *Down Beat*, xliii/13 (1976), 13
I. Kendall: 'Mulligan's Due', *JJI*, xxxi/1–2 (1978), 30–32
R. Brown: 'Gerry Mulligan: Cool Charts, Bearish Tone', *Down Beat*, xlvi/11 (1979), 12
A. Astrup: *The Gerry Mulligan Discography* (Soeberg, 1989)
J. Klinkowitz: *Listen: Gerry Mulligan: an Aural Narrative in Jazz* (New York, 1991)

J. BRADFORD ROBINSON

Mulliner, Thomas (*fl* 1563). English anthologist and composer. His main importance is as the compiler of the Mulliner Book (*GB-Lbl*), an eclectic collection of keyboard music, original and arranged, sacred and secular. He is possibly to be identified with Thomas Molyneux of Sefton, Lancashire, who was admitted to Gray's Inn on 2 February 1589. A 'Mulliner' was clerk at Magdalen College, Oxford, in 1557–8, and Thomas Mulliner was appointed 'modulator organum' at Corpus Christi College, Oxford, on 3 March 1564. Flynn has proposed that Mulliner compiled his manuscript in London between 1558 and 1564 as a student of John Heywood, who witnessed Mulliner's ownership of the book; during this time Mulliner was possibly associated with St Paul's Cathedral. Of the contents of the manuscript, the organ pieces or excerpts based on chant melodies (including at least 25 by Redford) appear to be arranged according to their compositional complexity, and the book is also an important source for songs used in the training of choirboys.

He presumably arranged the vocal pieces in the Mulliner Book himself. His initials are attached to two compositions in it: a fragment of a partsong, *The higher that the cedar tree* and *The Queen of Scots Galliard* for cittern (both printed in Stevens, 1952). In addition, he may well have composed the four unascribed 'Points' and the psalm-tune setting *O Lord turn not away*.

BIBLIOGRAPHY

D. Stevens, ed.: *The Mulliner Book*, MB, i (1951, 2/1954)
D. Stevens: *The Mulliner Book: a Commentary* (London, 1952)
D. Stevens: 'A Musical Admonition for Tudor Schoolboys', *ML*, xxxviii (1957), 49–52
J.E. Flynn: *A Reconsideration of the Mulliner Book (British Library Add. MS 30513): Music Education in Sixteenth-Century England* (diss., Duke U., 1993)

JOHN CALDWELL / ALAN BROWN

Mulliner Book (*GB-Lbl* Add.30513). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(vi).

Mullings, Frank (*b* Walsall, 10 May 1881; *d* Manchester, 19 May 1953). English tenor. He studied singing at the Birmingham School of Music (1905–9), gained experience in concert and oratorio, and in 1913 sang Tristan with notable success under Beecham in Birmingham. His first performance as Othello was in Manchester (1916), his Covent Garden début being in the English première of de Lara's *Naïl* (1919), with *Pagliacci* and *Parsifal* following later that year. As principal dramatic tenor in the British National Opera Company (1922–;9), he also sang Apollo in the première of Boughton's *Alkestis* (1924, Covent Garden) and had such roles as Siegfried, Tannhäuser and Radamès in his repertory. From 1930 to 1945 he sang mainly in concert, and taught at the Birmingham School of Music (1927–46). Recordings show a strong, heroic voice of distinctive timbre, sometimes uncomfortably produced but beautiful in the middle register. Tributes by Beecham, Newman, Cardus and others testify to his greatness as an operatic artist; many considered his Tristan, Othello and Canio the finest heard in England in living memory.

BIBLIOGRAPHY

J. Fryer and J.B. Richards: 'Frank Mullings', *Record Collector*, vii (1952), 3–19 [incl. discography]

J.B. STEANE

Müllner, Silverius [Franz]. *See* MÜLLER, SILVERIUS.

Mullova, Viktoria (*b* Moscow, 27 Nov 1959). Austrian violinist of Russian birth. She studied at the Central Music School, Moscow, with Volodar Bronin, a pupil of David Oistrakh, from 1969 to 1978, and at the Tchaikovsky

Conservatory with Leonid Kogan. At 16 she won first prize in the Wieniawski Competition in Warsaw in 1981, first prize in the Sibelius Competition in Helsinki, and in 1982 the gold medal in the Tchaikovsky Competition in Moscow. In 1983, while on a tour of Finland, she defected to the USA, where her career as a soloist soon became internationally established. She has since played with most of the world's major orchestras under leading conductors and has made numerous recordings, ranging from solo works by Bach to concertos by Sibelius, Prokofiev and Shostakovich. In 1994 she formed the Mullova Chamber Ensemble, which has also achieved international recognition. In addition to her virtuosity and impeccable technique, Mullova is known for her strongly individual approach to interpretation and her ability to communicate with her audience. She plays a Stradivarius, dated 1723, the 'Julius Falk'.

BIBLIOGRAPHY

D. Rooney: 'Lucky Escape', *The Strad*, xcvi (1985), 24–6
J. Joseph: 'A Profile', *The Strad*, ci (1990), 131–3

MARGARET CAMPBELL

Multiphonics. Sounds generated by a normally monophonic instrument in which two or more pitches can be heard simultaneously. The term is customarily used to describe chordal sounds played on a woodwind or brass instrument.

Any sound created by a wind instrument consists of a simultaneous set of frequency components or partials. For a conventional monophonic tone, the partials are locked into a harmonic relationship by the interaction between the air column of the instrument and the sound generator (reed, air jet or lips). The resulting sound is perceived as a single, well-defined pitch (*see* ACOUSTICS, §IV). A multiphonic sound can be achieved on a woodwind instrument by choosing an unconventional fingering pattern for which the resonant modes of the air column are not harmonically related. The player may then be able to sustain simultaneously two inharmonically related tones, each based on one of the air column modes: the interaction with the sound generator mixes the two tones, giving additional sum and difference tones. The result is a rich complex of generally inharmonic partials. Such a sound may be perceived as a stable chord with several pitches, or as a tone cluster with periodically fluctuating loudness and timbre. Multiphonic fingerings for several woodwind instruments have been tabulated by Bartolozzi (*see* OBOE, §II, 4(iii), esp. fig.21.

Woodwind multiphonics are also possible using conventional fingerings, if the player uses an appropriately modified blowing technique. Similar multiphonics can be obtained on brass instruments by altering the combination of lip setting, tension and pressure known collectively as the embouchure. These multiphonics can consist of either inharmonic or harmonic partials; in the latter case, two or more of the upper partials are generated so powerfully that they stand out as individual pitches in the tone complex. A useful classification of multiphonics is provided by Castellengo.

A further technique for generating multiphonics relies on the player singing one note while playing another on the instrument. Additional sum and difference tones are created by mixing of the two tones in the sound generator of the instrument. This is the basis of the technique of horn chord playing, which has been known and practised since the 18th century.

BIBLIOGRAPHY

P.R. Kirby: 'Horn Chords: an Acoustical Problem', *MT*, lxvi (1925), 811–13
W.F.H. Blandford: 'Some Observations on "Horn Chords: an Acoustical Problem"', *MT*, lxvii (1926), 128–31
B. Bartolozzi: *New Sounds for Woodwinds* (London, 1967, 2/1982; It. orig., 1974)
J. Backus: 'Multiphonic Tones in the Woodwind Instruments', *Journal of the Acoustical Society of America*, lxiii (1978), 591–9
M. Castellengo: 'Sons multiphoniques aux instruments à vent', *Rapport IRCAM*, xxxiv (Paris, 1983)
N.H. Fletcher and T.D. Rossing: *The Physics of Musical Instruments* (New York, 1991, 2/1998)
V. Gibiat and M. Castellengo: 'Period Doubling Occurrences in Wind Instrument Musical Performance', *Acustica/Acta acustica*, lxxxvi (forthcoming)

MURRAY CAMPBELL

Multi-piece. A collection of short pieces published together as a single opus and displaying a significant degree of structural interconnection. The term was suggested by Dunsby in 1983 as a useful concept in understanding the 19th-century genre of the collection of piano miniatures, specifically in relation to Brahms's *Fantasien* op.116.

The idea that certain collections of short pieces – for example Schumann's song cycles or piano cycles such as *Carnaval* – might be structurally integrated by means of formal, tonal and thematic connections was neither new nor controversial. However, Dunsby proposed a rather more complex generic distinction than had generally been supposed, in which the multi-piece was distinguished not only from the collection of unconnected pieces, but also from the single multi-movement work. This posed a challenge to the idea of organic unity, which until the 1980s was largely unquestioned as a premise for musical analysis: the idea of the multi-piece entails a sense of incompleteness in the individual pieces, but it does not automatically follow that a multi-piece thereby forms a complete whole that corresponds to a multi-movement work. This sense of incompleteness is found in several places in Brahms's op.116 where an unresolved or ambiguous progression is completed in a subsequent piece. Dunsby then discussed the other features that define op.116 as a multi-piece. These include an arch-like formal symmetry around the central Intermezzo (no.4), a process whereby the thematic substance of each piece is formed from the combination of the same two simple figures, and a large-scale tonal structure which is loosely centred on D minor.

There has been no attempt to write a comprehensive history of the multi-piece genre. Such a history would have to take into account parallel developments in the song-cycle, as well as in the degree of integration found within conventional multi-movement works. A fairly continuous line of development is evident in the German Romantic tradition from Beethoven, through Schumann and Brahms, to the Second Viennese School. Marston has claimed that the last five of Beethoven's op.119 Bagatelles constitute a multi-piece, and the same could arguably be said of that composer's op.126. Some of Schumann's piano and chamber works seem clearly to fall into the category of the multi-piece, including *Carnaval*, *Kreisleriana* and the *Kinderscenen*, controversially analysed by Réti as a 'theme with variations'; however, it is by no means clear that this could apply to all his short piano pieces. It also remains to be seen whether the multi-piece or the collection is the exception to the norm in Brahms's output, let alone that of his lesser contemporaries. Finally, the cycles of orchestral and piano pieces by Schoenberg

and Webern, along with Berg's op.5 clarinet pieces, seem to represent the next stage in the development of the genre. Whether the multi-piece has any relevance to keyboard music from outside these narrow chronological and geographical limits – for example to French music from the time of Couperin, or to programmatic cycles such as those of Liszt and Mussorgsky – is also a question awaiting further research.

BIBLIOGRAPHY
R. Réti: *The Thematic Process in Music* (London, 1951)
J.M. Dunsby: 'The Multi-Piece in Brahms: *Fantasien*, Op.116', *Brahms*, ed. R. Pascall (Cambridge, 1983), 167–89
N. Marston: 'Trifles or a Multi-Trifle? Beethoven's *Bagatelles*, Op.119, Nos.7–11', *MAn*, v (1986), 193–206
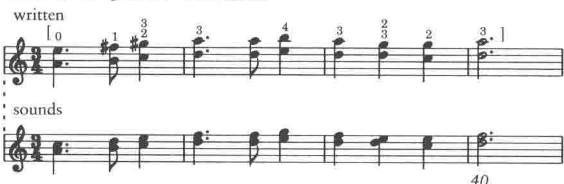
PETER FOSTER

Multiple stopping. In the playing of bowed string instruments, the technique of sounding more than one note simultaneously. Playing on two strings at once is known as double stopping, three strings as triple stopping, etc. Although these terms imply creating notes by holding down (i.e stopping) several strings at once, chords or two part-passages which include open strings are also described as double (triple etc.) stops.

The technique of multiple stopping seems to have developed early among viol players. It is described in Ganassi's *Regola rubertina* (1542–3). Chordal playing, highly developed by such exponents of the English lyra viol as Alfonso Ferrabosco (ii) and Tobias Hume at the beginning of the 17th century, seemed central to French Baroque composers. De Machy (*Pièces de violle*, 1685), went so far as to claim that *pièces d'harmonie* best suited the character of the viol and that simple melodic playing 'should be compared to a person who could play the harpsichord or organ perfectly with one hand'. Christopher Simpson (*The Division-Violist*, 1659) and Thomas Mace (*Musick's Monument*, 1676) both describe the bowing of chords; they emphasize that the lowest string should be sounded properly before the bow is moved across the other strings.
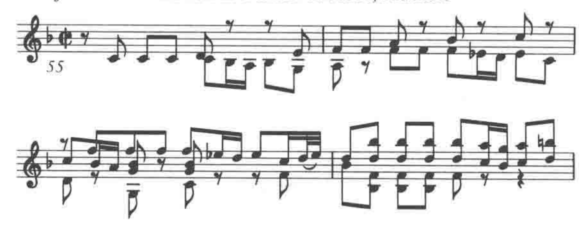
Double stops and chords appear in violin music early in the 17th century. They dominate several sections of Carlo Farina's *Capriccio stravagante* (1627) and appear in various sonatas in Marini's op.8 (1629), notably Sonata no.4 (inscribed 'per sonar con due corde') and Sonata no.2 'd'Inventione' where the use of scordatura creates passages in parallel 3rds which are fingered as 5ths (using only one finger for each pair of notes – see ex.1).

Ex.1 Marini: op.8 no.2 'd'Inventione'



Multiple stops become especially prominent in the works of late 17th-century German composers (Walther, Biber, Nicolaus Bruhns and J.P. von Westhoff). The fugal movements of Corelli's op.5 contain complex double stopping – and these sonatas were imitated and their techniques extended by the next generation of composers. J.-M. Leclair was described in 1738 as 'the first Frenchman who, imitating the Italians, played double stops, that is to say, played chords of two, three and even – by means of the thumb – up to four notes; and he has taken this kind of playing so far that the Italians themselves acknowledge that he is one of the first in the field'. The *locus classicus* of this kind of playing are the sonatas and partitas for solo violin (1720) by J.S. Bach. Ex.2, from the Fugue of

Ex.2 J. S. Bach: Sonata no.1 in G minor BWV1001, 2nd movt



the G minor sonata, shows the texture building up to four voices with each new entry. 14 of Kreutzer's *42 Études* (1796) focus on double stopping, and 19th-century virtuoso repertory (Paganini's *24 Caprices*, 1820, for example) is full of it. Spohr (*Violin-Schule*, 1832) described the technique as being 'among the principal resources of the violin'.

Many difficulties arise in the reading of multiple stops in 17th- and 18th-century violin literature: what is written by the composer is often musically neither possible nor even desirable to play; it is therefore to be assumed that what is written is not what the composer expected to hear. Which notes to sustain in fugal movements often poses a problem. It is clear that some note values are indications of part-writing rather than prescribed durations. Even in Corelli's music it is impossible to sustain every note in an interlocking chain of suspensions for its full written value, and Geminiani's fingerings for fugal movements in his revised op.1 (1739) indicate that he did not always expect performers to sustain all notes for their full value (*see* FINGERING, §II, 2).
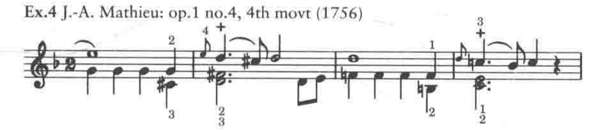
The norm for triple or quadruple stops has always been to break the chords in some way. Quantz (1752) says that in playing chords 'the lower strings must not be held . . . they must be struck quickly one after the other'. There are, in fact, numerous chords in 18th-century violin literature which must be arpeggiated, not because of the characteristics of the bow but because of the way the notes lie on the instrument. Both Leclair *l'aîné* and *le cadet* wrote some four-note chords which necessarily use only three strings. Veracini, too, has a number of such chords (ex.3). J.-A. Mathieu gives fingerings in his op.1

Ex.3 Veracini: *Dissertazione . . . sopra l'opera quinta del Corelli*



(1756) which demonstrate that he expected the bottom notes of a chord to be released in time for the player to re-use the same fingers for notes on higher strings (ex.4).

Ex.4 J.-A. Mathieu: op.1 no.4, 4th movt (1756)



In each of these cases, the player has no option but to make the chord ripple from bottom to top; the notes

cannot all be sounded simultaneously and sustained equally.
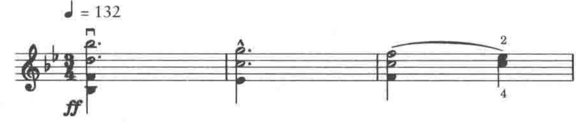
In Baroque music the word 'arpeggio' appears frequently; in other cases the performer must arpeggiate even without instruction, as in the Chaconne of Bach's second partita for solo violin. In most cases the strings are stopped as for simultaneously sounding multiple stops, although the notes sound contiguously. Geminiani (*The Art of Playing on the Violin*, 1751) gave 19 ways of arpeggiating a chord progression.

Occasionally, however, 18th-century composers specified that they did not want chords arpeggiated. Leblanc, in his Sonata in E♭, has a series of three-note chords together with the instruction 'Strike all three strings at once and always use a down-bow'. In op.4 no.6 Leclair *l'aîné* indicates that he wants three notes sounded together at the beginning of each group of oscillating notes. Pierre Baillot (*L'art du violon*, 1834) listed among the beauties of the violin the fact that it 'lent itself so well to harmony that it could produce broken chords like the harp and simultaneous chords like the piano – the first by means of arpeggios, the second by chords struck simultaneously'.

The extent to which the development of the Tourte bow changed the way in which chords were treated by violinists is, in fact, quite hard to quantify. The idea that the convex bow sticks of the Baroque period facilitated the playing of chords as chords (an idea promoted by the advocates of the unhistorical 'Bach bow'; *see* BOW, §I, 6) is a myth. If anything, early bows (which are lighter and have a greater separation between hair and stick at the frog) encourage the spreading of chords and, in comparison to the Tourte bow, are not so tolerant of the kind of force required to make more than two strings sound simultaneously.

It is in the 19th century that the practice seems to have developed (which can still be regarded as virtually standard) of breaking four note chords into two pairs, with the bottom pair held for only an instant and the top pair sustained. This method of execution is first unequivocally described by Spohr (1832) who writes of the excerpt shown in ex.5: 'In executing four-part chords, the

Ex.5 Spohr: *Violin-Schule* (1832)

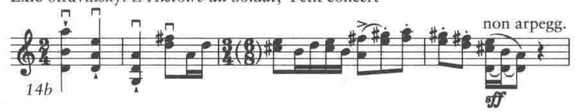


bow, close at the nut, is placed firmly to the two lower strings and brought, with a strong impetus, over to the two higher; the stroke being steadily continued upon the upper notes for their full duration . . . . The two lower notes, although frequently written in crotchets or minims, can be, at most, of only a semiquaver's length'.

From Corrette's *Méthode* (1741) onwards nearly all cello treatises, with the exception of Crome's *Compleat Tutor for the Violoncello* (*c*1765), have something to say on the subject of fingering chords and double stops. Baumgartner (*Instructions de musique . . . à l'usage du violoncelle*, 1774) explains how to furnish self-contained chordal accompaniment for 'ordinary' (i.e. *secco*) recitative. The cello method of Jean-Louis Duport (*Essai*, 1806), which set the technical norm for modern cello playing, deals systematically with the subject of double stops. Solo cello repertory, too, has always made extensive use of chords and multiple stops. The Bach Suites (BWV 1007–12) are famous examples. Geminiani exploits the chordal possibilities of the cello in his six sonatas. Furthermore, Kodály's Sonata for solo cello, op.8 (1915), and the opening of the Elgar Cello Concerto (1919) stand out as memorable examples of the instrument's capacity for eloquent multiple stopping.

In the 20th century the methods of Auer, Flesch, Dotzauer and Piatti are standard texts for string players wishing to practise double stops. In the music of the 20th century complex multiple stops are common. The violin part of Stravinsky's *L'Histoire du Soldat* abounds in chords and double stops; Stravinsky is very specific about the articulations for these passages and frequently instructs the player to perform three-note chords without arpeggiation (ex.6).

Ex.6 Stravinsky: *L'Histoire du Soldat*, 'Petit concert'



BIBLIOGRAPHY

D.D. Boyden: *The History of Violin Playing from its Origins to 1761* (London, 1965/*R*)

R. Stowell: *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (Cambridge, 1985)

PETER WALLS

Mumford, Jeffrey (*b* Washington DC, 22 June 1955). American composer. He studied at the University of California, Irvine with Peter Odegard, in Washington DC with Lawrence Moss, and at the University of California, San Diego, where his teachers included Bernard Rands. He went on to study with Elliott Carter in New York. His honours include awards from the Guggenheim and Rockefeller foundations and the Atlanta SO, and commissions from the Library of Congress (1986), the National SO (1995), Meet the Composer (1996) and the Fromm (1990) and Naumberg (1991) foundations.

Even in his earliest works, Mumford showed an interest in long, fanciful, lyrical lines of contrasting character, superimposed in layers of simultaneous activity. Later he began to use poetic titles to evoke cloud imagery, recognizing in his compositional style an analogy with cloud movement: a constant cycle of separation and recombination, dissipation and reformation, with layers moving at different speeds. Two orchestral works, *as the air softens in dusklight* (1994) and *within a cloudburst of echoing brightness* (1995) are important examples of how Mumford uses these techniques to create intense drama and lyricism.

WORKS
(*selective list*)

Orch: Vn Conc., 1981, rev. 1982; Va Conc., 1993; as the air softens in dusklight, 1994; distinct echoes of glimmering daylight, 1994; within a cloudburst of echoing brightness, 1995

Vocal: diamonds suspended in a galaxy of clouds (P. Salina, trans. R.C. Gonzales), S, 1981; 2 Songs (H.D. Thoreau, L. Hughes), Mez, pf, 1985

Chbr: a wind of suspended prominences, cl, pf, 1981; Str Qt no.2, 1983, rev. 1995; her eastern light amid a cavernous dusk, fl, ob, cl, bn, hn, 1984, rev. 1987; notturno (crystals of suspended evening), fl, ob, vc, hpd, 1984; a veil of liquid diamonds, str qt, 1986, rev. 1995; a pond within the drifting dusk, a fl, vc, hp, 1987, rev. 1988; the focus of blue light, vn, pf, 1988; a diffuse light that knows no particular hour, a fl, cl, vn, vc, pf, 1990, rev. 1993; filaments, 2 fl, 1990 [arr. 2 vn, 1996]; 2 Miniatures, vn, pf, 1993; a still radiance within dark air, solo pf, fl, cl, vn, vc, 1995; a layer of vivid stillness, 1v, 12 vc, 1996; eight aspects of appreciation, vn, va, 1996; in forests of evaporating dawns, str qt, 1996; a window of

resonant light, vc, pf, perc, 1997; ringing fields of enveloping blue, vc, pf, 1997; in afternoons of deep and amplified air, str qt, 1998

Solo inst: linear cycles VII (cambiamenti II), vn, 1979, rev. 1993; a window's gathering of clouds, gui, 1981; variazioni elegiaci II, vn, 1983; amid fleeting pockets of billowing radiance, vc, 1990; the clarity of remembered springs, va, 1993

Pf: barbaglio dal manca, 1981, rev. 1992; for Elliott, 1983; fragments from the surrounding evening, 1984

Principal publisher: Presser

Principal recording companies: CRI, Albany

BIBLIOGRAPHY

J. Rosenfeld: 'Setting the Sky to Song', *Weatherwise*, xlvii/5 (1994), 10–11

W.C. Banfield: *Landscapes in Color: Conversations with Black American Composers* (Scarecrow Press, Lanham, MD, forthcoming)

DAVID FROOM

Mumma, Gordon (*b* Framingham, MA, 30 March 1935). American composer and performer of electronic music. He attended the School of Music (1952–3) and Institute of Science and Technology (1959–62) of the University of Michigan and studied composition, piano and the horn privately. As a composer and performer he co-founded and worked with the Cooperative Studio for Electronic Music in Ann Arbor (1958–66) and the ONCE Group (1960–68). Mumma also collaborated with Milton Cohen's Space Theater in Ann Arbor (1957–64) and in New York with the Merce Cunningham Dance Company (1966–74) and the Sonic Arts Union (from 1966). With these ensembles and as a soloist, he toured widely in the Americas, Europe and Japan. From 1973 to 1992, he taught at the University of California, Santa Cruz; he has also held numerous visiting lectureships, including Darius Milhaud Professor at Mills College (1981) and on the Cursos Latinoamericanos de Música Contemporanea (1975, 1977, 1981).

Mumma's musical development coincided with the rise of audio electronics, and he was a pioneer in exploring their musical applications. His reputation was founded on his contributions to electro-acoustic music, particularly his custom-built circuits for sound creation and manipulation. Mumma's 'cybersonic' circuitry modifies and interrelates live instrumental, ambient and electronically-produced sounds and their various transformations. Works employing these circuits resist the tendency of electronic music towards fixity; the electronics function instead to highlight the variability of live performance. *Hornpipe* (1967) joins cybersonic equipment with a French horn equipped with a double reed mouthpiece. According to Mumma 'What happens next in the piece depends entirely on the interaction of resonant characteristics of the space with the horn itself and the performer, and those interactions are mediated and expanded by the series of electronically resonant circuits that literally make a map of the acoustical resonances of the space'. Mumma investigated phase- and time-shifting effects in *Passenger Pigeon 1776–1976* (1976), *Pontpoint* (1966–80) and, most fully, *Stressed Space Palindromes* (1976–82), whose custom-built doppler-shift circuitry creates the impression of rapid changes in the size, shape and acoustic of the performance space. In the earlier *Conspiracy 8* (1970), he had also begun to explore the possibilities of the computer as a performance instrument, an investigation which has continued in, for example, *Than Particle* (1985) for percussion accompanied by a commercially available synthesis system.

Beginning in the 1980s, Mumma's work has increasingly involved conventional, acoustic instruments. After the effulgence of electronics, Mumma became interested in severely limiting the compositional material and trying to 'put that material together in relationships that sustain a larger form'. These instrumental works often employ classical structures as a reference point. The musical procedures of the *Eleven Note Pieces and Decimal Passacaglia* (1979) relate to those of the Baroque period, but with a 20th-century approach to pitch distribution. In the *Sixpak Sonatas* (1984–94), Mumma employs sonata form on the Scarlatti model, though with quite different content. His references to such structure give the listener a framework such that the form remains recognizable despite 'preposterous deviations'.

WORKS
(*selective list*)

ELECTRO-ACOUSTIC

Cybersonic works: Medium Size Mograph 1963, pf, cybersonic console, 1963; Horn, hn, cybersonic circuits, 1965; Le Corbusier, orch, org, tape, cybersonic console, 1965; Second Horn, hn, cybersonic circuits, 1965; Mesa, cybersonic bandoneon, 1966; Diastasis, as in Beer, 2 cybersonic gui, 1967; Hornpipe, cybersonic hn, cybersonic waldhorn, 1967; Swarmer, vn, concertina, saw, cybersonic circuits, 1968; Beam, vn, va, cybersonic modification, digital control circuitry, 1969; Ambivex, cybersonic cornet, 1971; Cybersonic Cantilevers, cybersonics, audience participation, 1973

Live elecs: Megaton for William Burroughs, pfmrs, elecs, lights, 1963; Conspiracy 8, digital cptr (1–8 players), 1970, collab. S. Smoliar; Telepos, dancers, elecs, 1971, collab. M. Cunningham; Phenomenon Unarticulated, dancers, elecs, 1972; Than Particle, perc, digital cptr, 1985

Tape: Sinfonia, 12 insts, tape, 1958–60; Densities, tape, 1959; Vectors, tape, 1959; Mirrors, tape, 1960; Meanwhile, a Twopiece, perc, tape, 1961; Epoxy: Sequence I, tape, 1962; Retrospect, tape, 1962–82; Music for the Venezia Space Theatre, tape, 1964; The Dresden Interleaf 13 February 1945, tape, 1965; I Saw Her Dance, crosscut saw, dancer, slides, tape, 1970; Stressed Space Palindromes, tape, 1976–82; Pontpoint, tape, 1966–80; Epifont, tape, 1984; Begault Meadow Sketches, tape, 1987

INSTRUMENTAL

Kbd: Suite, pf, 1959; Gestures II, 2 pf, 1962; Large Size Mograph 1962, pf, 1962; Medium Size Mograph 1962, pf (any no.), 1962; Very Small Size Mograph 1962, pf (any no.), 1962; Small Size Mograph 1964, pf duet, 1964; Very Small Size Mograph 1964, pf duet, 1964; Passenger Pigeon 1776–1976, synth, 1976; Eleven Note Pieces and Decimal Passacaglia, hpd, 1979; Los desparacidos, elec clvd, 1980; Octal Waltz, retuned hpd, 1980; Sixpak Sonatas, pf, 1984–94; Songs without Words, pf, 1995

Other inst: A Quartet of Fourpiece, 4 insts, 1960–62; Peasant Boy, pf trio, 1964; Communication in a Noisy Environment, cars, machines, insts, 1970; Schoolwork, crosscut saw, psaltery, melodica, 1970; Equale: Internal Tempi, 3 hn, 3 snare drums, 1975; Equale: Zero Crossing, fl, cl, sax, bn, vn, vc, bandoneon, 1976; Faisandage et galimafrée, variable trios, 1984; Aleutian Displacement, chbr orch, 1987; Ménages à deux, vn, vib, mar, vn, 1989–90

Recorded interviews in *US-NHoh*

Principal publishers: Berandol, Cybersonic Arts

WRITINGS
(*selective list*)

'An Electronic Music Studio for the Independent Composer', *Journal of the Audio Engineering Society*, xii (1964), 240–44

'Alvin Lucier's Music for Solo Performer', *Source*, ii (1967), 68–70.

'The ONCE Festival and how it Happened', *Arts in Society*, iv/2 (1967), 381–98

'Technology in the Modern Arts: Music and Theatre', *Chelsea*, xx–xxi (1967), 99–110

'From Decade 6, Tour Process, Years 6–9', *John Cage*, ed. J. Bekaert (Brussels, 1970)

'"Sun(flower)burst" and "Sound Modifier Console"', *Pavilion*, ed. B. Klüver (New York, 1973), 238–42, 303–4

'Home Canning: Responsibilities in an Electronic Age', *Electronic Music: a Listener's Guide*, ed. E. Schwartz (London, 1973), 224–6
'Live Electronic Music', *The Development and Practice of Electronic Music*, ed. J. Appleton and R. Perera (Englewood Cliffs, NJ, 1975), 286–335
'... from where the circus went ...', *Merce Cunningham*, ed. J. Klosty (New York, 1975), 64–73
'Sound Recording', *Grove A*

BIBLIOGRAPHY

EwenD
U. Kasements: 'Current Chronicle', *MQ*, l (1964), 515–19
H.W. Hitchcock: 'Music as Process and Action', *Music in the United States: a Historical Introduction* (Englewood Cliffs, NJ, 1969, 3/1988), 270–73
Michael Nyman: *Experimental Music* (London, 1974), 77, 82–7
Peter Manning: *Electronic and Computer Music* (London, 1985)

RICHARD S. JAMES/DAVID REVILL

Munajjim, al- [Yaḥyā ibn] (*b* Baghdad, 856; *d* Baghdad, 912). Arab courtier, poet and writer on music. He was a member of an intellectually distinguished family closely associated with the Abbasid court. His father, 'Alī ibn Yaḥyā al-Munajjim (*d* 888), had been a pupil of Isḥāq al-Mawṣilī, the most celebrated musician of his day, and had written a book about him. The one extant musical treatise by al-Munajjim is of considerable interest; unlike other theoretical works of the 9th and early 10th centuries, it does not attempt to expound Greek ideas but outlines certain basic features of the modal system in terms of the indigenous theory as elaborated by Isḥāq al-Mawṣilī. It is a vital source for any study of the modal structure of Arab art music from the 7th to 9th centuries, despite its brevity and, especially, incompleteness, qualities that have also permitted, if not encouraged, a considerable variety of interpretations.

WRITINGS

Risāla fī al-mūsīqī [Treatise on music] (MS, *GB-Lbl* Oriental 2361); ed. M. Bahjah: in *Majallat al-Majma' al-'ilmī al-irāqī*, i/1 (1955), 113–24; ed. Z. Yūsuf (Cairo, 1964)

BIBLIOGRAPHY

H.G. Farmer: 'The Song Captions in the Kitāb al-aghānī al-kabīr', *Transactions of the Glasgow University Oriental Society*, xv (1955), 1–10
Y. Shawqī: *Risālat Ibn al-Munajjim fī al-mūsīqā* (Cairo, 1976)
E. Neubauer: 'Die acht "Wege" der Musiklehre und der Oktoechos', *Zeitschrift für Geschichte der Arabisch-Islamischen Wissenschaften*, ix (1994), 373–414

OWEN WRIGHT

Münch [Munch], **Charles** (*b* Strasbourg, 26 Sept 1891; *d* Richmond, VA, 6 Nov 1968). French conductor and violinist. He first studied the violin at the Strasbourg Conservatoire, where his father was a professor of the organ, and was later a pupil of Carl Flesch in Berlin. In 1912 he went to Paris to study with Lucien Capet, but as a resident of Alsace he was conscripted into the German army for war service, 1914–18. He became a professor of the violin first at the Strasbourg Conservatoire (in 1919) and then at Leipzig, where he led the Gewandhaus Orchestra under Furtwängler, 1926–33. On his return to Paris in 1933 he financed his conducting début (which, he later said, he had been unable to afford sooner), and its success enabled him to concentrate on conducting. Based in Paris for the next 15 years, he played an increasingly important part in introducing new works into the programmes of the Lamoureux Orchestra, the Concerts Siohan and Concerts Straram and the newly founded Orchestre Symphonique de Paris. He played a similar role after taking over the direction of the Société Philharmonique de Paris in 1935 and the Société des Concerts du Conservatoire in 1937, and became admired for performances in which a sensitive feeling for tone-colour was balanced by a strong architectural sense. During these years, when he was also a professor at the Ecole Normale de Musique, he gave the first performances of many works by such composers as Honegger, Roger-Ducasse, Ropartz, Roussel and Schmitt.

Münch toured widely as a conductor in Europe, including concerts with the BBC SO in 1938, and in 1946 made his American début with the Boston SO and other orchestras. In 1949 he succeeded Koussevitzky as chief conductor of the Boston orchestra and remained until 1962, resuming the policy initiated there by Monteux in the 1920s of making the Boston SO the chief agent for the introduction of new French music to the American public, as well as of new works by Barber, Foss, Piston, Schuman, Sessions and others. He was welcomed in Boston for the spontaneity he brought to his performances, and under his direction the Boston SO maintained a high standard of brilliance and discipline that reflected his own dynamic personality. His many recordings with the orchestra include outstanding versions of Berlioz's *Grande messe des morts* and Ravel's *Daphnis et Chloé*. He returned to France after leaving Boston, and in 1967 shared with Baudo the formation and direction of L'Orchestre de Paris; he died while on tour with the orchestra in America. He wrote *Je suis chef d'orchestre* (Paris, 1954; Eng. trans., 1955/*R*).

BIBLIOGRAPHY

'There will be Joy', *Time* (19 Dec 1949)
G. Collard: 'Charles Münch', *Audio & Record Review*, ii/9 (1962–3), 16 [incl. discography by F.F. Clough and G.J. Cuming]
P. Olivier: *Charles Munch: a Biography in Recordings* (Paris, 1987)
G. Honegger: *Un chef d'orchestre dans le siècle* (Strasbourg, 1992)

MARTIN COOPER/R

Münch, Christian (*b* Freiberg, Saxony, 11 April 1951). German composer and conductor. The son of a family of Kantors, he was taught the trumpet and the organ by his father; he also took piano and clarinet lessons. At the Musikhochschule in Dresden (1971–6) he studied conducting with Rudolf Neuhaus, the piano with Günter Händel and composition with Manfred Weiss and Wilfried Krätzschmar. In order to familiarize himself with electro-acoustic composition, he attended Georg Katzer's masterclasses at the East Berlin Akademie der Künste (1983–5). After serving as répétiteur at the Dresden Staatsoper he became a freelance musician in 1979. He works regularly with the Gruppe Neue Musik Hanns Eisler of Leipzig, the 'musica-viva-ensemble dresden' and the Ensemble für Neue Musik Berlin. He has conducted more than 100 premières and many radio performances, and has given concerts throughout Europe. He teaches the performance practice of new music at the Dresden Musikhochschule.

His creative work as a composer is rooted in a deep love of the works of J.S. Bach, and takes its guidelines from the relationship of the parts to the whole in Bach's music. Münch rejects dogmatically applied processes of composition, instead seeking conspicuously independent musical phenomena, which are often interconnected by extremely refined variation techniques. Poetry often inspires his musical imagination, even in constructing purely instrumental works. Precise directions regarding a performer provide a basis for spatial effects, structural relationships and scenic components in his music. The

Piano Variations illustrate Münch's particular sensitivity towards colour processes produced by complex pitch groups and highly differentiated directions for performance, and they link serial tendencies to sonoristic elements. Analogies with noises in the actual world extend this sound spectrum in the electro-acoustic strata of his work *In schöner Trägheit*, while his orchestral piece *Dakrion ... Dakrion* continues the process of the nuancing of sound with cluster-like chord formations and micro-intervals.

WORKS

Solo inst: Klaviervariationen, 1980; Tänze, vc, live elecs, 1984; Monolog des G. (U. Hübner), tape, 1986; In schöner Trägheit (R. Char, S. Kirsch), female v, tape, 1989; Hymne à Jean Genet, pf(s), 1992; Tempelmusik, Klangspurenstudie, org, 1995; Pietà, phonola, 1995

Chbr: Flüsterstück (Textcollage, R. Luxemburg), Mez, a fl, va, 3 bongs, large cymbals, 1979; Sinfonia, hp, perc, 1981; geträumt, ob, eng hn, trbn, va, vc, db, pf, perc, 1986–8; Trio-Fragment-Mitsammen, va, eng hn, db, 1987; Canto lxxvi von Ezra Pound, T, org, va, choir, 1991; Studie für Kammerensemble, 1992; Elfenreigen für Arno Schmidt (B.H. Brockes), low v, vn, vc, pf, 1993; Quartetto da capo, va, ob, bn, gui, 1993; In dem grünsten unsrer Täler, 112 Szenen, Textcollage, solo vv, chbr choir, inst ens, 1994; Tönende Burgen, klingende Schlösser, vibrierende Gutshäuser, phonola, chbr ens, 1996, collab. W. Heisig; Hervor, va, tpt, perc, 1996; Amor voll Unvernunft, Bar, pf, 1996

Orch: The Weak Power, ballet fragment, 1982–6; Dakrion ... Dakrion, 1992; Arabeske (J. Genet), S, orch, 1993; Jemand (J.L. Borges), solo vv, choir, orch, 1996; unschlüssig, pf trio, small orch, 1996

Choral unacc: Al cor gentil rempaira sempre amore (G. Guinizzelli), 96 Akkorde, 1992; Pugatschow (S. Jessenin), 8 Bilder, male choir, 2 female vv, 1997

MSS in *D-Dl*

Principal publishers: Ebert (Leipzig), Peters (Frankfurt)

BIBLIOGRAPHY

G. Nauck: 'Musik und Szenisches', *MG*, xxxii (1982), 268–72
A. Köhler: 'Komponistenporträt Christian Münch – Jahrgang '51'', *MG*, xxxiv/7 (1984), 365–6
C. Münch: 'Ich spreche nie über Musik', *Jeder nach seiner Fasson*, ed. U. Liedtke (Saarbrücken, 1997), 207–14

CHRISTOPH SRAMEK

Münchhausen, Adolph [August], Baron von (*b* Brunswick, *c*1755; *d* Paris, 1811). German musical dilettante. He was chamberlain to the Duke of Brunswick-Lüneburg, from 1788 was in the service of the Prince of Prussia, and from 1799 served as a diplomat in Munich and Paris. He composed symphonies, chamber music and keyboard sonatas in a *galant* style similar to that of J.C. Bach, and his *Dix ariettes allemandes* contain folk material and show a talent for melodies. Gerber considered Münchhausen a good keyboard and glass harmonica player and a creditable composer, although elsewhere his works were criticized for their antiquated forms and ornamentation.

WORKS

Orch: 3 syms., op.1 (Berlin and Amsterdam, ?1791); 2 syms., op.5 (Berlin and Amsterdam, 1790); 2 concs., hpd/pf, op.7 (Paris, n.d.); 2 simphonies concertantes, opp.9–10 (Paris, n.d.); Symphonie périodique (Mainz, 1800)

Chbr: 3 sonatas, hpd/pf 4 hands, 2 as op.2 (Paris, 1793), 1 as op.3 (Paris, ?1793); 3 duos, vn, va, op.8 (Berlin and Amsterdam, 1797); Sonate, hpd/pf, va/fl, op.8 (Mainz, *c*1800); Grande sonate, pf, va, op.10 (Paris, n.d.), ed. U. von Wrochem (Mainz, 1994); Sonate, hp (Paris, n.d.)

Vocal: 10 ariettes allemandes, 1v, hpd/pf, op.4 (Berlin and Amsterdam, 1793)

BIBLIOGRAPHY

GerberNL; *MGG1* (T.-M. Langner)
C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)

HEINRICH SIEVERS

Münchheimer, Adam. *See* MINCHEJMER, ADAM.

Münchinger, Karl (*b* Stuttgart, 29 May 1915; *d* Stuttgart, 12 March 1990). German conductor. He studied at the Musikhochschule, Stuttgart, and at the Leipzig Conservatory (conducting under Abendroth). After working in Stuttgart as organist and choirmaster, he was first appointed conductor of the Hanover SO (1941–3). In 1945 he founded the Stuttgart Chamber Orchestra, one of the most successful chamber orchestras of its time, and remained its artistic director until 1987. With the orchestra he toured Europe, North and South America and East-Asia, and made numerous recordings, including admired readings of Bach's major choral works and Haydn's *The Creation*.

Münchinger's repertory was based on Bach, but extended to Classical composers, and to a modest range of music for strings by Britten, Berkeley, Hindemith and others. In 1966 he formed the Stuttgart Klassische Philharmonie (45 players) by supplementing the nucleus of the chamber orchestra to enable them to extend their repertory to larger works. Münchinger's conducting could be a little stiff, but at its best was characterized by elegance, spirit and clarity of texture.

WOLFRAM SCHWINGER/R

Munclinger, Milan (*b* Košice, 3 July 1923; *d* Prague, 21 July 1990). Czech flautist and conductor. He studied at the Prague Conservatory (1942–8) and the Academy of Musical Arts (1946–50) (conducting with Doležil, Dědeček, Talich and Ančerl, composition with K. Janeček, Krejčí and A. Hába), and at Prague University (musical sciences) (1946–51). During World War II he worked as an orchestral player in the Leipzig Gewandhaus Orchestra and at the opera in Breslau (Wrocław). He was the founder and from 1951 the artistic director of the ensemble Ars Rediviva with which he performed pre-Classical and Classical works. He was concerned with questions of the reproduction of historical music, which he edited for performance by the ensemble or for publication. He also appeared as a solo flautist and conductor. As a player of 17th- and 18th-century music Munclinger strove to combine historical sensitivity with a 20th-century approach. He participated in numerous recordings and was a frequent guest at European music festivals and concert halls.

BIBLIOGRAPHY

P. Skála, ed.: *Čeští koncertní umělci: instrumentalisté* [Czech concert artists: instrumentalists] (Prague, 1983)
P. Skála, ed.: *Čeští koncertní umělci: komorní soubory* [Czech concert artists: chamber ensembles] (Prague, 1987)

ALENA NĚMCOVÁ

Mundharmonika (Ger.). *See* HARMONICA (i).

Mundry, Isabel (*b* Schlüchtern, Hessen, 20 April 1963). German composer. She studied at the Berlin Hochschule der Künste (1983–91), where her teachers included Frank Michael Beyer and Gösta Neuwirth, and in Frankfurt with Hans Zender (1991–4). From 1992 to 1994 she worked in Paris, where she completed a course in information technology and composition at IRCAM. After teaching in Berlin, she accepted a post at the

Frankfurt Musikhochschule; in 1996 she was appointed professor of music theory.

Mundry's compositions show the influence of intensive contrapuntal study and experimentation with small ensembles, characteristics that are taken to the limits of aural experience in *11 Linien* for string quartet (1991). A new stylistic path, initiated with *Le Silence – Tystnaden* (1993), led to the string quartet *no one* (1994–5), a turning point of her musical career. The score, based on harmonic and rhythmic proportions generated by computer software, gives each player an individual temporal level, creating a contrapuntal yet open polyphony. She developed this principle further in *Gezeiten* (1995), *words* (1995–7) and *Le voyage* (1996), large ensemble works performed partly without a conductor. With *Gesichter* (1997) and *Flugsand* (1990), Mundry integrated aspects of vocality, speech and space in her instrumental style.

WORKS
(*selective list*)

Inst: again and against, a fl, 1989; Duo, vc, pf, 1989; D'où venons nous – que sommes nous – où allons nous, vn, cl, vc, pf, 1990; 11 Linien, str qt, 1991; Le silence – Tystnaden, ens, 1993; Komposition, fl, pf, 1994; no one, str qt, 1994–5; Gezeiten, 25 str, 1995; words, orch, 1995–7; Le voyage, ens, 1996; Spiegel Bilder, cl, accdn, 1996; Flugsand, orch, 1998

Vocal: 4 Lieder (S. Beckett), Mez, pf, 1985; rue narcisse, Mez, fl, va, tape, live elec, 1988; taste, S, sax, ens, 1992; Gesichter, 2vv, 2 perc, live elecs, 1997

Principal publisher: Breitkopf & Härtel

BIBLIOGRAPHY

C. Thorau: 'Zeit suchen und Zeit lassen: die Komponistin Isabel Mundry', *Positionen*, xxvi (1996), 53–5

CHRISTIAN THORAU

Mundstück (Ger.). *See* MOUTHPIECE.

Mundt, Johann Heinrich (bap. Cologne, 15 November 1632; *d* Prague, 18 March 1691). Bohemian organ builder of German birth. Mundt arrived in Bohemia before 1668 and learnt his craft under the Prague organ builder Hieronymus Artmann, whom he probably assisted with the instruments at St Benedikta and St Mikuláš in Prague. The first original work definitely attributable to him is the repair of the organ in St Tomáse in the Little Quarter of the city in 1668, in collaboration with Matthäus Köhler (or Kehler) of Svitavy. Mundt's most noteworthy instrument is that in the Týn Church, Prague, for which he received without charge the freedom of the city. The work failed to meet the approval of an apparently conservative board in its examination of the organ on 28 April 1673; for this reason, and also partly because of a fire in the church in 1682, Mundt made several modifications to the instrument, above all in its voicing. In March 1691, a few days before he died, Mundt purchased the house U zlaté židle (the Golden Seat) in Prague. He was buried in the crypt of St Jiljí.

Mundt may be counted one of the leading organ builders of Bohemia in the 17th century. His work combines elements of Bohemian and Italian organ building, and his progressive ideas form a bridge between the styles of the 16th–17th centuries and the 18th. The two dominant rank sections of his instruments are the principals and the flutes. Mutations and reeds are notably fewer. The *Rückpositiv* is based on the 2′ Principal. The 8′ Copula, with its thin-walled oak pipes, has a special function in Mundt's characteristic registration; this stop stands tonally between the principals and the flutes and underlines the basic character of the instruments. Tin pipes are prominent, and mixtures include the Tierce. Mundt's preferred form of frontage was a flat arrangement of pipes and decorative features.

BIBLIOGRAPHY

J. Gartner: *Kurze Belehrung über die innere Einrichlung der Orgeln und die Art selbe in gutem Zustande zu erhalten* (Prague, 1832)
J. Hutter: 'Varhany v Týně 1670–1682' [The organ of the Týn Church 1670–1682], *Kniha o Praze*, i (1930), 50–79
V. Němec: 'Dějiny varhan u Matky Boží před Týnem na Starém městě pražském', [The history of the organ of Our Lady before Týn in the Old Town, Prague], *Cyrill*, lxv (1939), 62–8
V. Němec: *Pražské varhany* [Prague organs] (Prague, 1944)
R. Quoika: *Die Orgel der Teinkirche zu Prag* (Mainz, 1948)
L. Tomší: 'Z činnosti varhanáře J.J. Mundta' [The work of the organ builder J.J. Mundt], *Hudební nástroje*, xix (1982), 137–8

FELIX FRIEDRICH

Mundy [Moondaye, Munday, Mondy, Mundie etc.], **John** (*b* ?London, *c*1555; *d* Windsor, 29 June 1630). English composer and organist, the elder of two sons of WILLIAM MUNDY. Some time after November 1580 he succeeded Richard Farrant as organist at St George's Chapel, Windsor, a post he held jointly with Nathaniel Giles from 1585; there is no basis for Hawkins's assertion that he also served as organist of Eton College. Mundy graduated BMus at Oxford on 9 July 1586 and DMus on 2 July 1624. The dedication of his *Songs and Psalmes* (1594) suggests that he had secured the patronage of Robert Devereux, 2nd Earl of Essex.

It is clear not only from Mundy's biography but also from the pieces themselves that his Latin music cannot have been written for the Roman rite. For instance, the text of his pseudo-liturgical Lamentations corresponds, with the exception of the Hebrew letters and introductory rubrics, with that of an anonymous motet in Susato's *Liber quartus sacrarum cantionum* (1547). However, his *Dum transisset*, a cantus firmus setting of the third Sarum respond for Easter Matins, does acknowledge tradition by providing breaks in the polyphony at 'aromata' and 'Jesum' to allow for the performance of the plainchant verse and doxology. Mundy's *Songs and Psalmes*, which follow the pattern of Byrd's 1588 volume of *Psalmes, Sonets and Songs*, provide further evidence of his conservative orientation. The choice of verse is old-fashioned, and although there are some conventional madrigalisms, his approach is always purely musical. His liking for sequential repetition is apparent here and in the boisterous verse anthem *Sing joyfully* for solo bass and four instrumental parts. Although many services and anthems are ascribed simply to 'Mundy', stylistic considerations can occasionally help to distinguish John's work from that of his father.

Mundy's keyboard music includes a set of eight variations on *Goe from my window*, seven of which are also attributed to Morley in the same source, and a rare descriptive fantasia which alternates sections marked 'Faire Wether', 'Lightning' and 'Thunder'. Four In Nomines for viol consort are definitely ascribed to him; a fifth, anonymous in Baldwin's Commonplace-Book, is probably his work also.

WORKS

[12] Songs and [15] Psalmes, 3–5vv (London, 1594); ed. in EM, xxxv/2 (1924, rev. 2/1961 by T. Dart and P. Brett, incl. 1 more song)

1 madrigal, 5vv, 1601[16]

ANTHEMS
verse unless otherwise stated

Blessed art thou that fearest God, *GB-DRc, GL, Lbl, Ob, Y*
Give laud unto the Lord, full, 5vv, *Cp, DRc, Lbl, Y*
O give thanks unto the Lord, full, 5vv, *DRc, Lbl, Lcm, LF, Ob, Och, Ojc, Y, US-BEm, SM, NYp*
O God, my strength and fortitude, *GB-DRc, Lbl, Y*
O Lord our Governor, in J. Clifford: The Divine Services and Anthems (London, 1663), *DRc, Lbl, Lcm, Ob, Och, Y, US-NYp* (attrib. E. Smith in some other sources)
Send aid, inc., *GB-DRc, Lbl, Y*
Sing joyfully unto God our strength, *Lbl*; ed. E.H. Fellowes (London, 1937)

LATIN SACRED

Aedes nostra sancta, 5vv, *GB-Och*; De lamentatione Jeremie, 5vv, *Och*; Dominus illuminatio mea, 3vv, *Lbl*; Dum transisset sabbatum, 6vv, *Och*; In te Domine speravi, 5–7vv, *Och*; Judica me Deus, 6vv, *Lbl* (textless); Kyrie 'in die pasce', 4vv, *Lbl*

INSTRUMENTAL

2 fantasias (1 entitled Faire Wether), Goe from my window (for edn *see* MORLEY THOMAS), Munday's Joy, Robin: ed. J.A. Fuller Maitland and W.B. Squire, The Fitzwilliam Virginal Book (London, 1894–9/*R*)
4 In Nomines, a 5, 6, *GB-Lbl, Ob*

For works ascribed in sources to 'Mundy' *see* MUNDY, WILLIAM.

BIBLIOGRAPHY

KermanEM
E.H. Fellowes: *Organists and Masters of the Choristers of St. George's Chapel in Windsor Castle* (Windsor, 1939, rev. 2/1979 by M.F. Bond)
S. Bond, ed.: *The Chapter Acts of the Dean and Canons of Windsor: 1430, 1523–1672* (Windsor, 1966)
G.L. Blount: *The Sacred Vocal Music of John Mundy* (diss., UCLA, 1974)
W. Shaw: *The Succession of Organists* (Oxford, 1991)
D. Mateer: 'The "Gyffard" Partbooks: Composers, Owners, Date and Provenance', *RMARC*, no.28 (1995), 21–50

DAVID MATEER

Mundy [Moondaye, Munday, Monday, Mondy, Mondie etc.], **William** (*b c*1528; *d c*1591). English composer, father of JOHN MUNDY. He appears to have worked exclusively in London. In 1543 he succeeded Thomas Giles as head chorister of Westminster Abbey, and four years later he was employed as a conduct at St Martin Ludgate. Between 1548 and 1558, as parish clerk of St Mary-at-Hill where his father, Thomas, was sexton, he was responsible for regularly augmenting the parish choir with singers from the Chapel Royal. In 1557 Mundy and his father took part in the festivities held on the saint's day of the church of St Clement Danes. By 1559 he had become a lay vicar at St Paul's, for in that year he subscribed with other members of the cathedral's music staff to the basic tenets of the Act of Supremacy and Uniformity. In 1564 he was elected a Gentleman of the Chapel Royal where, according to a 17th-century pedigree of the Mundy family, he held the position of sub-dean. Presumably he died shortly before 12 October 1591, the date of his successor's appointment. Among the scribes and musicians who testified to Mundy's contemporary reputation was Robert Dow, whose partbooks include a Latin couplet that punningly compares the composer's moon with Byrd's sun.

The task of allocating to either William or John works attributed merely to 'Mundy' can be difficult, although the sources themselves usually provide some guidance. Thus the equivocally ascribed *O mater mundi* and *Sermone blando* can confidently be assigned to William, since their earliest appearance is in manuscripts compiled respectively in the 1570s and 80s. The problem becomes more acute, however, when dealing with the English service music, the sources of which date mainly from after 1625. William's most accomplished setting in this category, his *Magnificat* and *Nunc dimittis* 'in medio chori', harks back to the sonorities of pre-Reformation polyphony in its use of trebles and solo voices divided in gymel; the style, however, is basically syllabic with passages of homophony relieving the prevailing imitative texture at key points. The best of Mundy's full anthems are the substantial *O Lord, I bow the knees* and the ever popular *O Lord, the maker*; the latter is in the common bipartite form with optional repeat of the second section, while the former is through-composed. His *Prepare you, time weareth away*, though doubtless sung as an anthem, is really a carol. The importance of such secular forms to the development of English sacred music is apparent in Mundy's verse anthems, which are among the earliest essays in the genre. *Ah, helpless wretch*, for solo alto and five-part choir with instrumental accompaniment, combines elements of the consort song, the metrical psalm and the full anthem; *The secret sins*, attributed to Gibbons in some sources, is stylistically so similar that it must be Mundy's 'lost' anthem of that name.

The quality of Mundy's Latin compositions, like that of his vernacular output, is uneven. The earliest and least effective pieces are in the Gyffard Partbooks (*GB-Lbl* Add.17802–5), which include two masses based on various 'squares', and part of an *alternatim*, faburden-based setting of the processional psalm *In exitu Israel* for Easter Vespers, composed jointly with Sheppard and 'Mr birde'. On the other hand, his large-scale Marian antiphons *Vox patris* and *Maria virgo*, with their sure architectural sense and ornate yet vocally grateful lines, are among the crowning glories of Tudor polyphony; they fall into the traditional triple-and duple-time halves in which passages for reduced voices of various combinations alternate with sections for full choir. Mundy's extended psalm settings show a variety of approaches; the fragmentary *Miserere mei*, whose text draws primarily on a translation by the humanist Franciscus Vetablus, is structurally indebted to the votive antiphon, whereas *Adolescentulus sum* is characterized by continuous full treatment without metrical or textural contrasts. Stylistically many of these pieces belong to Elizabeth's reign, as do the non-liturgical *Sive vigilem* and *Beatus et sanctus*.

WORKS

Editions: *W. Mundy: Latin Antiphons and Psalms*, ed. F.Ll. Harrison, EECM, ii (1963) [H]
Elizabethan Consort Music, ed. P. Doe, MB, xliv (1979) [D]

SERVICES

First Service, in d sol re, 4–6vv, *GB-Cp, DRc, GL, Lbl, Lcm, Och, Y*, 1641[5]
Short Service, 4vv, *Cp, Cpc, DRc, Llp* (different Cr), *Och, Ojc* (different Cr)
Evening Service 'to Mr Parsons', 5vv, *Cp, DRc, Y*
Evening Service 'in medio chori', 6/9vv, *Cp*

ANTHEMS
full unless otherwise stated

Ah, helpless wretch, verse, A, 5vv, org, *GB-DRc, GL, Lbl, Lcm* (attrib. Parsons), *Ob, Ojc*, 1641[5]; ed. P. le Huray (London, 1965)
Bow down thine eye, 4vv, inc., *Lcm* (adaptation of Adolescentulus)
Increase my joy (text only), in J. Clifford, The Divine Services and Anthems (London, 2/1664)
Lay not up your treasures, inc., *Cp* (anon., offertory to the First Service)
Let the sea make a noise, 6vv (textless), *Lbl*
My song shall be of mercy, inc., *Lbl*

O Lord, I bow the knees, 5vv, *Cfm*, *Cpc* (attrib. Tallis), *DRc*, *EL*, *GL*, *Lbl*, *LF*, *Llp*, *Lsp*, *Ob*, *Och*, *Ojc*, *WRch*, *Y*, *US-BEm*, *NYp*, 1641[5]
O Lord, the maker of all things, 4vv, *GB-DRc*, *EL*, *GL*, *Lbl*, *Lcm*, *Ob*, *Och*, *Ojc*, *WB*, *WRch*, *Y*, *US-BEm*, *NYp*, 1641[5]; ed. P. le Huray (London, 1965)
O Lord, the world's saviour, 4vv, *GB-DRc*, *EL*, *GL*, *Lbl*, *Lcm*, *Ob*, *Och*, *Ojc*, *WRch*, *Y*, *US-BEm*, 1641[5]
Prepare you, time weareth away, carol, 4vv, *GB-Lbl*
Save me, O God, for thy name's sake (text only), *Lbl*, *Ob*
The secret sins, verse, *DRc* (attrib. Gibbons), *Lbl*, *LF*, *Ob*, *Ojc*; text only (attrib. Mundy) *Lbl*, *Ob*, J. Clifford, The Divine Services and Anthems (London, 2/1664)
This is my commandment, 4vv (also attrib. Tallis and Johnson), *GB-Cp*, *DRc*, *Lbl*, *Ob*, *US-NYp*

LATIN SACRED

Mass upon the Square (2 settings), 4vv, *GB-Lbl*
Kyrie, 4–5vv, *Lbl*

Adhaesit pavimento, 5vv, H; Adolescentulus sum ego, 6vv, H; Alleluia, 4vv, *Lbl*; Alleluia, 4vv, *Lbl*; A solis ortus cardine (beginning Beatus auctor), 5vv, *Och*; Beati immaculati, 5vv, H; Beatus et sanctus, 5vv, *Och*; Domine, non est exaltatum, 6vv, H; Domine, quis habitabit, 6vv, H; Eructavit cor meum, 6vv, H; Exurge, Christe, 4vv, *Lbl* (and as Tres partes in una, kbd transcr. ed. in MB, i, 1951); Gaude virgo mater, inc., *Ob*; In aeternum, 6vv, H
In exitu Israel, 4vv, *Lbl* (collab. Sheppard and ?Thomas Byrd); Magnificat, 4vv, *Lbl*; Magnificat, inc., *Lbl*, *Ob*; Magnificat, inc., *Ob*; Magnificat, *Och* (frag.); Maria virgo sanctissima, 6vv, H; Memor esto, 5vv, H; Miserere mei Deus, 6vv, inc., *Lbl*, *Lcm*, *Ob*, Spetchley Park, nr Worcester; Noli aemulari, 5vv, H; O admirabile, 5vv, *Lbl* (textless, possibly inst); Sive vigilem, 5vv, *Lbl*, *Ob*, *Och*; Veni Creator Spiritus, 5vv, *Och*; Videte miraculum, 5vv, *Och*; Vox Patris caelestis, 6vv, H

INSTRUMENTAL

In Nomine a 5, D

WORKS BY EITHER JOHN OR WILLIAM MUNDY
all ascribed 'Mundy'

SERVICES

Evening Service, in C fa ut, 5vv, *GB-Cp*, *DRc*
First Evening Service, inc., *Lbl*
Fourth Evening Service, inc., *Lbl*
Second Service, in F fa ut, 4vv, *DRc*, *Lbl*, *Lcm*, *Ob*
Service in Four Parts for Men, *Cp*, *DRc*, *Lbl*
Service in Three Parts for Men, *Cp*, *DRc*
Te Deum for Five Men's Voices (Eng. text), inc., *Lbl*
Whole Service for Two Basses, 5vv, *DRc* (organbook only)
Te Deum, Benedictus for Trebles (Eng. text), 5vv, *US-NYp*

ANTHEMS
all full

A new commandment, 4vv, *US-NYp*
Behold it is Christ, 4vv, *GB-Lbl*, *US-NYp*
Blessed is God in all his gifts, 4vv, *GB-Cp*
God be merciful unto us, inc., *Lbl*
He that hath my commandments, 4vv, *DRc*, *Lbl*, *US-NYp*; ed. P. le Huray (London, 1965)
In God alone is all my trust, inc., *GB-Lbl*
Let us now laud, 4vv, *DRc*, *Lbl*, *US-NYp*; ed. P. le Huray (London, 1965)
Praise the Lord, O ye servants, 4vv, *GB-Lbl*, *US-NYp*
Rejoice in the Lord alway, 4vv, *GB-DRc*, *Lbl*
Teach me, O Lord, inc., *Lbl*

LATIN SACRED

Deus misereatur nostri, 6vv, *Lbl* (by R. White); Dulcior melle, 3vv (textless), *Lbl*; Mi Deus eripe me, inc., *US-SM*

INSTRUMENTAL

In Nomine, a 5, D; O mater mundi, a 5, D; Sermone blando, a 5, D; A Solfinge Song, inc., *GB-Lbl*; untitled piece, a 5, D ('Fantasia')

BIBLIOGRAPHY

Le HurayMR
H. Baillie: 'Squares', *AcM*, xxxii (1960), 178–93
J. Kerman: 'The Elizabethan Motet: a Study of Texts for Music', *Studies in the Renaissance*, ix (1962), 273–308
R. Bray: 'The Part-Books Oxford, Christ Church, Mss. 979–983: an Index and Commentary', *MD*, xxv (1971), 179–97
R.T. Daniel and P. le Huray: *The Sources of English Church Music 1549–1660*, EECM, suppl.i (1972)
H. Benham: *Latin Church Music in England c.1460–1575* (London, 1977/R)
R.G. Reeve: *The Life and Works of William Mundy* (diss., U. of London, 1980)
J. Milsom: 'Songs, Carols and Contrafacta in the Early History of the Tudor Anthem', *PRMA*, cvii (1980–81), 34–45
D. Wulstan: *Tudor Music* (London, 1985)
M. Hofman and J. Morehen: *Latin Music in British Sources c1485–c1610*, EECM, suppl.ii (1987)
D. Mateer: 'The "Gyffard" Partbooks: Composers, Owners, Date and Provenance', *RMARC*, no.28 (1995), 21–50
D. Mateer: 'John Baldwin and Changing Concepts of Text Underlay', *English Choral Practice c.1450–c.1650*, ed. J. Morehen (Cambridge, 1996), 143–60
D. Mateer: 'William Byrd, John Petre and Oxford, Bodleian MS Mus. Sch. E.423', *RMARC*, no.29 (1996), 21–46
A. Ashbee and others, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)

DAVID MATEER

Munerat, Jean le. *See* LE MUNERAT, JEAN.

Munich (Ger. München). City in southern Germany, capital of the state of Bavaria.

1. Before 1651. 2. 1651–1806. 3. 1806–1918. 4. Since 1918. 5. Musical education and musicology.

1. Before 1651.

Munich was the seat of the dukes of Upper Bavaria from 1255, and the capital of the whole duchy from 1550. Records of early musical activity in the city are sparse. Since the parish schools taught singing as well as Latin and German, it may be assumed that music was heard at services in the oldest church in Munich, St Peter's (first mentioned 1225), from an early date. The parish of Munich was divided in 1271 and the little Marienkapelle became the parish church of Our Lady (Frauenkirche, or Unsere Liebe Frau). Gregorian chant (in the so-called Germanic dialect) is reported as being sung in both churches and in the Franciscan friary on the Anger at about this period. In 1384 St Peter's acquired a new, larger organ and the new Frauenkirche (built 1468–88) had a splendid instrument installed in 1491, which was mentioned by Zarlino (*Supplementi musicali*, 1588).

Equally little is known of the music enjoyed by the citizens. It is safe to assume that domestic music-making was carried on, but there is no extant record of it. The city normally maintained four pipers and one drummer for all public and private occasions; they were sometimes augmented by the court trumpeters, just as the city pipers helped out at court on occasion. It was not unknown for a city piper to be in the court service at the same time. The head of the Bavarian musicians' guild, the *Spielgraf*, was always one of the court trumpeters from the 15th century onwards. The city musicians did not in any case form a guild until after the Thirty Years War. The art of Meistergesang did not flourish to any notable extent in Munich, although Hans Sachs studied there under the linen weaver and Meistersinger Nunnenbeck.

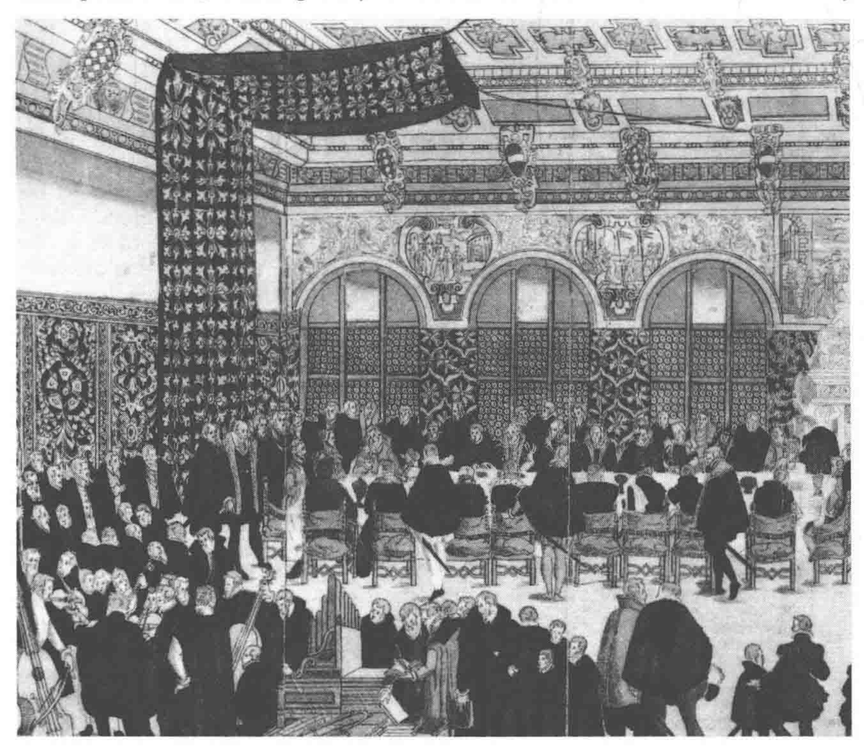
The music of the court is the most fully documented: the trumpeters and drummers essential to the court's dignity are on record as permanent members of the household at an earlier date than the chapel musicians. Itinerant minstrels were well received. Music at the court of Munich began to flourish in the 15th century, when Conrad Paumann was the court organist. The first

evidence of a chapel of priests and clerks comes from the time of Duke Albrecht IV (1465/1467–1508); it included two Bavarian musicians who had formerly worked in London. Closer connections with the court of Burgundy were fostered by the engagement of Ludwig Senfl, previously a singer in, and director of, the court chapel of Emperor Maximilian I. The Kantorei of singers and instrumentalists which he built up was independent of clerical control; it provided secular entertainment as well as fulfilling religious duties and was capable of performing the large repertory of the age. After Senfl's death the standing of the chapel waned, but it revived with the advent of Lassus. The earliest record of his residence in Munich is 1557, and under him music in Bavaria rose to a high level of importance. He was officially appointed Hofkapellmeister in 1563 and vigorously set about reorganizing the Kantorei. From then on Munich was a musical centre of significance, with a chapel that could stand comparison with those of the emperor, the King of France and even the pope. The summit of its achievement under Lassus was the music for the wedding of Wilhelm, the duke's heir, and Renata of Lorraine in 1568. On this occasion the Kantorei was built up to larger numbers than ever before (fig.1).

The court of Munich was European in its musical outlook. Lassus, by birth a Walloon and educated in Italy, composed in all the national styles of the age and directed an ensemble which originally had a strong Netherlandish contingent but gradually recruited more and more Italians. Duke Albrecht V (1550–79) founded Munich's reputation as a home of the arts, not only by his generous endowment of music at court, but also by his collections, which form the nucleus of the present-day Bavarian state library, the state art collections and other institutions. Adam Berg opened his printing house in 1564 and founded Munich's reputation as a publishing centre, particularly with his music publications, including many editions of Lassus's works. Munich had much to offer to the musicians it attracted from abroad: Andrea Gabrieli and his nephew Giovanni were among those who played under Lassus. For two years after 1568 Duke Albrecht and his son maintained a chapel each, the latter employing at his residence in Landshut some of the musicians originally engaged to augment the chapel for his wedding. As this proved prohibitively expensive, Wilhelm had to give up his chapel, and from then on the Munich Kantorei continually oscillated between reductions and increases in numbers until the accession of Duke Maximilian (1597), when the musical establishment was finally cut and the great efflorescence of Bavarian music ended. Lassus had succeeded Ludwig Daser as Kapellmeister; his own successors, up to the middle of the 17th century, were his deputy Fossa, his son and grandson, both Ferdinand, Giovanni Battista Crivelli and Giovanni Giacomo Porro.

The church music of 16th-century Munich did not flourish with the music at court. Polyphony with instrumental accompaniment was heard in the Frauenkirche in the mid-15th century, but it was rare before the end of the century, not least for financial reasons. On festive occasions the churches had to help each other out or call on the court musicians or the city pipers if they wanted to perform polyphonic music, and great events like the funeral of Albrecht V in 1579 were accompanied only by choral monody. The reform of church music, after the introduction of the Roman rite laid down by the Council of Trent, began at the court in 1581, with the parish churches following suit in the early 17th century, and eventually polyphony became the rule in all the churches, though it did not gain a footing in St Peter's until about 1635.

Religious life took on new impetus with the arrival of the Jesuits, whom Albrecht V invited to Munich in 1559. Before the end of the year they had opened a grammar



1. Music accompanying the wedding feast of the marriage of the future Wilhelm V to Renata of Lorraine, 1568: coloured etching by Nikolaus Solis, from Hans Wagner's 'Kurtze doch gegreundete beschreibung des ....Hochzeitlichen Ehren Fests' (Munich: Alban, 1570)



2. Bavarian court chapel under Orlande de Lassus: miniature by Hans Mielich from the Mielen Codex, 1563–70 (D-Mbs Mus.Ms.AII, f.186r)

school and an educational institute for poor scholars; they recruited court musicians to teach music. The free tuition and the academic standards of the Jesuits immediately deprived the parish schools of pupils, fees and choirboys. The Jesuit church, St Michael's (consecrated 1597), became the centre of church music in Munich. The Jesuits' Latin plays, with casts of hundreds, also attracted attention away from the plays performed in the Rathaus by the city poet and his pupils, travelling players or craftsmen (*Esther* 1567, *Samson* 1568, *Cenodoxus* 1607). Lassus probably composed choruses for some of the Jesuit plays.

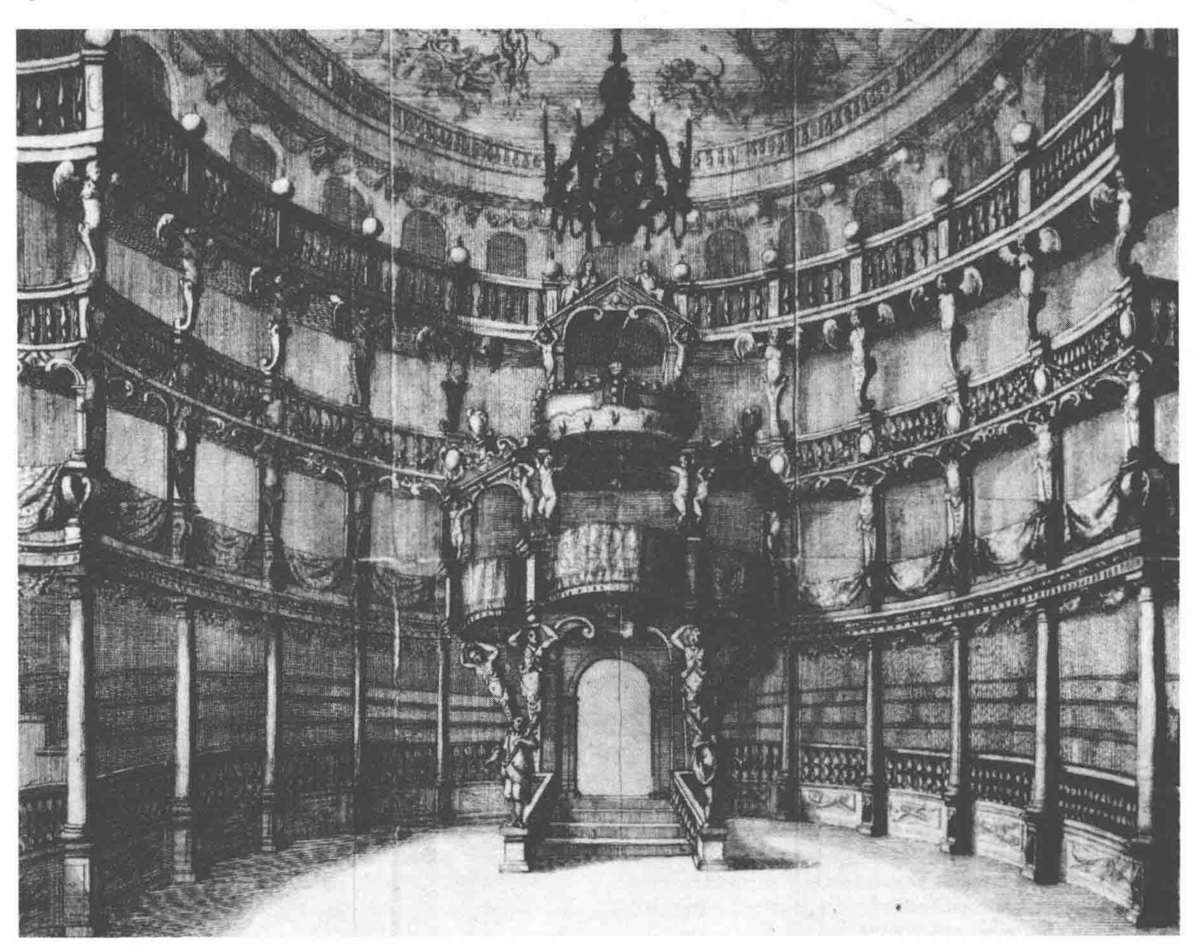
The Corpus Christi processions held since 1343 had become occasions of great splendour, for which the court

made itself solely responsible, providing the costumes, paying most of the cost of the ostentatious decorations and employing the full strength of the court musicians, beside whom the four city pipers could not hope to shine. In this way the music of the townspeople and of the two parish churches was overshadowed by that of the court and the Jesuits, and was unable to develop independently. The Thirty Years War, which reduced the whole of Germany to cultural stagnation, also hindered the advent of Italian opera in Munich, so that the next stage in the musical history of the city did not begin until the second half of the 17th century.

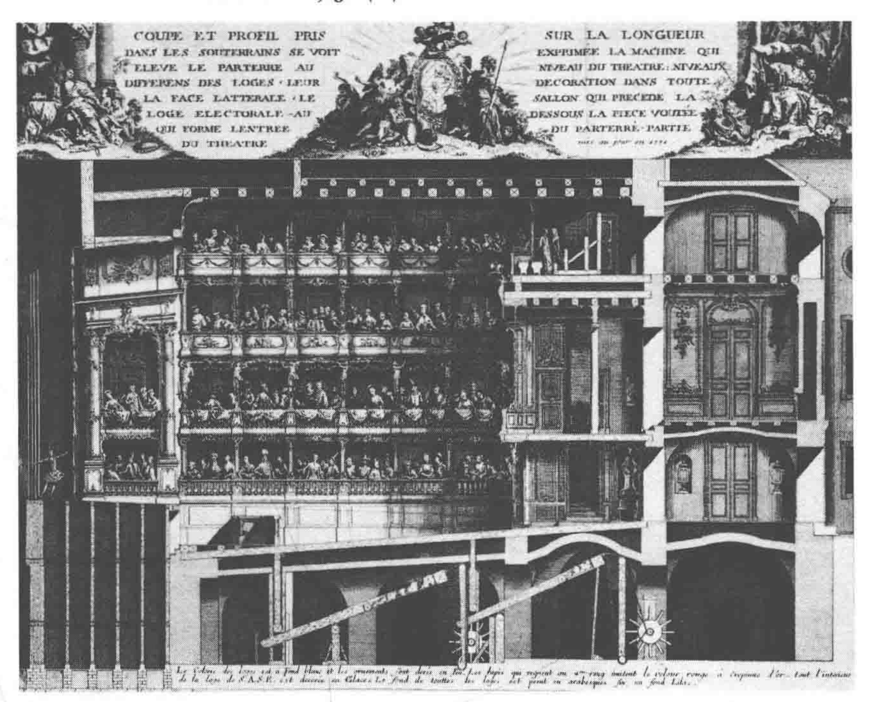
2. 1651–1806.

(i) Opera. Music at court benefited greatly from the enthusiasm of Henriette Adelheid of Savoy, the wife of the elector's son and heir, Ferdinand Maria. Concerts, musical theatre and ballet were performed, including Maccioni's dramatic cantata *L'arpa festante* (1653) and *La ninfa ritrosa* (perhaps by Zambonini, 1654). In 1654 the Opernhaus am Salvatorplatz (also known as the Salvatortheater) was completed (fig.3); it was not closed until 1799, by when it had fallen into disrepair. The magnificent productions mounted there, under the direction of the Hofkapellmeister Kerll, put the Munich court opera on a level equal to any in Europe. Kerll's own operas and those of his successor Ercole Bernabei (Hofkapellmeister 1674–87) are lost, but some scores by Steffani (Kammermusikdirektor 1681–8) and Giuseppe Antonio Bernabei (Hofkapellmeister 1688–1732) have survived. Changes resulted from the appointment of Elector Maximilian II Emmanuel (1680–1726) as governor of the southern Netherlands and from the War of the Spanish Succession (1701–14): the electoral chamber musicians, under Pietro Torri and later E.F. dall'Abaco, followed the elector to Brussels and to exile in France; virtually the only music still performed at court in Munich, under G.A. Bernabei, was at religious services. During the Austrian occupation opera was performed in German by travelling companies, augmented by such individual court musicians as Schuechbauer. Meanwhile at the elector's court in the Netherlands a taste for the French style in the manner of Lully, which had already gained ground in Munich, finally prevailed. Prominent composers of instrumental music of the early years of the century included, besides dall'Abaco, Brescianello, Pez and Mayr.

On Maximilian's return in 1715 a number of French musicians also came to Munich, among them Jacques Loeillet who remained in the service of the court until 1732. Music and drama at court revived in the years up to 1726, with such sumptuous productions as the operas by Torri (Hofkapellmeister between 1732 and 1737) and



3. Interior of the Opernhaus am Salvatorplatz, Munich, commissioned by Ferdinand Maria from Francesco Santurini, completed 1654: engraving by Michael Wening after Domenico Mauro; note the central elector's box added in 1685 when the theatre was remodelled by Mauro

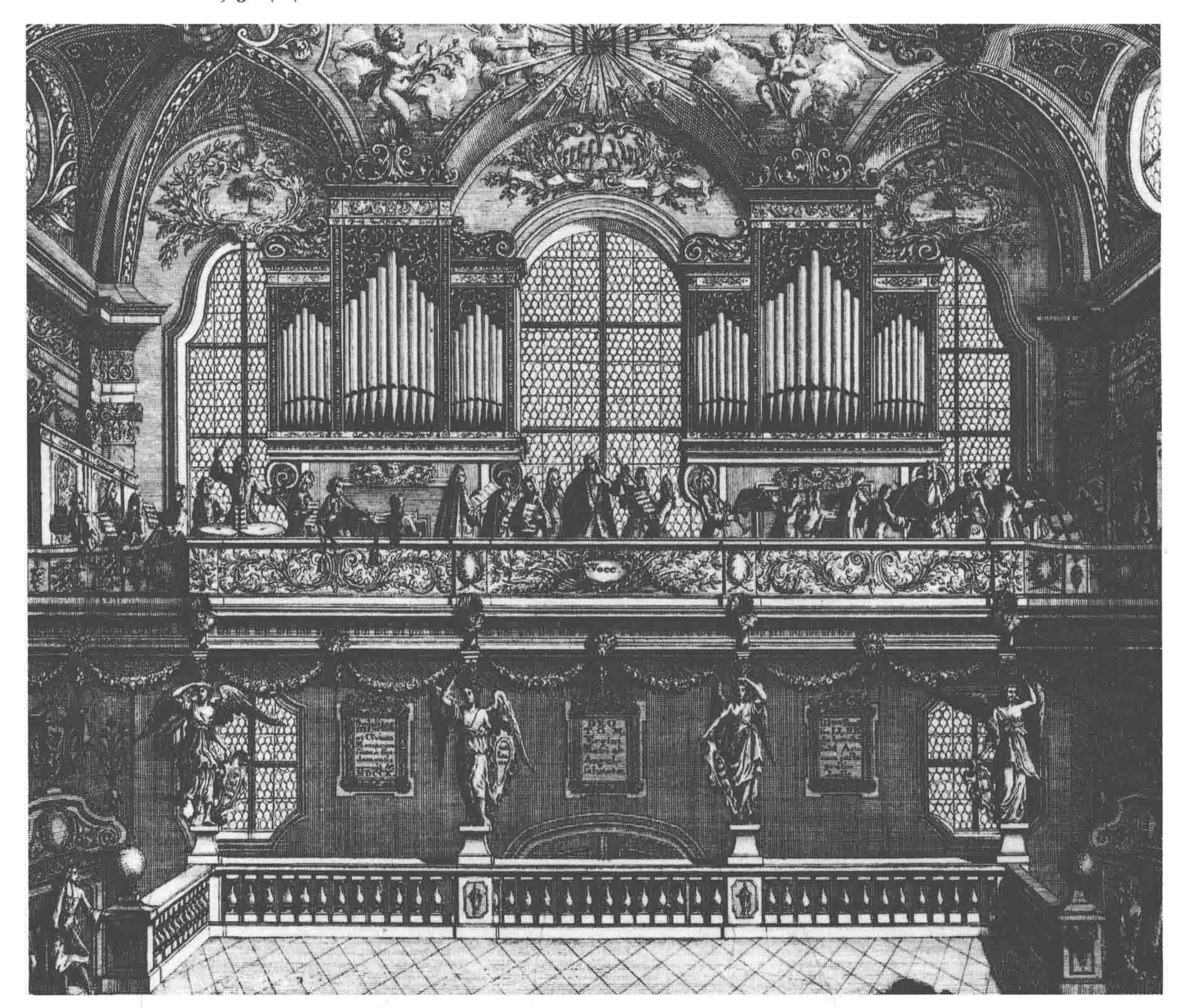


4. Cross-section of the Munich Residenztheater, opened 1753: engraving by Valerian Funck after François de Cuvilliés I, 1771

Albinoni performed on the occasion of the marriage of the heir apparent, Karl Albrecht (1722), with magnificent sets by Giuseppe Galli-Bibiena. During the electorate of Karl Albrecht (1726–45; emperor from 1742) musical pursuits at the court continued, with a distinct return to the Italian style. They were interrupted once again by the unhappy outcome of the War of the Austrian Succession (1741–5) and the two-year exile of Karl Albrecht, but under Maximilian III Joseph (1747–77), a zealous patron of music, the court musicians were again brought up to full strength after a few years. The elector, himself a musician and a composer, preferred Neapolitan opera. Besides the composers who were in the elector's service, Porta (Hofkapellmeister 1737–55), Ferrandini, Francesco Peli, Aliprandi and Bernasconi (Hofkapellmeister 1755–84), music was commissioned from Sales, Antonio Tozzi, Traetta, Sacchini and others. Germans who wrote for the stage included J.A. Camerloher, F.C.T. Cröner, Joseph Michl, Naumann and the elector's sister, Maria Antonia Walpurgis of Saxony. The only Gluck work heard, apart from performances by travelling companies, was a much-adapted *Orfeo* given during Carnival 1773. On the other hand Mozart's *La finta giardiniera* (Salvatortheater, 1775) was commissioned for the programme of *opera buffa* initiated at his own risk by the Intendant of court music, Count Seeau. The Residenztheater (fig.4) in the electoral palace, also known as the Cuvilliéstheater, was opened in 1753; it was destroyed in World War II but rebuilt on the original pattern and reopened in 1958.

The elector's cousin Duke Clemens of Bavaria (*d* 1770) also maintained his own ensemble of singers and instrumentalists at this period; he patronized the education of gifted musicians generously and had close ties with the Jesuits. Some of his musicians, Holzbogen, Kirmayr, Vogl and Haindl, belonged to a circle of Munich composers who were overshadowed by the Mannheim composers gathered by Carl Theodor. Despite such honoured names as Cannabich and Toeschi, the Mannheim composers did not reach their former standing in Munich; they did not create anything equivalent to the Viennese Classical tradition, but with Winter, Danzi and Fränzl they prepared the ground for the Romanticism of Weber and Spohr. In 1787 Carl Theodor banned Italian opera, which had reached its peak with Mozart's *Idomeneo* (1781). Thereafter the repertory consisted predominantly of German translations of French and Italian operas, and of Singspiele by Schubaur, Gleissner, Destouches and Winter. Count Seeau, who encouraged German theatre, ended his 45 years in office in 1799, leaving his successor, Babo, to cope with the results of his indescribable mismanagement. In the opening years of the new century music at the court laboured under stringent economies and the 'French requisition' of scores and parts. In succession to Johann Friedrich Eck, Carl Cannabich, a skilful orchestral trainer, became the last electoral director of music in 1800.

(ii) Church music. The principal institutions were the Jesuit college and church of St Michael and the associated Seminarium Gregorianum, which was famous for its music teaching. Court musicians were among the teachers, and the students swelled the ranks of the chorus in the court opera. The greater part of the music for the Lenten meditations, held annually until 1774, was by Bavarian composers. Franz Xaver Murschhauser was the most important of the choirmasters and composers of church and organ music at the collegiate church of Unsere Liebe Frau. Of his successors, Christoph Hirschberger (in office 1742–56) and Joseph Adam Obermiller (1757–69) should be mentioned for their church music and their sacred dramatic works. The music at the older parish church of St Peter was reorganized from 1649 and a school of singing and instrumental playing was founded. The inventories of 1655 and 1662 testify to a comprehensive repertory, from Senfl to Kerll. Victorin and Pez were the best-known musicians at St Peter's. Musical standards were high, particularly in the 18th century, at some of the



5. Musicians in the gallery of the Kongregationssaal (now the Bürgersaal), Munich, built by Johann Georg Ettenhofer to plans by Giovanni Antonio Viscardi, 1709–10: engraving by Johann August Corvinus after Matthias Diesel, c1720

religious houses in the city: those of the Augustines, Hieronymites and Franciscans, and the nunneries on the Anger and the Ridler Regelhaus among the female foundations. The court heard sacred music in its chapel and, on feast days, also in the Theatinerkirche (later St Kajetan), built in 1675. The scope of the repertory is indicated by a thematic catalogue compiled *c*1810–40, which lists the names of 89 composers. Sacred oratorios by Pampani, Bernasconi, Jommelli and Mysliveček were among those performed during Lent in the court theatre or in the chapel.

3. 1806–1918.

(i) Opera. During the first decades of the 19th century there were many new musical enterprises in the city, but at the same time the standard of public taste declined. The 1787 ban on Italian opera was lifted in 1805, and that genre dominated the repertory again from 1816. The dilapidated Salvatortheater, which had closed in 1799, was pulled down in 1802; the Hof- und Nationaltheater designed by Karl von Fischer, completed in 1818, was rebuilt in 1825 (fig.6) after a fire (and again in 1963, having been destroyed in 1943). The most notable works to receive their first performances in the Residenztheater at this time were Weber's *Abu Hassan* (1811) and Meyerbeer's first opera *Jephthas Gelübde* (1812). Both composers remained in Munich for some time, Weber hoping in vain, like Mozart before him, for a conducting post. At the Isartortheater (opened 1812), under the musical direction of Peter von Lindpaintner, Singspiele and farces in the Viennese manner by Müller, Röth, Lindpaintner, Weigl and others were performed. It was closed by Ludwig I in 1825, in the interests of more lofty cultural aspirations.

After Winter's death in 1825 the direction of the operas was undertaken by Ferdinand Fränzl (retired 1826) and Joseph Stuntz. Partly because of the inefficient division of responsibility between Stuntz and the Konzertmeister Moralt, standards steadily dropped until 1836 when, under the excellent Intendant Küstner, Franz Lachner took on the fundamental reorganization of the repertory and, as a first-rate orchestral trainer, restored the court ensemble to its former heights. His own opera *Catarina Cornaro* was a great success. He also directed new works by Spohr, Lortzing, Marschner, Gounod and Verdi, and in spite of a personal lack of sympathy for Wagner's work he conducted the first performances there of *Tannhäuser*

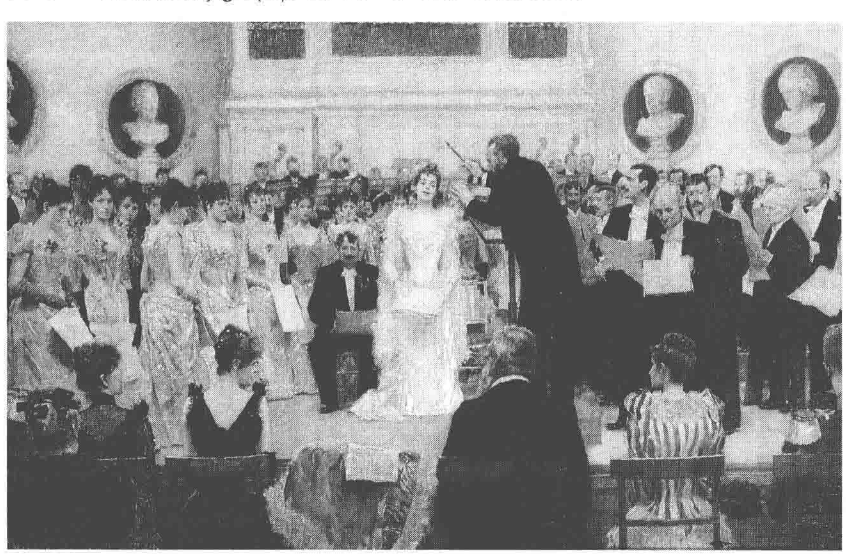
and *Lohengrin*. In 1864 Wagner himself was invited to Munich by Ludwig II, but his plans for the reform of the Musikschule and the Wagner Festival Theatre designed by Semper did not materialize. Wagner's extravagant style of living, at the king's expense, and the offensive behaviour of his supporters led to his having to leave the city after 18 months. Ludwig remained, notwithstanding, the chief patron of the composer and of his work. The first performances of *Tristan und Isolde* (1865) and *Die Meistersinger* (1868), conducted by Hans von Bülow, were outstanding triumphs for Wagner. Against the composer's will the king ordered the first performances of *Das Rheingold* (1869) and *Die Walküre* (1870), conducted by Franz Wüllner. Lachner, virtually ousted from office when Bülow arrived, retired in 1868; but it was he who instigated the award of the Order of Maximilian to Brahms and Wagner in 1873.

On Hermann Levi's appointment as Hofkapellmeister in 1872, Munich became one of the principal centres for the performance of Wagner's music dramas, a tradition that was carried on by such men as Zumpe, Mottl and Fischer. Richard Strauss and Kienzl also spent short periods as young men conducting the Munich opera and, like Levi, played a part in the Mozart renaissance. The Munich opera festival dates from 1875, when the Intendant Karl von Perfall organized a 'festival summer' with operas by Mozart, Wagner and others. The true, eventual founder was Ernst von Possart, under whom the Prinzregententheater was opened for festival performances in 1901. The last royal Generalmusikdirektor was Bruno Walter, from 1913 to 1922. The climax of his memorable term of office was the première of Pfitzner's *Palestrina* (1917). The Staatstheater am Gärtnerplatz, opened in 1865, was devoted to operetta.

(ii) Concerts. In 1811 some of the court musicians formed the Musikalische Akademie, which still exists, and organized subscription concerts. The lack of a dominating personality as conductor and public preference for the entertaining and undemanding led to a marked decline in the number of these concerts in the 1820s, until they were abandoned altogether in 1832. By contrast the evenings of music and recitation organized by private societies giving themselves such names as 'Harmonie', 'Frohsinn' and 'Museum', at which famous virtuosos like Hummel and Moscheles could be heard, were always well attended. Secular choral singing was cultivated by male choral societies; at least 30 were founded by 1874, including the Liederkranz (1826), Bürgersängerzunft (1840), Liedertafel (1841) and Akademischer Gesangverein (1861). In addition to the Musikalische Akademie, revived by Lachner, the Oratorienverein, founded by Karl von Perfall in 1854 and conducted for many years by Rheinberger, the Lehrergesangverein (1878) and the Porges'scher Chorverein (1886) all organized large-scale choral concerts. Among the amateur orchestras the two outstanding were the Wilde Gung'l, founded 1864 and directed by Franz Strauss from 1875, and the Neuer Orchesterverein (1879). Concerts were given by the Musikalische Akademie in the Odeon, opened in 1828 (burnt down in 1944), and in 1893 the private Kaim orchestra inaugurated another series of symphony concerts which proved very popular and took place from 1895 in the Tonhalle (also destroyed in 1944). The conductors of this orchestra included Zumpe, Löwe and Weingartner. Mahler conducted the orchestra in the first performances of his Symphony no.4 (1901) and Symphony no.8 (1910). Towards the end of the 19th century the school of Munich composers led by Ludwig



6. Hof- und Nationaltheater, Munich: lithograph by G. Kraus, 1825



7. *Hermann Levi conducting Haydn's 'Creation' in the Odeon, Munich: painting by R. Reinicke (Stadtmuseum, Munich)*

Thuille began to gain a reputation which spread beyond the city.

(iii) Church music. The secularization of the monasteries in 1803 was a setback for church music, but from 1816 Schmid and Ett at St Michael's set a shining example in their revival of classical vocal polyphony and the resumption of the south German tradition of sacred instrumental music, especially the work of Michael Haydn. In the Frauenkirche, raised to cathedral in 1823, the choirmaster Anton Schröfl and his son Johann Baptist were equally diligent in pursuing both traditions. The Cecilian reforms in the second half of the century had a far-reaching effect on the repertory. The royal Vokalkapelle performed in the newly built court Allerheiligenkirche from 1837. It was conducted by Winter, Aiblinger and Stuntz before its reorganization in 1864, when it came under the baton of Franz Wüllner, who was replaced in 1877 by Rheinberger, much esteemed as a composer of church music. At their popular soirées the royal choir also performed some secular works. Danzi and Winter were among the first to compose music for the Lutheran church established at the court in the early years of the century. From 1843 to 1854 the Lutheran Matthäuskirche boasted one of the leading organists of the day in J.G. Herzog. A synagogue was opened in 1826 and in its early years commissioned compositions from Stuntz and Ett.

4. SINCE 1918. The representatives of the Munich school active in the early years of the century, such as Courvoisier, von Franckenstein and von Waltershausen, were succeeded by Haas, Kaminski and others such as Fritz Büchtger, Karl Höller, Harald Genzmer, Günther Bialas, Wilhelm Killmayer and Josef Anton Riedl, while Carl Orff and Karl Amadeus Hartmann achieved international standing. Under Knappertsbusch and Krauss the Munich opera built up a resounding reputation, specializing in the works of Richard Strauss, whose *Friedenstag* and *Capriccio* had their first performances in Munich (1938 and 1942). Until the Nationaltheater, destroyed in 1943, was reopened in 1963, the opera company played in the Prinzregententheater. Its principal conductors have included Ferdinand Leitner, Georg Solti, Ferenc Fricsay, Rudolf Kempe, Joseph Keilberth, Wolfgang Sawallisch, Peter Schneider and, from 1998, Zubin Mehta. The Staatstheater am Gärntnerplatz is devoted mainly to comic opera, operetta, ballet and musicals; musical stage works can also be heard occasionally in such other theatres as the Schauspielhaus and the Deutsches Theater. The popular puppet theatre has a tradition dating from 1859 and performs works by Haydn, Mozart and Orff.

In 1924 the Kaim orchestra became the Munich PO and it is now financed by the city. Conductors have included Pfitzner, Hausegger, Kabasta, Rosbaud, Kempe, Celibidache and, from 1999, James Levine. Orchestras founded since 1945 include the Bavarian RSO (conductors Eugen Jochum, Rafael Kubelík, Colin Davis and, from 1993, Lorin Maazel), the Radio Orchestra, the private Kurt Graunke Orchestra, later the Munich SO (which runs its own subscription concerts) and the Munich Chamber Orchestra (Hans Stadlmair and, from 1995, Christoph Poppen). The Philharmonic Choir and the Bach Choir (Karl Richter and, from 1982, Hanns-Martin Schneidt) are the best-known choral societies; the Bach Orchestra is associated with the latter.

The Capella Antiqua (disbanded 1981) and the Studio der Frühen Musik (disbanded 1977) specialized in medieval music. More recently several groups have specialized in Renaissance and Baroque music, among them the Ensemble Estampie, the Gruppe für Alte Musik, the Lassus-Kreis, the Carissimi-Consort and Concerto Vocale. The vocal ensemble Die Singphoniker has gained an international reputation in a wide repertory. Christian Döbereiner and the Bachverein (whose conductors included Karl Marx and Carl Orff) set new standards in the performance of Baroque music. The concerts and recordings of the Musica Bavarica chamber orchestra specialize in the Bavarian musical tradition since the 17th century. There are also several chamber music societies in the city. The Association for Contemporary Music founded in 1929 was re-formed in 1945 as the Studio for New Music. In 1946 Karl Amadeus Hartmann founded the internationally famous Musica Viva concerts, which champion the contemporary cause with exemplary performances. The Via Nova choir also specializes in contemporary music. In 1988 Henze founded the Münchner Biennale, a festival of music theatre held every two years. The music department of the Bayerische Akademie der Schönen Künste organizes events and concerts, often of new music.

The cathedral choir became one of the leading German *a cappella* choirs under Ludwig Berberich. Under his successors Johannes Hafner, Max Eham and Karl-Ludwig Nies it has concentrated on carrying out the changes in its role resulting from the liturgical reforms of the Second Vatican Council, which have restricted the old tradition of orchestral masses. Other Catholic churches where music is important are St Michael, St Peter, St Kajetan and St Ludwig. Lutheran church music is represented by the Bach Choir, the motet choir of the Matthäuskirche and other bodies, which also include the Catholic repertory.

5. MUSICAL EDUCATION AND MUSICOLOGY. The theory and practice of music are taught at the Städtische Singschule (founded 1830), the Richard-Strauss-Konservatorium (formed from the Trappsches Konservatorium in 1957), and the Staatliche Hochschule für Musik in München (previously the Königliche Musikschule, 1846–92, and the Akademie der Tonkunst, 1892–1946). The chair of musicology at the university has been held by Adolf Sandberger, Rudolf von Ficker, Thrasybulos Georgiades and (from 1973) Theodor Göllner; von Ficker, Georgiades and Göllner were also chairmen of the Musikhistorische Kommission of the Bayerische Akademie der Wissenschaften, which is responsible for the complete Lassus edition. The Gesellschaft für Bayerische Musikgeschichte, founded in 1958, is devoted to research and publication (Denkmäler der Tonkunst in Bayern). Two more recent research institutes are the Richard-Strauss Institut der Stadt München (1983) and the Orff-Zentrum (1990). The complete edition of Wagner's works is appearing under the auspices of the Bayerische Akademie der Schönen Künste. The music collections of the Bayerische Staatsbibliothek and the Städtische Musikbibliothek contain abundant source material for research and performance. Other notable collections include the Theatermuseum, the large municipal collection of instruments in the Stadtmuseum and the instrument collections in the Deutsches Museum and the Nationalmuseum. Major exhibitions have been mounted (some with comprehensive catalogues) on Orlande de Lassus (1982 and 1994), Richard Strauss (1964 and 1999), Max Reger (1968), Hans Pfitzner (1969), Carl Orff (1970 and 1978) and Werner Egk (1971).

BIBLIOGRAPHY

GENERAL

MGG2 (C. Gottwald)

E. Bücken: *München als Musikstadt* (Leipzig, 1923)

O. Ursprung: *Münchens musikalische Vergangenheit von der Frühzeit bis zu Richard Wagner* (Munich, 1927)

R. Münster and H. Schmid, eds.: *Musik in Bayern*, i: *Bayerische Musikgeschichte* (Tutzing, 1972)

BEFORE 1651

A. Sandberger: *Beiträge zur Geschichte der bayerischen Hofkapelle unter Orlando di Lasso* (Leipzig, 1894–5/*R*)

A. Schulz: *Die St.-Michaels-Hofkirche in München* (Munich, 1897)

L. Söhner: *Die Musik im Münchener Dom unserer lieben Frau in Vergangenheit und Gegenwart* (Munich, 1934)

E. Straub: *Repraesentatio maiestatis oder churbayerische Freudenfeste: die höfischen Feste in der Münchner Residenz vom 16. bis zum Ende des 18. Jahrhunderts* (Munich, 1969)

1651–1806

LipowskyB

F.M. Rudhart: *Geschichte der Oper am Hofe zu München* (Freising, 1865)

P. Legband: *Münchener Bühne und Literatur im achtzehnten Jahrhundert* (Munich, 1904)

H. Uffinger: *Die Grundlagen des Münchener Konzertlebens* (diss., U. of Munich, 1941)

H. Bolongaro-Crevenna: *L'arpa festante: die Münchner Oper 1651–1825* (Munich, 1963)

R. Münster: 'Die Musik am Hofe Max Emanuels', *Kurfürst Max Emanuel: Bayern und Europa am 1700*, ed. H. Glaser, i (Munich, 1976), 295–316

R. Münster: 'Die Münchner Fastenmeditationen 1724–1774 und ihre Komponisten', *Quaestiones in musica: Festschrift für Franz Krautwurst*, ed. F. Brusniak and H. Leuchtmann (Tutzing, 1989), 413–43

R. Münster: *'Ich bin hier sehr beliebt': Mozart und das kurfürstliche Bayern* (Tutzing, 1993)

1806–1918

E. Rutz: *Der Münchener Liedertafel Stiftungs- und Sonnwendfeste in den Jahren 1842–1866* (Munich, 1867)

F. Grandaur: *Chronik des Königlichen Hof- und National-Theaters in München* (Munich, 1878)

O.J. Bierbaum, ed.: *Fünfundzwanzig Jahre Münchner Hoftheater-Geschichte* (Munich, 1892)

K. von Perfall: *Ein Beitrag zur Geschichte der königlichen Theater in München* [1867–92] (Munich, 1894)

H. Bihrle: *Die Musikalische Akademie München 1811–1911* (Munich, 1911)

M. Zenger: *Geschichte der Münchener Oper*, ed. T. Kroyer (Munich, 1923)

Festschrift zum 50jährigen Bestehen der Akademie der Tonkunst in München, 1874–1924 (Munich, 1924)

J. Peslmüller and F.Weber: *Die Städtische Singschule München von 1830–1930* (Munich, 1930)

F. Ihlau: *Die Entwicklung der Musikberichterstattung in den Münchener 'Neuesten Nachrichten' bis zum Jahr 1860* (diss., U. of Munich, 1935)

W. Eichner: *Münchens Entwicklung als Musikstadt* (Munich, 1951)

K. Hommel: *Die Separatvorstellungen vor König Ludwig II. von Bayern* (Munich, 1963)

Orchesterverein 'Wilde Gung'l' 1864–1964: Festschrift (Munich, 1964)

R. Münster and H.Hell, eds.: *Jugendstil-Musik? Münchner Musikleben 1890–1918*, Bayerische Staatsbibliothek, 19 May – 31 July 1987 (Munich, 1987) [exhibition catalogue]

SINCE 1918

A. Berrsche: *Trösterin Musika*, ed. H. Rinn and H. Rupe (Munich, 1942, rev. 3/1964 by H. Leuchtmann as *Kritik und Betrachtung*)

F. Lutz: *125 Jahre Städtische Singschule München 1830–1955* (Munich, 1955)

H. Wagner: *200 Jahre Münchner Theaterchronik, 1750–1950* (Munich, 1958, 2/1965)

K.H. Ruppel, ed.: *Musica viva* (Munich, 1959)

Festschrift zum 150jährigen Jubiläum 1811–1961: Musikalische Akademie – Bayerisches Staatsorchester (Munich, 1961)

100 Jahre Theater am Gärtnerplatz München (Munich, 1965)

G. Benker: *Reise durch das konzertante Bayern* (Munich, 1968)

K.-R. Danler: *Musik in München, Neubeginn 1945 – Olympische Spiele 1972* (Munich, 1971)

E. Nick: *Münchner Musikberichte* (Tutzing, 1971)

H.-J. Nösselt: *Ein ältest Orchester, 1530–1980: 450 Jahre Bayerisches Hof- und Staatsorchester* (Munich, 1980)

K. Schultz, ed.: *Münchner Theaterzettel 1807–1982* (Munich, 1982)

K.J. Seidel, ed.: *Das Prinzregenten-Theater in München* (Munich, 1984)

A. Everding, ed.: *Weltstadt der Musik: leuchtendes München* (Vienna, 1990)

H. Zehetmair and J.Schläder, eds.: *Nationaltheater: die Bayerische Staatsoper* (Munich, 1992)

G.E. Meyer, ed.: *100 Jahre Münchner Philharmoniker* (Munich, 1994)

R. Münster: '500 Jahre Pflege der Musik in der Frauenkirche', *Monachium sacrum: Festschrift zur 500-Jahr-Feier der Metropolitankirche Zu Unserer Lieben Frau in München*, ii, ed. H. Ramisch (Munich, 1994), 593–602

K. Dorfmüller: 'Die Münchner Musikszene: von den zwanziger Jahren in die NS-Zeit', *Zur Situation der Musik in Deutschland in den dreissiger und vierziger Jahren* (Laaber, forthcoming)

LIBRARIES AND COLLECTIONS

J.J. Maier: *Die musikalischen Handschriften der K. Hof- und Staatsbibliothek in München*, i: *Die Handschriften bis zum Ende des 17. Jahrhunderts* (Munich, 1879)

B.A. Wallner: 'Die Gründung der Münchener Hofbibliothek durch Albrecht V. und Johann Jakob Fugger', *ZMw*, ii (1919–20), 299–305

R. Schaal: 'Die vor 1800 gedruckten Libretti des Theatermuseums München', *Mf*, xi (1958), 58–69

C. Gottwald: *Die Musikhandschriften der Universitätsbibliothek München* (Wiesbaden, 1968)

Kataloge bayerischer Musiksammlungen, iv, v, vii–ix (Munich, 1971–93) [incl. thematic catalogues of manuscripts in the Bayerischen Staatsbibliothek (up to *c*1700), St Kajetan, St Michael, Frauenkirche and Königliche Hofkapelle]

HORST LEUCHTMANN (1), ROBERT MÜNSTER (2–5)

Munktell, Helena (Mathilda) (*b* Grycksbo, Dalarna, 24 Nov 1852; *d* Stockholm, 10 Sept 1919). Swedish composer. Her father was a talented amateur musician and a successful industrialist. Her mother was well educated and arranged lively salons in Stockholm. Munktell was taught the piano by Carl Fexer and composition by Ludvig Norman, Johan Lindegren and Joseph Dente. She studied in Paris (1877–9) and, until about 1910, spent every winter there. Composition, which she studied with Benjamin Godard (1885–92), gradually became her main interest. About 1890 she met d'Indy, with whom she continued her studies (*c*1892–1910). She became a member of the Swedish Royal Academy of Music in 1915.

Munktell made a name for herself as a composer in Stockholm in 1885 with songs such as *Sof, sof* and *Ater i Sorrento*, which showed an individual style (with some French influence) and were well received. During the 1890s she was especially productive, composing songs and choral works. Her ballad for baritone and orchestra *Isjungfrun* (*Vision polaire*), composed in 1889, was performed in Paris at the Salle Pleyel and her comic opera *In Firenze* was given in Stockholm in 1889 and 1891.

WORKS
(*selective list*)

Stage: In Firenze (oc, 1), Stockholm, 1889

Orch: Suite symphonique; 3 sym. poems: Bränningar (Sur les brisants), op.19; Dalsvit (Suite dalécarlienne), op.22, perf. 1910; Valborgsmässoeld, op.24

Vocal: Isjungfrun (Vision polaire), ballad, Bar, orch, op.20, 1889; Majnattsröster, S, orch, op.25; 2 cants.; *c*20 choruses, mixed vv, female vv, male vv; 10 mélodies, 1v, pf (Paris, 1905)

Inst: Vn Sonata, E♭, op.21 (Paris, 1905); Humoresque, pf

BIBLIOGRAPHY

K. Lindén: *H. M.s musikaliska verksamhet o produktion* (MS, 1968, Uppsala)

A. Edling: *Franskt i svensk musik 1880–1920* (Uppsala, 1982)

E. Öhrström: *Borgerliga kvinnors musicerande i 1800-talets Sverige* [Middle-class women playing music in 19th-century Sweden] (Göteborg, 1987)

EVA ÖHRSTRÖM

Muñoz Molleda, José (*b* La Línea de la Concepción, Cádiz, 16 Feb 1905; *d* Madrid, 26 May 1988). Spanish composer. In 1922 he began his studies at the Madrid Conservatory, where his teachers included Antonio Cardona and José Tragó (piano) and del Campo (composition); he was also advised by Respighi. In addition he studied painting at the Escuela Central de Bellas Artes de S Fernando, Madrid. He won many prizes including the Rome Prize (1934) and the National Prize of Spain (1951). He was elected a member of the Real Academia de Bellas Artes de S Fernando in 1961 and the Real Academia de Bellas Artes de S Carlos, Valencia, in 1973.

In his youth Muñoz Molleda greatly admired the music of Beethoven, Falla and Debussy, though he avoided their direct influence. His music is traditional in style, homogeneous and well-balanced, recalling Ravel in the Piano Concerto. He also cultivated an Andalusian picturesqueness. His later compositions are of a religious nature, and the influence of Gregorian chant can be heard.

WORKS
(*selective list*)

Dramatic: La niña de plata y oro (ballet), 1936–7; La rosa viva (ballet), 1954; film scores

Vocal: La resurrección de Lázaro (orat), solo vv, chorus, orch, 1936–7; songs

Orch: Postales madrileñas, 1931; Scherzo mácabro, sym. poem, 1932; De la tierra alta, sym. poem, 1932; Pf Conc., 1935; Fantasía romántica, 1943; Introducción y fugado, 1945; Miniaturas medievales, 1952

Chbr: Str Qt, 1934; Divertimento, 6 insts, 1944; Qnt, 1950; Trio, fl, vc, pf, 1951; Str Qt, 1952

Principal publisher: Unión Musical Española

BIBLIOGRAPHY

F. Sopeña Ibáñez: *Historia de la música española contemporánea* (Madrid, 1958)

A. Temprano: 'Panorama actual de la música religiosa española: José Muñoz Molleda', *TSM*, lxvi (1973), 39–44

J. Subirá: *La música en la academia: historia de una sección* (Madrid, 1980)

GUY BOURLIGUEUX

Munro, Alexander (*fl* Edinburgh, 1732–40). Scottish composer. Hawkins gives his first name as Alexander and states that he was 'a native of Scotland'. On internal evidence of his *Recueil des meilleurs airs ecossois . . . avec plusieurs divisions et variations* (Paris, 1732), he was born about 1700, probably studied at a university on the Continent, was a gifted amateur, was closely in touch with fashionable Edinburgh in the 1720s, and was familiar with Paris, but not resident there to check his printer's proofs. All these things point to his identity with Alexander Monro (1697–1767), professor of anatomy at the University of Edinburgh from 1720.

His *Recueil*, a set of 12 pieces for transverse flute (or violin) and continuo, launched a chamber music genre that Johnson has called the 'variation sonata'. Here traditional Scots airs are transformed into a succession of Italian dances, blending Scots-fiddle variations with the forms of Corelli's *da camera* sonatas (no.7 is ed. in Johnson, 1984). Munro's work had a profound influence on his Scottish contemporaries and on Geminiani, whose Scots-tune sonatas in *A Treatise of Good Taste* (London, 1749) are a continuation of the genre. Munro's sonatas circulated in Scotland until the end of the 18th century, though the collection was never reprinted. He also wrote a set of variations on *Widow are thou waking* for violin (1740, *GB-En* 2084). His music is imaginative and tasteful but technically uneven, especially in its handling of Baroque harmonizations of the Scots airs; several of the sonatas, however, deserve revival.

BIBLIOGRAPHY

HawkinsH, iv, 7

D. Johnson: *Music and Society in Lowland Scotland in the 18th Century* (Oxford, 1972), 117, 159

D. Johnson: *Scottish Fiddle Music in the 18th Century* (Edinburgh, 1984), esp. 162–79

J. Purser: *Scotland's Music* (Edinburgh, 1992), 174–6

DAVID JOHNSON

Munrow, David (John) (*b* Birmingham, 12 Aug 1942; *d* Chesham Bois, Bucks., 15 May 1976). English player of

early wind instruments. After leaving school he spent a year teaching in South America, then read English at Pembroke College, Cambridge (1961–4), where he founded a group to perform early music. He subsequently spent a year studying 17th-century music at Birmingham University. His year in South America had given him experience of folk music, which he heard and played on the descendants of earlier instruments, and was a valuable foundation for his later studies of the playing techniques of those earlier instruments. He built up an extensive collection of folk and early art instruments and produced a set of records with a companion book on instruments of the Middle Ages and Renaissance.

Munrow was soon in demand as a recorder player, and formed his own recorder consort. In 1967 he began part-time lecturing at Leicester University, and in 1969 started to teach the recorder at the RAM. He made many broadcasts, and his radio series 'Pied Piper' (1971–6) was very successful. In 1967 he formed the Early Music Consort of London (see illustration), with James Bowman, Oliver Brookes (viols) and Christopher Hogwood (harpsichord), who were joined in 1969 by James Tyler (lute). The consort was first heard in London in 1968 but had given its début in Leuven in 1967. Besides regular concerts it provided 'period' music arranged and composed by Munrow for television and films, and gave the first performances of several works, including Peter Dickinson's *Translations* (1971) and Lutyens's *The Tears of Night* (1972). Peter Maxwell Davies scored for the group as a stage band in his opera *Taverner* (1972).

The consort, both in its original format and augmented by extra instruments and voices, gave polished and thrilling performances of medieval and Renaissance music, often in programmes based on broad themes such as Kings and Queens, Music from the Royal Courts of Europe or Music of the Americas. Its style was considered brash by some critics, but it brought to enthusiastic audiences a large, important repertory of music previously regarded primarily as the domain of scholars. Munrow's exuberance guided and dominated the group's work and his industry and musicianship were responsible for many attractive and well-balanced performances and recordings. When he took his own life at the age of 33 he was already regarded as one of the most influential musicians of his generation. His comprehensive collection of books, purchased by Ian Wilson after his death, is now based in the RAM, London.

WRITINGS

Instruments of the Middle Ages and Renaissance(London, 1976) [incl. discs]

BIBLIOGRAPHY

D. Fallows: Obituary, *MT*, cxvii (1976), 596 only
H.M. Brown: '*Instruments of the Middle Ages and Renaissance*: in memoriam David Munrow', *EMc*, iv (1976), 288–93 [review]
'Tributes to David Munrow', *EMc*, iv (1976), 376–80

DAVID SCOTT/GINA BOAKS

Münster, Joseph Joachim Benedict (*b* Gangkofen, nr Salzburg, ?30 Jan 1694; *d* after 1751). German composer and theorist. He matriculated at Salzburg University in 1710, but in 1712 his father's death and his mother's immediate remarriage ended his studies. By 1715, the year he married, he was working as schoolmaster and choirmaster at the church of St Zeno in Bad Reichenhall. He later changed his profession from teaching to law, while retaining his post as choirmaster. As well as several volumes of church music, he produced a manual of sight-singing, *Musices instructio*, which was published in the 1730s and went into nine editions, and a plainsong manual, *Scala Jacob*, in 1743.

Münster was one of the first composers to publish simple church music for parish choirs in the style



Early Music Consort of London: (from left to right) Christopher Hogwood (harp), David Munrow (flute), James Tyler (lute), Oliver Brookes (rebec) and James Bowman

popularized by JOHANN VALENTIN RATHGEBER from 1721 onwards. The psalms in both collections are through-composed, and neither solo nor tutti parts present the performers with many difficulties. However, despite the description of his style as 'comico-ecclesiastical' on the title-page of his 1743 Vespers, the general effect of the music is dull. He had little talent either for musical organization – most of his psalm settings are rather shapeless – or for writing good tunes, especially in choral passages; even in the longer psalms of 1729 his tuttis consist largely of repeated-chord declamation. Münster is unusual among composers of church music at this time in giving a tempo marking for each psalm: almost all are very slow.

As a theorist, Münster was old-fashioned. The *Musices instructio*, intended, according to the preface, to enable young people to learn singing as easily as possible, is based on the hexachord system, and is redolent of an earlier century.

WORKS

all published in Augsburg

op.	
1	Sacrificium vespertinum (1729), vesper psalms
2	VIII lytaniae... cum IX antiphonis (*c*1735)
3	Epithalamion mysticum (1740), 60 German arias
4	Helicon sacer (1743), 4 ant, 5 ps for Vespers
?5	Solsequium (*c*1745), concs.
6	Fons signatus (1751), 7 lit, 1 Te Deum

WRITINGS

Musices instructio ... Kürtzist doch wohl gründlicher Weg ... die Edle Sing-Kunst ... zu erlernen (?1732 [*GerberNL*], 9/1781)

Scala Jacob ascendendo et descendendo (1743, 2/1756)

ELIZABETH ROCHE

Münster, Robert (*b* Düren, 3 March 1928). German music librarian and musicologist. He studied musicology with Rudolf von Ficker and Georg Reichert at Munich University (1949–56); at the same time he continued his private studies in music theory (with H.W. von Waltershausen) and the piano. He took the doctorate in Munich in 1956 with a dissertation on Toeschi's symphonies. From 1957 to 1959 he was assistant to E.F. Schmid on the editorial staff of the new Mozart collected edition. He joined the staff of the Bayerische Staatsbibliothek, Munich in 1959 and in 1961 he completed the state examinations in higher librarianship; he was director of the music collection at the library, 1969–90. Münster's main interest has been the music collections of Bavaria (particularly those of monastaries), as well as the music history of this region. He is the historical editor of the gramophone record series Musica Bavarica. Other research interests include Mozart, on whom he has written a number of articles, and 19th-century composers, especially Brahms; he has also edited music by Boccherini, Cannabich, Mysliveček and other 18th-century composers. He was awarded the Bundesverdienstkreuz in 1982 and the Silberne Mozart Medaille in 1991.

WRITINGS

Die Sinfonien Toeschis: ein Beitrag zur Geschichte der Mannheimer Sinfonie (diss., U. of Munich, 1956)

'Fragmente zu einer Musikgeschichte der Benediktinerabtei Tegernsee', *Studien und Mitteilungen zur Geschichte des Benediktinerordens und seine Zweige*, lxxix (1968), 66–91

'Die erste Symphonie e-Moll von Hermann Goetz', *Mf*, xxii (1969), 162–75

with R. Machold: *Musikhandschriften der ehemaligen Klosterkirchen Weyarn, Tegernsee und Benediktbeuern* (Munich, 1971)

ed., with H. Schmid: *Musik in Bayern*, i: *Bayerische Musikgeschichte* (Tutzing, 1972)

'Die handschriftlichen Nachlässe in der Musiksammlung der Bayerischen Staatsbibliothek', *Beiträge zur Musikdokumentation: Franz Grasberger zum 60. Geburtstag*, ed. G. Brosche (Tutzing, 1975), 259–72

'Mozart bearbeitet Cannabich', *Festschrift Walter Senn*, ed. E. Egg and E. Fässler (Munich, 1975), 142–57

'"Ich bin hier sehr beliebt": eine Chronik von Mozarts Münchener Aufenthalt 1777', *Acta mozartiana*, xxv (1978), 3–18

König Ludwig II. und die Musik (Rosenheim, 1980)

Wolfgang Amadeus Mozart: Idomeneo, 1781–1981, Bayerische Staatsbibliothek, 27 May – 31 July 1981 (Munich and Zürich, 1981) [exhibition catalogue; incl. 'Mozarts Münchener Aufenthalt 1780/81 und die Uraufführung des "Idomeneo"', 71–105]

ed., with G. Haberkamp: *Die ehemaligen Musikhandschriftensammlungen der Königlichen Hofkapelle und der Kurfürstin Maria Anna in München* (Munich, 1982)

'Brahms und Paul Heyse: eine Künstlerfreundschaft', *Land und Reich, Stamm und Nation: Probleme und Perspektiven bayerischer Geschichte: Festgabe für Max Spindler*, ed. A. Kraus (Munich, 1984), 339–57

with M. Attenkofer: *Volksmusik in Bayern: ausgewählte Quellen und Dokumente aus sechs Jahrhunderten*, Bayerische Staatsbibliothek, 8 May – 31 July 1985 (Munich, 1985) [exhibition calalogue]

with R. Wagner: *Jugendstil-Musik? Münchener Musikleben 1890–1918*, Bayerische Staatsbibliothek, 19 May – 31 July 1987 (Munich, 1987) [exhibition catalogue]

ed. W. Scheck and E. Schusser: *Robert Münster zum 60. Geburtstag: eine Auswahl von Sammelergebnissen und Arbeiten* (Munich, 1988)

'Franz Christoph Neubauer: ein böhmischer Komponist in süddeutschen Klöstern', *Musik Mitteleuropas in der 2. Hälfte des 18. Jahrhunderts: Bratislava 1992*, 47–55

'Neues zu Johann Simon Mayrs Jugendjahren', *Simon Mayr Symposium I: Ingolstadt 1992*, 49–57

'Die beiden Fassungen der Motette "Exsultate, jubilate" KV165', *Mozart-Studien*, ii (1993), 119–33

'Carl Maria von Webers Aufenthalt in München 1815', *Weber-Studien*, i (1993), 52–82

'Ich bin hier sehr beliebt': Mozart und das kurfürstliche Bayern (Tutzing, 1993) [collected essays; incl. list of writings to 1992, 341–82]

Johannes Brahms im Briefwechsel mit Ernst Frank (Tutzing, 1995)

'Richard Strauss als Dirigent von Mozarts *Così fan tutte*: Beobachtungen aus dem Aufführungsmaterial der Bayerischen Staatsoper', *Festschrift Klaus Hortschansky*, ed. A. Beer and L. Lütteken (Tutzing, 1995), 497–504

'Bestände mit mehrstimmingen Musikhandschriften aus Kloster-, Stifts- und Domkirchen in Bayern seit dem 16. Jahrhundert', *Studies in Music History Presented to H.C. Robbins Landon*, ed. O. Biba and D.W. Jones (London, 1996), 177–94

'Der Klostersturm in Bayern und seine Auswirkungen auf das Musikleben', *Zur Säkularisation geistlicher Institutionen im 16. und 18./19. Jahrhundert*, ed. I. Crusius (Göttingen, 1996), 130–50

'Die Musikpflege der Augustiner-Chorherren in Bayern im 17. und 18. Jahrhundert, dargestellt vornehmlich am Beispiel des Oberbayerischen Stiftes Weyarn', *Musik der geistlichen Orden in Mitteleuropa zwischen Tridentinum und Josephinismus: Trnava 1996*, 51–66

P. Benno Grueber (1759–1796) und die Musik im Kloster Weltenburg in den letzten Jahrzehnten des 18. Jahrhunderts (Abensberg, 1996)

'Mozart und der polnische Graf: zur Geschichte des Quintett-Autographs KV 452', *Festschrift Walter Wiora zum 90. Geburtstag*, ed. C.-H. Mahling and R. Seiberts (Tutzing, 1997), 337–46

'Heinrich Zöllners Erinnerungen an Johannes Brahms', *Musik in Bayern*, no.55 (1998), 101–115

'Mozarts letzter Schüler? Zu den Mozart-Erinnerungen des Franz Seraph von Destouches', *Acta mozartiana*, xlv (1998), 10–17

HANS HEINRICH EGGEBRECHT/JUTTA PUMPE

Munter (Ger.: 'merry', 'cheerful', 'brisk', 'vigorous'). Perhaps the nearest German equivalent of the Italian term ALLEGRO. Schumann used it twice in his *Album für die Jugend* op.68: the 'Soldatenmarsch' is marked *munter und straff* with the translation given as *gaio e deciso*, and

'Fröhlicher Landmann' has *frisch und munter*, translated *animato e grazioso*. It is otherwise relatively rare.

See also TEMPO AND EXPRESSION MARKS.

Müntzer, Stephan. *See* MONETARIUS, STEPHAN.

Munzinger, Karl (*b* Balsthal, canton of Solothurn, 23 Sept 1842; *d* Berne, 16 Aug 1911). Swiss conductor and composer. He studied first in Basle (1859–60), then at the Leipzig Conservatory (1860–63) under Hauptmann, Reinecke, E.F. Richter and Moscheles. He later taught the piano and was organist at Wesserling in Alsace. In 1866 he was appointed director of the Solothurn Liedertafel and Cäcilienverein, whose standards he greatly improved. He succeeded Adolf Reichel as conductor of the concerts of the Musikgesellschaft in 1884 and through his activities he exercised a profound influence on the musical life of Berne. One characteristic of his conducting was the range of music he performed; he introduced to Berne works by Brahms, Wagner, Berlioz and Bach. Though his output as a composer is rather small, his cantatas and *a cappella* compositions were once very popular throughout Switzerland; one of his major works was the music for a pageant commemorating the 700th anniversary of the foundation of Berne. He also composed piano pieces, organ music, a piano quartet and a mass.

BIBLIOGRAPHY

SML

E. Refardt: 'Munzinger, Karl', *Historisch-biographisches Musikerlexikon der Schweiz* (Leipzig and Zürich, 1928)

F.R. BOSONNET

Muradeli, Vano Il'ich (*b* Gori, Georgia, 24 March/6 April 1908; *d* Tomsk, 17 Aug 1970). Russian composer. He studied composition with Barkhudarian and Bagrinovsky at the Tbilisi Conservatory, from which he graduated in 1931. Subsequently he was a composition pupil of Shekhter and Myaskovsky at the Moscow Conservatory. He was a praesidium member of the Composers' Union organization committee (1939–48), and in his last years he headed the Moscow branch of the union (1959–70). During the war he led the central song ensemble of the Soviet Navy, and he is best known for his choral and vocal pieces; the song *Bukhenval'dskiy nabat* ('The Buchenwald Alarm') achieved international renown. His fame chiefly rests on the fact that his opera *Velikaya druzhba* ('The Great Friendship') sparked off the infamous decree of 10 February 1948 which led, in turn, to the condemnation of composers such as Myaskovsky, Popov, Prokofiev, Shebalin and Shostakovich. His work shows a striving for monumentality, propagandist effectiveness and oratorical pathos. Among the awards he received was the title People's Artist of the USSR.

WORKS
(*selective list*)

Dramatic: Velikaya druzhba [The Great Friendship] (op, 4, G.D. Mdivani), 1940–47, Perm', 19 March 1947, rev. Orjonikidze, 22 April 1970; Oktyabr' [October] (op, prol, 3, V. Lugovskoy), 1950–61, Moscow, Kremlin Palace of Congress, 22 April 1964; Devushka s golubïmi glazami [The Girl with Blue Eyes] (operetta, 3, V. Vinnikov and V. Krakht), 1965, Stalingrad, 27 April 1966; Moskva – Parizh – Moskva [Moscow – Paris – Moscow] (operetta, 3, Vinnikov and Krakht), 1968, Moscow, Operetta, 14 March 1970; incid music, film scores

Choral: Put' pobedï [The Way of Victory] (sym. poem), chorus, orch (1949); Naveki vmeste [Forever Together] (cant.), female v, chorus, orch, 1959; S nami Lenin [Lenin is with Us] (cant.), B, chorus, orch, 1960

Orch: Gruzinskaya simfonicheskaya plyaska [Georgian Sym. Dance], 1936; Sym. [no.1], 1938; Sym. [no.2], 1944, rev. 1945; Prazdnichnaya uvertyura [Festive Ov.], 1969

More than 200 songs, incl.: Boyevaya komsomol'skaya [The Fighting Komsomol] (Vinnikov); Bukhenval'dskiy nabat [The Buchenwald Alarm] (A. Sobolev); Druzhba vsego dorozhe [Friendship is Dearest of all] (Ė. Iodkovsky); Gimn mezhdunarodnogo soyuza studentov [Hymn of the International Students' Union] (L. Oshanin); Gimn Moskvï [Hymn of Moscow] (A. Kovalenkov); Komsomol'skaya dal'nevostochnaya [The Komsomol of the Far East] (A. Gatov); Kremlyovskiye kurantï [The Kremlin Chimes] (A. Zharov); Marsh kosmonavtov [March of the Cosmonauts] (Ye. Dolmatovsky); Partiya – nash rulevoy [The Party is Our Helmsman] (S. Mikhalkov); Pesnya bortsov za mir [Song of the Warriors for Peace] (V. Kharitonov); Pesnya o druz'yakh [Song about Friends] (A. Oyslender); Polya Rossii [The Fields of Russia] (Kovalenkov); Rossiya, rodina moya [Russia, my Homeland] (Kharitonov); Tomskiy val's [The Tomsk Waltz] (V. Pukhnachev); Tovarishch Zorge [Comrade Zorge] (B. Dvorny); Val's mechtï i druzhbï [Waltz of Dreams and Friendship] (S. Bogomozav); Yedem mï, druz'ya [We are on our Way, Friends] (Iodkovsky); Zhdi menya [Wait for Me] (K. Simonov)

Principal publishers: Muzïka, Sovetskiy Kompozitor

BIBLIOGRAPHY

M. Byalik: 'V partiture i na stsene' [In score and on the stage], *SovM* (1965), no.3, pp.49–56 [on various stagings of *Oktyabr'*

D. Person, ed.: *Vano Muradeli: notobibliograficheskiy spravochnik* [Handbook of works and articles] (Moscow, 1983)

I. Olinskaya and A. Skoblionok, eds.: *Vano Muradeli: vospominaniya i stat'i* [Articles and reminiscences] (Moscow, 1983)

G. Golovinsky: 'Chto zhe proizoshlo v 1948 godu?' [What really happened in 1948?], *SovM* (1988), no.8, pp.29–37

GALINA GRIGOR'YEVA

Murail, Tristan (*b* Le Havre, 11 March 1947). French composer, performer and theorist. He studied economics and Arabic at the Ecole d'Hautes Etudes before entering the Paris Conservatoire to attend Messiaen's composition class (1967–72). That year he was resident at the Villa Medici in Rome, where he remained until 1974. In 1973 he founded the Group de l'Itinéraire which quickly established itself as the leading new music ensemble in France throughout the 1970s and 80s (other composers associated with it included Levinas, Grisey and Dufourt). In addition to composing a number of his most significant scores for the group, Murail also participated in it as a performer on electronic keyboard instruments such as the synthesizer and ondes martenot. He is a well known virtuoso of the latter instrument, and has made many appearances as soloist in such works as Messiaen's *Turangalîla symphonie* (which he has recorded twice) and *Trois petites liturgies*. Between 1987 and 1996 he taught computer assisted composition at the Paris Conservatoire and at IRCAM, during which time he also had a number of successful private composition pupils, including Marc-André Dalbavie and Philippe Hurel. In 1997 he moved to the USA to become professor of composition at Columbia University, New York.

Murail belongs to the generation of French composers after Boulez, and his development, like that of his colleague Grisey, may be seen to some extent as a reaction against the serial-dominated techniques prevalent until the mid-1970s. Stimulated by Messiaen's research into resonance and his refinement of instrumental timbre, Murail and Grisey both used acoustics and the study of the perception of sound as the starting point for a new musical aesthetic which has since become known as SPECTRAL MUSIC. In Murail's case, the first works to

reflect this development were *Sables* for orchestra composed in 1974, and *Mémoire/Erosion* for horn and nine instruments from 1976. In both these pieces the musical structure is defined by drifting between moments of pure consonance derived from the natural overtone series, and passages of extreme dissonance analogous to so-called 'white noise'. In *Sables* the transformations between these two states are effected very smoothly, in a continuous orchestral texture which evolves without interruption or punctuation for nearly twenty minutes. In *Mémoire-/Erosion* the structure and texture are derived from an instrumental simulation of a device found in analogue electronic studios of the time called 're-injection loop', in which an instrumental sound is recorded and passed across multiple tape-heads while new sounds are fed in. The ensemble, imitating everything the horn plays, simulates the canonic and echoing effects of this process, as well as the inevitable deterioration and deformation of the sounds towards pure noise (which results from the tape being repeatedly copied). Murail developed these processes of transformation further in two other concertante works from the late 1970s, *Ethers* (1978) for flute and five instruments, and *Les courants de l'espaces* (1979) for ring-modulated ondes martenot and small orchestra.

In the later 1970s, Murail began using other techniques from electronics to derive his forms and harmonic structures. Principal among these were the related techniques of ring- and frequency-modulation, both of which engender complex timbres derived from summation and difference tones. This allows for a careful control of the degree of inharmonicity (i.e. the degree of deviation from the natural overtone series). The first large scale pieces written using these techniques were *Treize couleurs du soleil couchant* (1979) and *Gondwana* (1980). In the former, pairs of pitches forming a variety of intervals are used to generate the harmony for each section; it is interesting to compare the two versions of the work, because the second uses actual electronic ring modulation to clarify and confirm the instrumental harmonies derived from this procedure. In *Gondwana*, Murail's most ambitious piece from this time, every aspect of the work, whether harmonic, textural or formal, is derived from frequency modulation processes to form a large scale symphonic canvas of almost symphonic breadth. There is particular emphasis on the bell-like timbres for which frequency modulation is renowned in computer music.

In 1980 Murail, along with other composers of L'Itinéraire, attended the computer music courses at IRCAM, where he deepened his knowledge of computer programming and software. The outcome was *Désintégrations* (1982–3) for 15 instruments and computer-generated tape, in which Murail used computer analyses of instrumental spectra to generate both the harmonic syntax and the form. This work is the first in Murail's mature output to incorporate silences and breaks in continuity punctuating or disrupting the transformations. The orchestral works *Sillages* (1985) and *Time and Again* (1985) make further inroads into the realms of discontinuity and abbreviated processes in structures replete with 'flashbacks, premonitions, loops of time', as the composer has commented. *Time and Again* also confronts Murail's orchestrally simulated frequency modulation harmony with its computer model, as the work includes an important part for the DX7 synthesizer. As with *Désintégrations* the precision of Murail's spectral techniques results in an exact fusion of electronic and instrumental sound.

With *Allégories* (1989) Murail turned his attention away from spectra as such and towards working with what he calls 'complex objects'. In *Allégories* the object is the initial gesture of rise and fall, which is subjected to all manner of enlargements, expansions, contractions and paraphrases across a variety of spectra throughout the piece. In *L'esprit des dames* (1996) the spectra of instruments from folk and religious traditions (such as jew's harps or Tibetan trumpets) were analysed and provided the raw material for another mixed canvas blending electronic and instrumental sounds. Murail's most recent orchestral piece *Partage des eaux* (1997) derives all of its materials and forms from a sampled extract of the tide receding on a beach.

All of these works have a more elusive and ambiguous approach to form than Murail's earlier music, involving multiple layers of spectral processes rather than a single unidirectional one. In the early 1990s, in order to aid composing with these multi-dimensional objects and processes, Murail developed at IRCAM a sophisticated software package for composers entitled Patchwork, which he has used to compose much of his subsequent work. His remarkable ear for sonority and harmonic refinement, however, has remained his most noticeable stylistic trait regardless of the technology involved.

WORKS

Orch and large ens: Couleur de mer, chbr orch, 1969; Altitude 8000, orch, 1970; Au delà du mur du son, orch, 1972; Cosmos privé, orch, 1973; La dérive des continents, va, str, 1973; Sables, orch, 1974; Les courants de l'espaces, ondes martenot, small orch, 1979; Gondwana, orch, 1980; Désintégrations, 17 insts, tape, cptr, 1982–3; Sillages, orch, 1985; Time and Again, orch, 1985; De terre et de ciel, orch, 1986 [pt 1 of vocal work Les septs paroles du Christ en croix]; Serendib, 22 insts, 1991–2; L'esprit des dunes, ens, elecs, 1993–4; Les esprit des dames, insts, elecs, 1996; Partage des eaux, 1997

Chbr: Où tremblent les contours, 2 va, 1970; Ligne de non-retour, fl + pic, cl, hp, elec gui, perc, va, db, 1971; Mach 2·5, 2 ondes martenot, 1971; Les miroirs étendus, ondes martenot, pf, 1971; L'attente, fl, cl, hp, str qt, 1972; Les nuages de Magellan, 2 ondes martenots, elec gui, perc, 1973; Tigres de verre, ondes martenots, pf, 1974; Transahara Express, bn, pf, 1974; Mémoire/Erosion, hn, fl + a fl, ob + eng hn, cl + b cl, bn, str qt, db, 1976; Treize couleurs du soleil couchant, fl, cl, vn, vc, pf, opt. elecs, 1978; Ethers, fl + pic + a fl + b fl, trbn, vn, va, vc, db, maracas, 1978; Atlantys, 2 synth, 1984 [version of pt 3 of Random Access memory]; Vision de la cité interdite, 2 synth, 1984 [version of pt 9 of Random Access Memory]; Random Access Memory, elec guitars, perc, synths, cptrs, 1984–7; Vues aériennes, hn, vn, vc, pf, 1988; Allégories, fl + pic, cl, hn, perc, vn, vc, cptrs, elecs, 1989; La baroque mystique, fl, cl, vn, vc, pf, 1993

Solo inst: Estuaire, pf, 1971; C'est un jardin secret, ma soeur, ma fiancée, une fontaine close, une source scellée, va, 1976; Tellure, gui, 1977; Territoires de l'oubli, pf, 1977; La conquête de l'Antartique, ondes martenot, 1982; Vampyr!, elec gui, 1984 [from Random Access Memory]; Attracteurs étranges, vc, 1992; Cloches d'adieu, et un sourire . . ., pf, 1992; La mandragore, pf, 1993

Vocal: Les septs paroles du Christ en croix (Lat.), chorus, orch, 1986–9 [parts may be perf. separately]; Les sept paroles, chorus, orch, 1988–9 [pt 2 of Les septs paroles du Christ en croix]

Principal publisher: Salabert

WRITINGS

'La révolution des sons complexes', *Ferienkurse '80*, ed. E. Thomas, DBNM, xviii (1980), 72–92

'Spectre et lutins', *Algorithmus, Klang, Natur: Abkehr vom Materialdenken*, ed. E. Thomas, DBNM, xix (1984), 24–34; Eng. trans. in *CMR*, i/1 (1984), 157–70

'Ecrire avec le live-electonic', *ReM*, nos.42–4 (1991), 93–103

BIBLIOGRAPHY

P. Schoeller: 'Mutation de l'ecriture: "Eclat", "Stria", "Désintégration", analyse de l'oeuvre', *InHarmoniques*, i (1986), 197–208

E. Humbertclaude: 'Les modèles perceptuels par simulations instrumentales dans les oeuvres de Tristan Murail', *Dissonanz*, no.13 (1987), 8–12

Entretemps, no.8 (1989) [spectral music issue incl. J. Anderson: 'De "Sable" à "Vues aériennes": le dévelopment d'un style', 123–37, 'Dans le contexte', 13–23; M.-A. Dalbavie: 'Notes on Gondwana', 139–45; G. Lelong: 'L'astreinte sonore', 5–12; T. Murail: 'Question de cible', 147–72]

D. Cohen-Levinas: interview, *Cahiers de l'IRCAM*, no.1 (1992)

J. Anderson: 'In Harmony: the Music of Tristan Murail', *MT*, cxxxiv (1993), 321–3

D. Robin: *Le rapport processus–forme chez Tristan Murail: presentation de 'Vues aériennes'* (diss., U. of Tours, 1993)

E. Humbertclaude: *La transcription dans Boulez et Murail: de l'oreille à l'éveil*, (Paris, 1998)

F. Rose: 'Introduction to the Pitch Organization of French Spectral Music', *PNM*, xxxiv/2 (1998), 3–9

A. Rovner: 'An Interview with Tristan Murail', *20th-Century Music*, v/12 (1998), 1–3

JULIAN ANDERSON

Muralter [Muralt, von]. *See* MORALT family.

Muramatsu. Japanese firm of flute and piccolo manufacturers. It was founded in 1923 by Koichi Muramatsu (*b* Tokyo, 12 April 1898; *d* 6 June 1960), then a member of a military band, who made the first Western-style flute in Japan in that year. About 1936 he collaborated with Baron Okura on a Boehm system vertical flute, named *Okraulos*, much like a mechanized *shakuhachi*. The factory closed during World War II but reopened, producing 10,000 flutes by 1957. In the mid-1970s Muramatsu entered the US market, making alterations in the flutes' scale and headjoint design as a result.

The firm manufactures both student-level and professional-grade flutes with a variety of options, including gold-bonded flutes and winged lip plates. Under the direction of Osamu Muramatsu (*b* 6 Jan 1942), son of the founder, it has a factory in Tokorozawa City, near Tokyo, employing about 60 craftsmen. By the 1980s it was turning out some 2,000 flutes a year, with worldwide distribution.

NANCY TOFF

Muratore, Lucien (*b* Marseilles, 29 Aug 1876; *d* Paris, 16 July 1954). French tenor. He began his career as an actor, then studied singing in Paris, making his début at the Opéra-Comique in 1902 as the King in the première of Hahn's *La Carmélite*. At the Opéra, where he first sang in 1905 as Renaud (Gluck's *Armide*), he created roles in two Massenet operas, Theseus in *Ariane* (1906) and the title role of *Bacchus*, and also Prinzivalle in Février's *Monna Vanna* (1909). At Monte Carlo he created Hercules in Saint-Saëns's *Déjanire* (1911) and Lentulus in Massenet's *Roma* (1912). His roles included Faust, Massenet's Des Grieux, Werther, Romeo, Don José, Wilhelm Meister, Samson, d'Indy's Fervaal, Reyer's Sigurd and Fauré's Ulysses, which he sang in the Paris première of *Pénélope* (1913, Théâtre des Champs-Elysées). He also sang Walther, Radames, the Duke, Canio and Herod. He appeared in Boston and Chicago (1913–22) and Buenos Aires. In 1931 he sang Ulysses at the Opéra-Comique, where he was manager for a few weeks in 1943. Though his voice was not of great intrinsic beauty, he used it with artistry, intensity of expression and skill, as his recordings demonstrate. From 1913 to 1927 he was married to the soprano Lina Cavalieri.

BIBLIOGRAPHY

GV (R. Celletti; J.P. Kenyon and R. Vegeto)

K. Neate: 'Lucien Muratore', *Opera*, v (1954), 674–5

ALAN BLYTH

Murbach, Hans. *See* STORCK, KARL G(USTAV) L(UDWIG).

Murcia, Santiago de (*b* ?Madrid, *c*1682; *d* ?Mexico, *c*1740). Spanish composer, theorist and guitarist. He was almost certainly the son of Gabriel de Murcia (nephew of the composer Juan Hidalgo) and Juliana de León, both of whom belonged to a long line of instrument makers and composers. There is evidence to suggest that Murcia studied with Francisco Guerau, music master at the royal choir school from 1693 and at the royal chapel, 1696–1700. During the first decade of the 18th century he became guitar teacher to Queen María Luisa Gabriela, the young wife of Felipe V, who also employed Antonio de Murcia (probably Santiago's brother) as her personal guitar maker.

Murcia enjoyed the protection of several influential patrons, including a staunch supporter of Felipe V, Jácome Francisco Andriani, to whom Murcia dedicated his *Resumen de acompañar la parte con la guitarra*; the title-page and preface indicate that Murcia was under Andriani's protection and residing in his house. Another Madrid official linked with Murcia was the king's notary, Joseph Álvarez de Saavedra; Murcia dedicated to him his collection of *Passacalles y obras*. Several pieces in Murcia's guitar books suggest that he may have collaborated with dramatists and theatre composers such as Francisco de Castro, Pedro Lanini and Antonio Zamora, and that he was personally acquainted with other guitar composers, including François Le Cocq. Murcia's name disappears from court documents after 1717; he probably journeyed first to France, Belgium or Holland and arrived in Mexico some time between 1718 and 1731. It appears from an ambiguous burial record that Álvarez de Saavedra died in Puebla and was buried in the parish of Analco in 1737; possibly Murcia was living there as well.

Murcia is remembered for his treatise *Resumen de acompañar la parte con la guitarra* (engraved in Antwerp in 1714 and published in Madrid in 1717; see Hall, 1980; Russell, 1980; Hall, *The Guitar*, 1983; Arriaga, 1984) and for two manuscript anthologies of guitar music. The *Resumen* is the most comprehensive basso continuo treatise for the Baroque guitar. It explains how to realize a figured bass and touches on suspensions, cadences, clefs and implied clef transposition, modes and metres (both of the 'modern foreign style' and of the 'old Spanish style'). There follows an extensive collection of French dances; they bear no attributions, but are harmonized settings of *danses à deux*, *danses de bal* and *contredanses* from the press of Raoul-Auger Feuillet, Paris, arranged in chronological order of publication. The *Resumen* includes also 26 minuets, a series of variations on popular Spanish chord progressions and three virtuoso suites. The treatise's considerable influence on Murcia's Spanish colleagues and successors is evident from several manuscript copies and from extended excerpts from it quoted in later treatises.

The two anthologies are the Saldívar Codex no.4 (owned by the Saldívar family in Mexico City; see Lorimer, 1987; facs. and ed. C.H. Russell (Urbana, IL, 1995)) and the *Passacalles y obras de guitarra por todos los tonos naturales y acidentales* (*GB-Lbl* Add.31640; see Mackmeeken, 1979; ed. in Russell, 1980; Pennington,

1981; Hall, *The Guitar*, 1983). These are elegant, luxurious manuscripts dating from 1732 and originally grouped together as a single two-volume work. They contain some of the best music written for the Baroque guitar, and are valuable also for their left-hand fingerings, which were not usually shown in Baroque guitar tablatures. They represent the culmination of an era that favoured the treble-strung five-course guitar and used tablature as opposed to staff notation. Murcia was among the last to use re-entrant tunings, with the lowest string placed in the middle. The Saldívar Codex includes variations on Spanish dance tunes dating from the late 16th to the early 18th centuries, such as the *jácara*, *mariona*, *gallarda*, *villano* and *españoleta*, and it is the earliest musical source for the fandango, jota and *seguidilla*, which were to become an indispensable part of Spain's cultural landscape in the 19th century. Also of great interest are the *cumbés* and *zarambeques*, the earliest known examples of notated instrumental music of African American origin. The volume includes also a handful of French dances (some of them by André Campra or Louis Guillaume Pécour), 13 minuets and a three-movement sonata with a slow movement reminiscent of Corelli and a finale in full sonata form, with thematic differentiation and an extensive development section – a remarkable demonstration that in 1732, at the latest, Murcia was in the vanguard of developments leading to the Classical period.

The *Passacalles y obras* opens with a series of ambitious *passacalles* grouped in pairs (the first in quadruple, the second in triple metre) and arranged in key order according to the Italian *alfabeto* system. These are difficult and varied works, carefully composed and well constructed despite their improvisatory character. They are followed by an italianate Preludio and Allegro, a battle piece and 11 suites consisting of from six to 12 movements, including the standard allemande, courante, sarabande and gigue. Many of the suites are unified by recurring motifs, and some borrow sections from the works of contemporary guitar composers.

BIBLIOGRAPHY

M. Mackmeeken: Introduction to *Santiago de Murcia: Passacalles y obras* (facs., Monaco, 1979)
M. Hall: Introduction to *Santiago de Murcia: Resumen de acompañar la parte con la guitarra (1714)* (facs., Monaco, 1980)
C.H. Russell: *Santiago de Murcia, Spanish Theorist and Guitarist in the Early Eighteenth Century* (diss., U. of North Carolina, 1980) [incl. edn of *Resumen* and *Passacalles*]
R. Stevenson: 'Santiago de Murcia: a Review Article', *Inter-American Music Review*, iii (1980–81), 89–101
N.D. Pennington: *The Spanish Baroque Guitar, with a Transcription of De Murcia's "Passacalles y obras"* (Ann Arbor, 1981)
C.H. Russell: 'Santiago de Murcia: the French Connection in Baroque Spain', *Lute Society of America Inc.: Journal*, xv (1982), 40–51
C.H. Russell and A.K.T. Russell: 'El arte de recomposición en la música para guitarra barroca', *RdMc*, v (1982), 5–23
M. Hall: *The Guitar Anthologies of Santiago de Murcia* (diss., Open U., Milton Keynes, 1983) [incl. edn of *Resumen* and *Passacalles*]
M. Hall: 'Santiago de Murcia and François Le Cocq', *Lute Society of America Inc.: Journal*, xvi (1983), 3–7; see also ibid., xvii–xviii (1984–5), 139–41
C.H. Russell: 'François Le Cocq's Influence on Santiago de Murcia: Problems with Dates, Sources, and Recomposition', *Lute Society of America Inc.: Journal*, xvi (1983), 7–11; see also ibid., xvii–xviii (1984–5), 141–2
G. Arriaga: Introduction to *Santiago de Murcia: Resumen de acompañar la parte con la guitarra (1714)* (facs., Madrid, 1984)
C. Bordas Ibáñez: 'Instrumentos españoles de los siglos XVII y XVIII en el Museo del Pueblo español de Madrid', *RdMc*, vii (1984), 301–33
A. Martín Moreno: *Historia de la música español*, iv: *Siglo XVIII* (Madrid, 1985)
E.O.B. de Saldívar: 'El Códice Saldívar: una nueva fuente de música para guitarra', *España en la música de occidente: Salamanca 1985*, ii, 87–92
M. Lorimer: Preface to *Santiago de Murcia: Saldívar Codex No.4* (facs., Santa Barbara, CA, 1987)
M. Esses: *Dance and Instrumental "Diferencias" in Spain during the 17th and Early 18th Centuries* (Stuyvesant, NY, 1992)
C.H. Russell: *Santiago de Murcia's "Códice Saldívar N°4"* (Champaign, Illinois, 1995) [incl. facs. and edn of complete Códice Saldívar]
N. Treadwell: 'The Guitar *Passacalles* of Santiago de Murcia (*c*1685–1740)', *Musicology Australia*, xv (1992), 67–76

CRAIG H. RUSSELL

Murdoch, William (David) (*b* Bendigo, 10 Feb 1888; *d* Holmbury St Mary, Surrey, 9 Sept 1942). Australian pianist and writer. He studied music at Melbourne University, going to London in 1906 to the RCM with a Clerke scholarship. On leaving in 1910, he began a career as solo pianist, touring five continents. An exceptional sense of tonal values and responsibility made him an ideal member of chamber groups. In recitals the Chamber Music Players, a quartet including (besides Murdoch) Albert Sammons, Lionel Tertis and Lauri Kennedy, were noted for their rare balance as well as for the soundness of their interpretations. In May 1919 Murdoch took part in the first performance of Elgar's Piano Quintet. Among his recordings are Elgar's Violin Sonata, with Sammons, and Ireland's Second Violin Sonata, with Catterall. He taught at the RAM from 1930 to 1936.

Murdoch composed a few songs and piano pieces and published transcriptions from the works of Bach, Handel and Vivaldi. He was the author of *Brahms* (London, 1933) and *Chopin: his Life* (London, 1934) and wrote articles on modern piano music.

FERRUCCIO BONAVIA/ FRANK DAWES

Mure, Sir **William** (*b* Rowallan Castle, 1594; *d* Rowallan Castle, 1657). Scottish poet and amateur musician. He owned and added to two important manuscript music books. The manuscript *GB-Eu* La.III.487 is in all probability the earliest surviving source of Scottish lute music. The book, which may have originated with the daughters of the eighth Earl of Errol before 1609, was passed at some point to Mure who was probably responsible for the 28 arrangements and unfinished fragments of Scottish tunes in the later section of the book. These pieces, although they are simple, retain a uniquely Scottish flavour and are delightful to play (2 pieces ed. D. Lumsden, *Anthology of English Lute Music*, London, 1954; 1 piece ed. in MB, xv, 1957, 2/1964). Mure credits himself with two pieces, one of them 'for kissing, for Clapping, for Loving, for proveing Set to ye Lute by Mr Mure'. He also compiled a set of partbooks after 1627, arranged according to English, French or Scottish origin, of which only the cantus remains (*GB-Eu* La.III.488). Only one song has words but the remainder do have titles (6 pieces ed. in MB, xv, 1957, 2/1964). Among the Scottish titles are settings of words by Mure's great uncle, Alexander Montgomerie.

BIBLIOGRAPHY

DNB (T. Boyne)
J. Purser: *Scotland's Music* (Edinburgh, 1992)
R. Phillips: *Music for the Lute in Scotland* (Shillingham, 1995)

MATTHEW SPRING

Mureau [Muream], **Gilles** (*b* *c*1450; *d* July 1512). French singer and composer. He was mentioned in the records of Chartres Cathedral in 1462, when he was listed as an *heurier*, or singer of psalms for daily office services. By 1469 he had succeeded Simon Coignet as *maître des enfants* in the choir school there, a capacity in which Johannes Tinctoris may have also briefly served during the same period. Named a canon of the cathedral by 1472, Mureau held prebends at churches elsewhere in central France and received income from lands near Blois and Bourges. In 1483 he obtained permission for a journey to Jerusalem (his replacement at Chartres from March to November of that year was Antoine Brumel), and in 1484 he travelled to Santiago de Compostela. According to Pirro, the breviary *F-LM* 184 once belonged to Mureau himself.

That Mureau was acquainted with other composers active in the Ile-de-France seems likely. In addition to his Chartres colleagues Tinctoris and Brumel he is likely to have known musicians such as Ockeghem and Fresneau at St Martin, Tours, a church that had frequent dealings with the cathedral chapter. Indeed, Eloy d'Amerval's *Livre de la deablerie* (Paris, 1508/*R*) includes Mureau in a rhymed list of these and other composers, many of whom worked in central France during the late 15th century.

Mureau died in July 1512, when an *obit* in his memory was recorded in Chartres. He should not therefore be confused with the Gilles (or Gilet) Moreau who between 1501 and 1517 worked as a relatively low-ranking singer in the *grand* and *petite* chapels of the Habsburg courts of the Austrian Netherlands under Philip the Fair and Charles V.

Mureau's four surviving works are lyrical rondeau settings ascribed variously to 'G. Muream', 'Gil Mureau', or 'Murian', transmitted in French and Italian manuscript sources of the late 15th century and in one printed source of the early 16th, Petrucci's *Odhecaton*.

Stylistically these works share much with music by Busnoys, Tinctoris, Compère and Ockeghem preserved in the same books: flowing and gently syncopated rhythms, a balanced and clearly etched melodic sensibility in the cantus-part that corresponds neatly with poetic phrases, and hints of imitative writing between the tenor and cantus voices. Mureau's contratenors very occasionally use the comparatively antique 'octave leap' formula found in music of the first half of the 15th century, but his preference is clearly towards the movement by 4th or 5th favoured in the second half of the century.

Je ne fay plus is ascribed to Mureau in *I-Rvat* C.G.XIII.27, *Fn* Magl.XIX.176 and *F-Pn* fr.2245, but to Busnoys in *I-Bc* Q17 and *I-Fn* B.R.229; an ascription to Compère in *E-SE* has been dismissed as unreliable. This source situation therefore favours Mureau, the Busnoys ascriptions being confined to manuscripts at some distance from the main French corpus. Stylistic evidence, however, is ambiguous: Atlas has argued for Mureau, while Brown (i, 81) thought the work to be by Busnoys. No such doubts surround *Grace attendant*, whose poetic text incorporates the acrostic 'Gilles Mureue'. The text of *Tant fort me tarde ta venue* was also set by Basiron, but the two settings are musically unrelated.

WORKS

Grace attendant, 3vv [with fragmentary added 4th v], *I-Fn* Magl.XIX.176; ed. in E. Droz and G. Thibault, *Poètes et musiciens du XVe siècle* (Paris, 1924/R)

Je ne fay plus, 3vv, ed. Brown, i, 109–10; version with added 4th v ed. Hewitt and Pope; also attrib. Busnoys, Compère

Pensez y se le povez faire, 3vv, ed. Brown, i, 83–4

Tant fort me tarde ta venue, 3vv, *I-Fn* Magl.XIX.176

BIBLIOGRAPHY

A. Pirro: 'Gilles Mureau, chanoine de Chartres', *Musikwissenschäftliche Beiträge: Festschrift für Johannes Wolf*, ed. W. Lott, H. Osthoff and W. Wolffheim (Berlin, 1929), 163–7

H. Hewitt and I. Pope, eds.: *Harmonice musices Odhecaton A* (Cambridge, MA, 1942), 235–6

A. Atlas: *The Cappella Giulia Chansonnier* (Brooklyn, NY, 1975–6), i, 73–4

H.M. Brown, ed.: *A Florentine Chansonnier from the Time of Lorenzo the Magnificent*, MRM, vii (1983), i, 83–4, 109–10; ii, 76, 81, 220–21, 229–30

D. Fallows: *A Catalogue of Polyphonic Songs: 1415–1480* (Oxford, 1999)

RICHARD FREEDMAN

Müren, Zeki (*b* Bursa, 6 Dec 1933; *d* 24 Sept 1996). Turkish composer, singer and film star. After completing his higher education at the Boğaziçi *lycée*, he took classes from Serif İçli and Refik Fersan and enrolled at the Fine Arts Academy in Istanbul. He first came to public attention through his radio concerts in the early 1950s as an interpreter of contemporary Turkish art music, although his repertory also covered Turkish versions of tango, chanson and the work of Arab singers such as Umm Kulthum and Farīd al Aṭrash (notably his version of the latter's *Zennübe*). His voice, with its dramatic expressive qualities, was initially likened to that of Müzeyyen Senar, but the clarity and somewhat elevated nature of his sung Turkish marked a distinct and exceptional vocal style, which was one of the first in Turkey to make full use of the expressive potential of the microphone. In recognition of these qualities Müren was quickly nicknamed Sanat Güneşi ('Sun of Art'), a title he bore until his death. His career was marked by his appearance in some 18 musical films, from *Beklenen şarkı* in 1953 to *Rüya gibi* in 1971, and by his live performances in Istanbul's *gazino* clubs, characterized by their elaborate décor and Müren's increasingly camp costumery. Müren's partnership with the composer Muzaffer Özpınar led him to embrace *arabesk*. His 1979 recording of *Kahır mektubu*, to music composed by Özpınar, filled an entire LP and was directly inspired by Umm Kulthum's later style.

BIBLIOGRAPHY
AND OTHER RESOURCES

M. Rona: *Yirminci yüzyıl türk musikisi* (Istanbul, 1970)

N. Güngör: *Sosyokültürel açıdan arabesk müsik* (Ankara, 1990)

Kahır mektubu, perf. Zeki Müren, Türküola CD 201 (1991)

Türk sanat müziği konseri, perf. Zeki Müren, Coşkun Sahibin Sesi 93.34.Ü.044.005 (1993)

MARTIN STOKES

Mureşianu, Iacob (*b* Braşov, 11 July 1857; *d* Blaj, 6 June 1917). Romanian composer, teacher and conductor. He was the son of a journalist, folklorist and music lover, and received his first musical instruction from his family; at the age of six he appeared as a concert pianist in a literary festival of the Astra, the association for Romanian culture, science and literature. While he was attending the Polytechnic School in Vienna he also appeared as a pianist and composer in amateur circles. Later he attended classes by Jadassohn, Weidenbach and Reinecke at the Leipzig Conservatory; his successes in Leipzig included a Mendelssohn prize (1883) and a concert appearance as accompanist to Joachim. On his return to Romania he settled in Blaj, one of the old centres of Romanian culture, where he became very active as a teacher and a school

and church choirmaster, conducting the musical society and the school orchestras. He also founded a music review, *Musa română* ('Romanian muse'), which appeared, with interruptions, from 1888 to 1907.

In his criticism and in his letters Mureşianu set out his aesthetic of music, which he always held to be part of a general culture and not merely a decoration to life. At the same time he worked for a national style in professional music, founding his idiom more on the authentic folklore of different regions than on the gypsy fiddlers' music. His review also published many of his own compositions and those of his contemporaries. His ideas and their expression greatly contributed to the development of a national style in Romanian music. In his seven ballads and poems he drew on oratorio style, the most important of them, *Mânăstirea Argeşului* ('The Monastery of Arges'), being performed both in the concert hall and on stage as an opera. His symphonic overture *Ştefan cel Mare* ('Stephen the Great') is one of the first Romanian pieces of programme music. As a forerunner of the school of Romanian piano music, he wrote miniatures in a Romantic style, a rhapsody and fantasies on folk themes and many dances collected in different regions of the country. His five vaudevilles and an operetta *Millo director*, all based on comedies by Vasile Alecsandri, were given by amateur theatre companies. His choruses and songs for schools, salons and musical societies were all composed according to the same ideals that motivated his 'professional' music.

WORKS

Edition: *Opere alese de Iacob Mureşianu* [Selected works of Mureşianu], ed. N. Parocescu (Bucharest, 1958) [P]

Principal MS collections: *RO-Ba*, Biblioteca Uniunii Compozitorilorşi Muzicologilor din România, Bucharest

STAGE

all texts after V. Alecsandri

Vaudevilles: Scara mîţei [Cat's Cradle]; Rusaliile [Pentecost]; Florin şi Florica; Cinel-cinel [Riddle-Me-Ree!]; Nunta ţărănească [Peasants' Wedding]

Millo director [Director Millo] (operetta, 1), 1910, orchd Iuliu Mureşianu

CHORAL WITH ORCHESTRA

All texts by Alecsandri; works are for solo voices and chorus with orchestra or piano accompaniment unless otherwise stated

Mânăstirea Argeşului [The Monastery of Arges], dramatic poem, 1884, rev. 1895

Erculeanul [Hercules], ballads, 1890, P

Năluca [The Phantom], poem, 1893

Brumărelul [The Frosty Boy], ballad, with narrator, 1897, P

Brâncoveanu Constantin, dramatic poem, 1905

Şoimul şi floarea fegului [The Falcon and the Beech-Flower], ballad, 1906

Muieruşca din Braşeu [The Woman of Braşov], ballad

OTHER VOCAL

published in Musa română, Blaj, 1888–1906, unless otherwise stated

[39] Cîntece corale [Choral Songs], unison vv (Bucharest, n.d.)

De la poarta badii-n sus [From the uncle's gate above] (folk text), mixed chorus (1906)

For male vv: Lume, lume [World, World] (folk text) (1888); Cheruvic [Cherubic Hymn] (1888); Responsorii (1888); Jelui-m-aş şi n-am cui [I shall lament, but I have nobody] (folk text), P; Cucuşor [Cuckoo] (folk text), P

Songs, for 1v, pf: Nu plînge [Do not cry] (I. Neniţescu) (1888); Flori de nufăr [Water-Lilies] (V. Alecsandri) (1888); Dor de mare [Sea Fever] (Neniţescu) (1888); Tu m-ai iubit [You Loved Me] (Neniţescu) (1888); Intoarcerea în ţară [Return to the Homeland] (Alecsandri), P

INSTRUMENTAL

printed works published in Musa română unless otherwise stated

Orch: Ştefan cel Mare [Stephen the Great], ov., 1882; Dorule, odorule [Dear, Darling], dance; O noapte pe Tîmpa [A Night on Tîmpa]; Elegie, str

La mormîntul unui amic [At the Grave of a Friend], vn, pf (1906)

For pf solo: Suvenir de Năsăud, op.24 (Bucharest, n.d.); Marşul lui Horia [Horia's march] (Braşov, n.d.); Cimpoiul [The Bagpipe], capriccio (1888); Cunună de flori române [A Garland of Romanian Flowers] (1888); Capriccio, f (1888); Jocuri din Banat [Dances from Banat] (1906); Caprice-étude (1906); Capriccio, f♯ (1906); Impromptu (1906); Scherzo (1907)

BIBLIOGRAPHY

G. Merişescu: *Iacob Mureşianu: viaţa şi opera* [Mureşianu: life and works] (Bucharest, 1966)

Z. Vancea: *Creaţia muzicală românească, sec.XIX–XX* (Bucharest, 1968)

V. Cosma: 'Mureşianu, Iacob', *Muzicieni români: lexicon* (Bucharest, 1970) [incl. complete list of works]

O.L. Cosma: *Hronicul muzicii românesti*, vii (Bucharest, 1986); viii (Bucharest, 1988)

ROMEO GHIRCOIAŞIU

Mureşianu, Iuliu (*b* Blaj, 29 Jan 1900; *d* Cluj, 15 Feb 1956). Romanian composer, son of the composer Iacob Mureşianu. From a musical family, he studied the piano with his father before studying composition with Dima at the Cluj Conservatory, graduating in 1925; he also attended the Turin Conservatory (1923–4) and studied with Graener at the Leipzig Conservatory (1923–4). Mureşianu taught music in Blaj, Odorheiul Secuiesc, Dumbrăveni and Turda, where he also founded and conducted an orchestra. He settled in Cluj in 1937 after becoming a teacher there; in 1945 he became a member of staff at the Conservatory. Dedicated to Romanticism and to traditional Romanian music, Mureşianu produced a mass of richly melodic material steeped in folk themes. Though he made his reputation with chamber music, it was with his Suite No.1 'Românească' (1936) that he won the Enescu Prize. Further details are given in G. Merisescu: *Viaţa şi opera compozitorului Iuliu Mureşianu (1900–1956)* ('The life and works of Mureşianu', Cluj, 1957).

WORKS

(selective list)

Inst: Nocturnă, pf, 1919; Str Qt, 1924; Bocete şi dansuri româneşti [Romanian Dances and Laments], str qnt, 1935; Suite no.1 'Românească', orch, 1936; Suite no.2 'Romantica', orch, 1938; Concert românesc, b, pf, orch, 1939; Bn Conc., 1953; Concertino, hn, orch, 1953; Tpt Conc., 1955; chbr works

Vocal: Sania [The Sleigh], tone poem, vv, orch, 1926; Liturghia I, chorus, orch, 1939; Haiducul (op, 3, I. Dan), 1956, unfinished; choral works, songs

OCTAVIAN COSMA

Muret [Muretus], **Marc-Antoine de** (*b* Muret, Limoges, 12 April 1526; *d* Rome, 4 June 1585). French composer, writer, editor and humanist. His Latin poetry and commentaries on the classics were greatly admired; among his own works the *Juvenalia* (1552) were popular. After teaching at Auch (from 1544) and then Bordeaux (from 1547), where Montaigne was a pupil, he spent several years until 1552 in Paris as regent of the College of Cardinal Lemoine, where he worked with the young poets of the Pléiade and wrote a commentary explaining the mythological allusions of Ronsard's *Amours*. He also composed four-voice settings of an ode (in RISM 1552^{4-5}) and sonnet by Ronsard, the latter being included in the musical appendix of the first edition of the *Amours* (1552^{6}); a third chanson by Muret was printed by Attaingnant's widow (1553^{20}). All three pieces are in a

simple homophonic style and might be described as competent rather than inspired. According to the 16th-century bibliographer La Croix du Maine, Muret also wrote the texts of 19 *chansons spirituelles* set by Claude Goudimel and published by Nicolas du Chemin in 1555. Having been accused of being both a Huguenot and a Sodomite, the poet fled to Italy, where he spent the rest of his life, living in Venice, Padua and Ferrara before settling in Rome at the invitation of Cardinal Ippolito d'Este; in 1576 he took holy orders. In Rome he was frequently invited to give Latin orations marking important public occasions such as the death of Pope Pius V and the ceremonies at S Maria d'Aracoeli welcoming Marc'Antonio Colonna, the Papal commander, back into the city after the victory of the Holy League against the Turks in 1571. Among the publications from his Roman years is a book of Latin hymns, some of which were set by Wert for the exclusive use of the basilica of S Barbara in Mantua.

BIBLIOGRAPHY

FenlonMM

R. de Juvigny, ed.: *Les bibliothèques françoises de La Croix du Maine et de Du Verdier*, iii (Paris, 1772), 345

Ch. Dejob: *Marc-Antoine Muret* (Paris, 1881)

G. Thibault and L.Perceau: *Bibliographie des poésies de P. de Ronsard mises en musique au XVIe siècle* (Paris, 1941)

F. Lesure and G.Thibault: 'Bibliographie des éditions musicales publiées par Nicolas du Chemin (1549–1576)', *AnnM*, i (1953), 269–373

J. Chomarat, M.-M.Fragonard and G. Mathieu-Castellani, eds.: *Commentaires au premier livre des 'Amours' de Ronsard* (Geneva, 1985)

J.-P. Ouvrard: 'Le sonnet ronsardien en musique: du Supplément de 1552 à 1580', *RdM*, lxxiv (1988), 149–64

FRANK DOBBINS/IAIN FENLON

Murillo (Chapull), Emilio (*b* Bogotá, 9 April 1880; *d* Bogotá, 8 Aug 1942). Colombian composer. Between about 1910 and about 1940 he was the champion of Colombian nationalism, expressed through songs and character pieces for piano inspired by traditional Andean tunes such as the *danza*, *torbellino*, *bambuco* and *pasillo*. He led a bohemian life, and his music is associated with the world of the café and with the poetic gatherings of the *pidracelistas*, where he improvised on the piano and the flute and composed songs to the literary texts of his friends. A collection of 22 studies for piano, attractive elaborations on popular airs, is his most important musical achievement. Songs like *Canoíta*, *La cabaña*, *El trapiche* and *El guatecano* have become part of Colombian 20th-century lore. His songs and piano pieces, written for amateurs, appeared in well-known periodic publications.

WORKS
(*selective list*)

Songs (1v, pf): Canción de la tarde (J. Flórez); Canoíta (bambuco, J.N. Soto); Canta mis coplas (bambuco, F. Restrepo); De lejos (danza, F. Rivas); El boga, bambuco; El guatecano (bambuco, trad.); El trapiche (bambuco, I.E. Arciniegas); El vaquero (M.H. Cortés); Fiebres (J. Flórez); Hondos pesares (bambuco, J. Flórez); La cabaña, danza; Las mirlas, bambuco

Pf: Waltzes, Polkas, Scherzos (*c*1910); 22 estudios (1929–31)

ELLIE ANNE DUQUE

Murino, Egidius de. *See* EGIDIUS DE MURINO.

Muris, Johannes de [Des Murs, Jehan] (*b* diocese of Lisieux, *c*1290–95; *d* after 1344). French mathematician, astronomer and music theorist. His Latin writings on musical proportions and mensural notation were authoritative for some two centuries, constantly cited by other writers and – judging from extant manuscripts – more widely distributed than those of any other music theorist between 1200 and 1500.

1. Life. 2. Non-musical writings. 3. Writings on music. 4. Influence.

1. LIFE. Some recent discoveries, particularly a manuscript with notes by Muris himself (*E-E* O.II.10), permit unusual precision in dating some phases of his life, as well as revealing important personal acquaintances, e.g. with Philippe de Vitry. In addition, Muris inserted chronologically specific autobiographical notes into some of his writings, and there also exist letters-patent from the Avignon popes recording his ecclesiastical career. The biography of Muris is both more complete and more sure than that of any other musical personage of the 14th or 15th century. This summary will not cite the particular documents providing biographical data; all, however, are cited in the works listed in the bibliography.

Johannes de Muris was born in Normandy in the diocese of Lisieux and maintained associations with his native region throughout his life. He was probably related to Julian des Murs, a Master of the Children of the Sainte-Chapelle of Paris about 1350 and later secretary to Charles V of France; in some earlier studies the two men have been confused. Julian's notarial signatures have prompted the suggestion of 'Jehan des Murs' as the original French form behind 'Johannes de Muris', but in fact his name is always given in Latin in the sources of his writings and in documents.

The date of Muris's birth has usually been estimated at about 1300, but it has been learned that, together with his father Henri, he was involved in the murder of a cleric named Andriet on 7 September 1310. It may be presumed that he was older than 10 (probably at least 14, the age of responsibility) at the time, but since he had not yet matriculated at university he was probably under 20, and so he was most likely born in the early 1290s. On account of his conviction for the murder he was banished to Cyprus for seven years; the severity of his crime and punishment may help explain his restless and unsettled life and his slight official recognition.

On 13 March 1318, Muris was residing 'pro tempore' in Evreux, another Norman city with which he maintained a lifelong association, but his real centre of activities by that time was Paris (where in the same year he was a baccalaureate student in the Faculty of Arts), and remained so until about 1325. If we can rely on the *explicits* of writings composed in 1323 and 1324, we can state more precisely that he was working, if not also resident, in the Collège de Sorbonne in the rue Coupe-gueule. He was in the Norman town of Bernay to observe the solar eclipse of 1321, and there is no reason to think that he stayed in Paris all the time. Some of his most important writings in the various disciplines that he mastered date from this first Parisian period, particularly the one on music usually entitled *Notitia artis musicae* of 1319 or 1321 and the *Musica speculativa secundum Boetium* of 1323. He attained the academic degree of Magister in 1321.

By March 1326, Muris had moved to the renowned double monastery of Fontevrault (Maine-et-Loire), and he was also there in August 1327. From a fragmentary account roll of the abbey we know that Julian des Murs was also at Fontevrault as Johannes's *clerc*. In 1329 Muris was granted an expectative benefice from those nominally

controlled by the abbot of Le Bec-Hellouin in the diocese of Rouen. We should perhaps not assume that he had moved back to Normandy at this time; his designation as a cleric of the diocese of Lisieux in the letter granting the benefice refers not to his current residence but rather to where he first received clerical orders. It is certain, however, that he was residing in Evreux in 1332 and 1333, styling himself in the former year 'scolaris Ebroicensis, tunc rector'.

A series of rather obscure financial notes in Muris's own hand suggests that by 1336 he had returned to Paris, and was in fact living in the Collège de Sorbonne where he remained for much of 1337. From 1338 to 1342 a 'maître Jehan des Murs' is listed among the *clercs* of the household of Philippe d'Evreux, King of Navarre. It is not certain that this is the music theorist; conclusions as to his possible residence and functions require a closer knowledge of the activities of Philippe d'Evreux.

By March or September 1342 Muris was in Mézières-en-Brenne (Indre) as one of six canons of the collegiate church built in that small town in the 1330s by Alix de Brabant. He was there also in September 1344, at which time he was invited to Avignon by Pope Clement VI for a conference on calendar reform. The move to this out-of-the-way place seems odd, unless it was occasioned by the writing of his very extensive arithmetical work, the *Quadripartitum numerorum*, completed in 1343. That he really did go to Avignon is shown by his work on calendar reform (with Firmin de Beauval as collaborator) directed to the pope and dated 1345 from the papal city. This is the last firm date in his biography. Heinrich Besseler proposed, on the basis of an inscription to the verse dedication to Philippe de Vitry of the *Quadripartitum numerorum*, in which Vitry is designated Bishop of Meaux, that Muris must have been still living in 1351, the year of Vitry's elevation to the episcopacy. It may also be that two astronomical works of 1346–8 are by Muris, though further study of the authenticity of their inscriptions or colophons is called for. There are no records, however ambiguous, from after 1351.

Muris's career seems an atypical one; the motivation for his major moves is in no way clear. Other musical contemporaries, such as Guillaume de Machaut and Philippe de Vitry, travelled much, but in connection with their official posts. Muris appears much more of a free agent in the light of our present knowledge. Certainly, the idea that he was primarily a university lecturer on music in Paris for most of his life has received no substantiation. Muris neither knew the worldly success of Vitry nor achieved in his scientific work the profundity of Nicole Oresme (who knew Muris's work). The bulk of his writings appears to come from the early 1320s in a burst of intense activity, with a subsequent gap of some 15 or 20 years – during which, however, he continued his astronomical observations – and this may have much to do with both his apparent restlessness and his failure to attain sustained intellectual success.

2. Non-musical writings. Many uncertainties persist concerning Muris's work, as with that of many medieval writers on science. This is in part the result of far less bibliographical scholarship than with the major literary figures, in part due to the non-literary character of the writings themselves. A listing of all Muris's works is given by Michels, but it is far from definitive: serious problems exist with respect to correct titles, misattributions, unauthoritative revisions and so forth. There are well over 100 manuscripts involved, in every major collection in Europe as well as in North and South America. It does appear from Michels's survey that the mathematical, astronomical and related works were much less widely distributed than the two major musical treatises. This may simply reflect the relative abstruseness or popularity of the various disciplines.

Muris's astronomical writings, highly regarded then and now, deal mainly with planetary and solar cycles and eclipses, consequently involving the then current Alfonsine Tables of planetary motion, as well as the civil calendar. The most striking aspect of Muris's work in this area is his insistence on testing the tabular predictions of eclipses, equinoxes and conjunctions against careful observation by the naked eye (assisted by instruments). There are also a number of works of an astrological character, a normal offshoot of astronomical expertise. The arithmetical works are regarded as less original. His longest and most comprehensive book, the *Quadripartitum numerorum* of 1343, relies on a number of sources including Fibonacci. It involves geometry to some extent, as might be expected of an astronomer. Muris appears not to have written on physics or optics, or on alchemy and medicine, although his private library included works on those subjects.

3. Writings on music. In this area also, much doubt remains as to the authentic titles and versions of Muris's works, though the main outlines now seem clear. His representation in the standard anthologies of Gerbert and Coussemaker is exceptionally misleading and philologically unreliable, perhaps more so than with any other major medieval author, although this situation has been rectified by recent editions of the three best-attested treatises. The references to the published texts given below should be understood in that light.

According to Michels, Muris was the certain or probable author of five works on music. These are listed at the end of this article, and the dates given there are those suggested by Michels; they are susceptible to modification by a year or two in either direction. To that list may be added a treatise apparently referred to by Muris in a list of book loans from the Escorial Manuscript (*E-E*), beginning with the words 'omnes homines'. A musical work with this incipit has survived along with other works of Muris in only one manuscript, *F-Pn* lat.7378A. It consists of three books, the first on 'Theorica musice', the second on mensural music and the third on discant. There appear to be connections in vocabulary and point of view with the *Notitia artis musicae* as well as the *Compendium*, but the unique manuscript is extremely difficult to decipher and awaits detailed study. In any event, if it is indeed by Muris it probably belongs with the other works of his youth.

The evidence for Muris's authorship of the first three items in the list of writings is strong; that for the last two relatively weak. The *Libellus cantus mensurabilis*, for example, is found mostly in 15th-century manuscripts of Italian origin (39 out of 47 are apparently Italian), and mostly with the sub-title *secundum Johannes de Muris* ('according to Johannes de Muris'). The situation with the *Ars contrapuncti* is similar: of 14 manuscripts, none is known to have originated outside Italy and most are of the second half of the 15th century. The only manuscript claimed for the 14th century, presumably on palaeographical grounds, is not obviously that early. A supposed

'modernization' of both works by a certain Goscalcus of Paris in 1375, however, may be sufficient to show an authentic French origin for the works, which would then antedate 1375 by some years. Even this would not preclude the origin of both works as a disciple's reverent transmission of lessons propounded by Johannes de Muris in lectures towards the end of his career. None of these reflections, of course, permits the passing over of the two treatises in this discussion; they do require that the question of the geographical and temporal limits of their influence remain open.

All other works published under or associated with Muris's name by Gerbert and Coussemaker (such as the *Ars discantus*, *CoussemakerS*, iii, 68–113, or the *Summa magistri Johannis de Muris*, *GerbertS*, iii, 190–248) can be shown to be misattributed, although in most cases the true author is not known. They are, at least, evidence of the power of his reputation. The most famous misattribution to him, that of the *Speculum musice* by Jacobus of Liège, was rectified in 1924, after having given rise to much (now quite useless) scholarly discussion.

The *Notitia artis musicae* of 1321 – although part of it may date from 1319 – has survived in ten manuscripts (three fragmentary), of which the earliest appear to be *US-Cn* 54.1 and *F-Pn* lat.7378A. (Michels's title has become standard, although Muris's own was *Summa musice* – this must be avoided, as it is identical with that of the spurious work published by Gerbert, mentioned above – and *Ars nove musice* was formerly current in scholarly writing.) The quite brief preface (about 200 words) paraphrases Aristotle's *Metaphysics* – reversing its meaning at one important point – and stresses particularly that only the theorist has sufficient wisdom to teach. No matter how well versed one may be in the practice of an art, that does not make one a good teacher. Yet as far as the practitioner is concerned, experience is incomplete without theory. Book 1 is not a great deal longer; it deals with matters of vocabulary and definition (of sound in general, and musical proportions) in its first two sections. In the next section, Muris repeated the legend of Pythagoras's discovery of the musical proportions (6:8:9:12) in the blacksmiths' shop. The book then concludes with two brief proofs of a fundamental notion of Pythagorean tuning, namely that the whole tone cannot be divided into two equal semitones. The first presupposes no mathematical sophistication and is not really a proof; the second is for experts. At this point a table of the three hexachords is introduced, quite without reason. In fact, in some manuscripts it appears between the *explicit* of book 1 and the title of book 2.

The second book, *Musica practica*, is much longer, and it is expressly stated by the author to be his principal interest. Its general subject is musical time, its measurement and notation. We would still call it theoretical, in the sense that there is no discussion of specific works, merely of general principles. The reader will understandably look for those things which might be termed revolutionary, in accordance with the partly mythical musical revolution called Ars Nova. He must look carefully, however. The tact, one might almost say deviousness, with which Muris brought in the idea of fundamental binary relations between the four levels of note values is most striking. There is, perhaps oddly, no explicit statement of the system of mode, *tempus* and prolation. In fact, the traditional content is so great that it gives the impression of an inaugural lecture in which the new magister is most careful to display his intimate acquaintance with received doctrine along with respect for his masters.

According to this interpretation, book 1 would appear to fill some kind of conventional requirement, while book 2 represents, so to speak, the real meat of a master's thesis. This impression receives support from the specialized nature of the problem attacked in the second book once the philosophic preliminaries of the definition of time are passed, namely the question of the possibility of imperfecting the long with a semibreve, or the breve with a minim – *a parte remota*, to use the technical term. It is curious that this section comes after an *explicit* dated 1319 in *F-Pn* lat.7378A, and possibly represents the solution of a specialized problem needed for an inaugural lecture in 1321.

In book 2 of the *Notitia*, Muris addressed particular issues of mensural notation such as the limits of division and the exhaustive permutations of imperfecting triple note-values. Muris maintained the traditional (Franconian) view that perfection consists in ternary values and that the 'imperfect' binary has no place in art. He was able to justify the use of duple divisions and imperfect note-values in music, however, by showing them to be multiples of three minimae; for example an imperfect longa is made up of two breves, each of three semibreves, each of three minims. Thus the imperfect participates in the perfect, and order is brought out of disorder in a manner analogous to the debates of contemporaneous philosophers and mathematicians, placing Muris's treatment of music squarely in that context.

The evidence for considering the *Compendium musicae practicae* an authentic work of Johannes de Muris himself is its use in the *Speculum musice* of Jacobus of Liège, *c*1325, who clearly believed his quotations to be by the same author as the *Notitia artis musicae* (cf CSM, iii/7, 1973, p.26). The work is not, in any event, widely distributed. Cast in the form of a catechism, it agrees for the most part with the doctrine of the *Notitia artis musicae*, introducing certain novelties, for instance the term 'partes prolationis' for the five note values, interesting definitions of music, and the term 'cantus irregularis' to describe the combination of binary and ternary mensuration arising between two voice parts.

The major work of this time – transmitted to us by nearly 50 manuscripts – is the so-called *Musica speculativa secundum Boetium*, viewed explicitly by Muris as a brief treatise extracted from Boethius, in which the 'more beautiful and essential conclusions' are presented with clarity and evidence. It deals in a mathematically sophisticated way with the musical proportions of the consonances and the division of the monochord, but avoids all the confusion of Boethian octave species and Greek modes. (Nor do Christian ecclesiastical modes enter in; they belonged at this time to a different type of treatise, one on *musica plana*.) At the very end of the monochord division, Muris proposed a polychordal instrument with 19 strings. This interpretation has been challenged but probably incorrectly. Perhaps the most remarkable formal feature of the work – apart from its conciseness – is the use of so-called theorems or propositions. Indeed, similar reflections of Muris's mathematical interests and training may be found in other of his works on music. This treatise may have been used at the universities of Paris and

Oxford, and it was often prescribed as an obligatory text in the new eastern-European universities of the 14th and 15th centuries.

Whether or not we assume Muris's direct authorship, the *Libellus cantus mensurabilis* must be a considerably later work. In contrast to the works already mentioned, it gives a complete, if highly condensed, exposition of the developed mensural practice of the mid-14th century. In particular, it takes into account the theoretical work of Philippe de Vitry, the effect of which we might have expected but did not find in the earlier treatises, e.g. the uses of red notation and the 'time signatures' for perfect and imperfect *modus* and *tempus*. The work also shows, in its last two sections (on diminution in motets, and on color and talea) a greater interest in actual composition than before. Where *Musica speculativa* and *Notitia artis musicae* are clearly addressed to a university audience, the *Libellus* assumes no such liberal arts context but is aimed at practical musicians.

The extent of the work's influence is shown not only in the extremely large number of extant manuscripts, but in the existence of 15th-century translations into French and Italian, as well as a very extensive commentary of 1404 from the Paduan mathematician and writer on music, Prosdocimus de Beldemandis. The *Libellus* was still a matter of living concern in Gaffurius's *Practica musica* of 1496, but was not relevant for much longer. It can be said that what Franco did for the Ars Antiqua, Muris did for the Ars Nova, only his usefulness was of longer duration. In both cases other writers dealt with the same subjects, but none with the same clarity, comprehensiveness and logical rigour.

The *Ars contrapuncti* is a work of much less importance, consisting mostly of a mechanical exposition of all the possible ways of rhythmically subdividing a florid counterpoint to simple tenors in longs and breves. The preceding rules for two-part counterpoint are elementary but straightforward. The work shares with Muris's *Notitia artis musicae* a tendency to exhaust all possibilities within its frame of reference and an ideal of musical variety. Muris did not otherwise deal with counterpoint, however, and most scholars regard the *Ars contrapuncti* as the work of an anonymous writer.

One musical work by Johannes de Muris may survive: a fragmentary isorhythmic motet *Per grama protho paret/Valde honorandus est beatus Johannes* (*GB-Lbl* Add.41667/I). The attribution, though, depends on an illegible inscription.

4. Influence. Johannes de Muris's influence on the 14th- and 15th-century theory of measured music is so pervasive that it would be more feasible to deal with those writers who show no dependence on him than with those who do. That influence may be seen as comprising three sorts. The first is almost trivial, involving particularly the content of the *Libellus cantus mensurabilis*. Such a rule, for example, as 'the imperfect breve of major prolation cannot be imperfected in any way, because it is not divisible in three equal parts' (*CoussemakerS*, iii, 49*b*; probably a development of Muris's earlier position in the *Notitia artis musicae*, CSM, xvii, 1972, pp.102–3) was repeated by most subsequent writers on mensural notation, either in direct quotation or in much expanded discussions. Much as it may lack interest for us, it is in fact a major problem of mensural theory.

The second sort of influence is, by its very nature, less easy to identify, but perhaps more significant: that is, the form and the kind of language habitually employed by Muris. These reflect the norms of Scholastic academic discourse and the preoccupations of contemporaneous mathematicians and philosophers rather than practical musicians. The third sort is negative, involving the matters with which Muris did not deal, that is all things having to do with plainchant and the traditional lore (biblical and classical instances of the utility of music, classifications of music from Isidore of Seville, etc.) often found in earlier writers. It could be suggested that his precedent made it easier for subsequent writers at all levels to ignore traditional subject matter in favour of contemporary mensural problems.

Muris left untouched many matters of contemporary practical concern occasionally dealt with by other writers of the time, such as questions of tuning or chromaticism, and the genres of musical composition. Whether this is a reflection of the university situation or of Muris's lack of concern with the particulars of musical practice is not clear. It should be noted that in his astronomical work he was one of the very first to report precisely the results of his observations and to question received ideas in their light. In arithmetic as well he contributed to the breakdown of the separation between discrete and continuous quantities – in modern terms, rational and irrational numbers – that led to the rise of modern number theory in the late Renaissance. His complementary treatment of musical rhythm in terms of the exhaustion of theoretical possibility made him stand beside Boethius and Guido as one of the foremost *auctoritates* of medieval music theory.

WRITINGS

Notitia artis musicae, 1319/21, CSM, xvii (1972), 47–107; partial Eng. trans. in *StrunkSR2*, ii, 152–9; book 1, *Musica theorica*, *GerbertS*, iii, 312–15 [under the incorrect title *Ars discantus*], with 256–7; book 2 *Musica practica*, *GerbertS*, iii, 292–301

Compendium musicae practicae, *c*1322, CSM, xvii (1972), 119–46; *GerbertS*, iii, 301–6 [as *Quaestiones super partes musicae*]

Musica speculativa secundum Boetium, June 1323, ed. C. Falkenroth (Stuttgart, 1992); ed. in Witkowska-Zaremba (1992), 171–248; ed. S. Fast (Ottawa, 1994); *GerbertS*, iii, 249–83 [according to Michels extant in two authentic versions, the second from 1325, as well as an inauthentic 15th-century Austrian or south German abridgement (*GerbertS*, iii, 249–55); other reworkings, arrangements or conflations also exist]

Libellus cantus mensurabilis secundum Johannes de Muris, *c*1340, ed. in Katz, 266–88; *CoussemakerS*, iii, 46–58

Ars contrapuncti secundum Johannes de Muris, after 1340, *CoussemakerS*, iii, 59–68

BIBLIOGRAPHY

MGG1 ('Johannes de Muris'; H. Besseler); *RiemannG*

R. Hirschfeld: *Johann de Muris: seine Werke und seine Bedeutung als Verfechter des Classischen in der Tonkunst* (Leipzig, 1884)

H. Abert: *Die Musikanschauung des Mittelalters und ihre Grundlagen* (Halle, 1905/*R*)

C.L. Karpinski: 'The "Quadripartitum numerorum" of John of Murs', *Bibliotheca mathematica*, 3rd ser., xiii (1912–13), 99–114

W. Grossmann: *Die einleitenden Kapitel des Speculum musicae von Johannes de Muris* (Leipzig, 1924/*R*)

G. Pietzsch: 'Zur Pflege der Musik an den deutschen Universitäten im Osten bis zur Mitte des 16. Jahrhunderts', *AMf*, i (1936), 257–92, 424–51; iii (1938), 302–30; vi (1941), 23–56

L. Schrade: 'The Chronology of the Ars Nova in France', *L'Ars Nova: Wégimont II 1955*, 37–62

L. Gushee: 'New Sources for the Biography of Johannes de Muris', *JAMS*, xxii (1969), 3–26

U. Michels: *Die Musiktraktate des Johannes de Muris* (Wiesbaden, 1970)

L.A. Gushee: 'Questions of Genre in Medieval Treatises on Music', *Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo*

Schrade, ed. W. Arlt and others (Berne and Munich, 1973), 365–433
E. Poulle: 'John of Murs', *Dictionary of Scientific Biography*, ed. C.C. Gillispie, vii (New York, 1973), 128–33
M. Haas: 'Musik zwischen Mathematik und Physik: zur Bedeutung der Notation in den "Notitia artis musicae" des Johannes de Muris (1321)', *Festschrift für Arno Volk* (Cologne, 1974), 31–46
K.-J. Sachs: *Der Contrapunctus im 14. und 15. Jahrhundert: Untersuchungen zum Terminus, zur Lehre und zu den Quellen* (Wiesbaden, 1974)
G. L'Huillier: 'Aspects nouveaux de la biographie de Jean de Murs', *Archives d'histoire doctrinale et littéraire du Moyen Age*, xlvii (1980), 272–6
M. Haas: 'Studien zur mittelalterlichen Musiklehre', i: 'Eine Übersicht über die Musiklehre im Kontext der Philosophie des 13. und frühen 14. Jahrhunderts', *Forum musicologicum*, iii (1982), 323–456
C. Brewer: *The Introduction of the 'Ars Nova' into East Central Europe: a Study of Late Medieval Polish Sources* (diss., City U. of New York, 1984)
F.A. Gallo: 'Die Notationslehre im 14. und 15. Jahrhundert', *Die mittelalterliche Lehre von der Mehrstimmigkeit*, Geschichte der Musiktheorie, ed. F. Zaminer, v (Darmstadt, 1984), 259–356
D. Katz: *The Earliest Sources for the 'Libellus cantus mensurabilis secundum Johannem de Muris'* (diss., Duke U., 1989)
E. Witkowska-Zaremba: 'Music between *Quadrivium* and *Ars Canendi: Musica speculativa* by Johannes de Muris and its Reception in Central and East-Central Europe', *Cantus Planus IV: Pécs 1990*, 119–26
E. Witkowska-Zaremba: *'Musica Muris' i nurt spekulatywny w muzykografii średniowiecznej/'Musica Muris' and Speculative Trend in the Medieval Musicography* (Warsaw, 1992)
D. Tanay: 'Johan de Meurs' Musical Theory and the Mathematics of the Fourteenth Century', *Tractrix*, v (1993), 17–43
L. Gushee: 'Jehan des Murs and His Milieu', *Musik und die Geschichte der Philosophie und Naturwissenschaften im Mittelalter: Fragen zur Wechselwirking von 'musica' und 'philosophia' im Mittelalter*, ed. F. Hentschel (Leiden, 1998), 339–72
D. Tanay: *Noting Music, Marking Culture: the Intellectual Context of Rhythmic Notation, 1250–1400*, MSD, xlvi (Holzgerlingen, 1999)

LAWRENCE GUSHEE/C. MATTHEW BALENSUELA (with JEFFREY DEAN)

Muristus [Mūristus, Mīristus, Mūrtus]. Inventor of organ-like instruments. His name appears only in medieval Arabic sources, and he has been inconclusively identified with various Greek technical writers, notably with Ctesibius (by Farmer). Two devices were attributed to him: one had 12 pipes, their valves operated in an unspecified fashion and supplied with wind by the lung power of four men; the other was a primitive quasi-siren, with a hydraulic wind apparatus similar to that of the hydraulis, and therefore looked upon by some as its forerunner.

BIBLIOGRAPHY

H.G. Farmer: *The Organ of the Ancients from Eastern Sources, Hebrew, Syriac and Arabic* (London, 1931), 16–20, 60–76, 127–36
J. Perrot: *L'orgue de ses origines hellénistiques à la fin du XIIIe siècle* (Paris, 1965; Eng. trans., 1971), 189–202
P. Williams: *The Organ in Western Culture, 750–1250* (Cambridge, 1993), 246–9

JAMES W. McKINNON

Murky [murki, murcki, mourki, mourqui, murqui]. A style of keyboard writing (or a piece in that style) in which the bass consists of an extended pattern of alternating octaves; the term 'murky bass' has been applied to any accompaniment pattern of the type. This style of composition flourished in Germany from the 1730s in works directed towards the growing public of dilettantes and amateurs. The murky bass most often appears in a musical texture of only one or two bass notes in each bar, thus generating rhythmic interest in what was essentially a slow harmonic rhythm. As continuo practices declined, the broken-octave pattern could also fill out the texture and sonority without taxing the skill of an amateur performer.

Most accounts of the origin of the murky derive from F.W. Marpurg's anecdote in his *Kritische Briefe* of 1759: Seedo (*d* 1754), a composer of ballad operas and later a chamber musician in Berlin, was asked in 1720 to set some jocular poems to music, and his attempts to reflect these whimsical texts in music led to the mildly redundant bass pattern which he called 'murky'. The style quickly became popular, and the murky was known as a dance type in southern Germany later in the 18th century. The term has generated a wide variety of etymological explanations, some of which infer English origins, while Halski has suggested that the murky was a Polish folkdance, named after the village of its origin, Murka.

References to the murky by C.P.E. Bach and Adlung indicate that it was a widespread keyboard genre, if not one highly esteemed by trained musicians. One of the earliest collections was *XII Murki fürs Klavier* (*c*1727) by Balthasar Schmid of Nuremberg; Sperontes' four-volume song collection *Singende Muse an der Pleisse* (1736–45; DDT, xxxv–xxxvi, 1909/*R*) contains nine works identified by the title 'Murky', but one of these shows no vestige of the usual trommel bass, implying that the term could refer to a musical characteristic broader than the simple accompaniment. One of C.P.E. Bach's character-pieces, *La Boehmer* (W117/26; H81) has been identified by the title 'Murky' in several manuscript copies, but the original print (1754) shows no reference to the term, suggesting that it was added by copyists for whom it represented a style or musical character not limited to the accompaniment alone. The murky bass frequently appears also in German songs of the later 18th century and in collections of miniature dance pieces. Perhaps the most famous example occurs in the first movement of Beethoven's Piano Sonata op.13, where it provides an agitated accompaniment for the main theme.

BIBLIOGRAPHY

SchillingE
G.A. Sorge: *Vorgemach der musicalischen Composition* (Lobenstein, 1747)
J. Adlung: *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758/*R*, 2/1783)
C.P.E. Bach: *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1759; Eng. trans., 1949)
F.W. Marpurg: *Kritische Briefe über die Tonkunst* (Berlin, 1759), no.36
F.W. Marpurg: *Clavierstücke mit einem practischen Unterricht für Anfänger und Geübtere*, ii (Berlin, 1762)
H.C. Koch: *Musikalisches Lexikon* (Frankfurt, 1802/*R*)
C.F. Weitzmann: *Geschichte des Klavier-Spiels und der Klavier-Literatur* (Leipzig, 1863; Eng. trans., 1894)
W. Tappert: 'Der Murky', *Die Tonhalle*, i (1868), 1–3
H. Büttner: *Das Konzert in den Orchestersuiten Georg Philipp Telemanns* (Wolfenbüttel, 1935)
C.R. Halski: 'Murky: a Polish Musical Freak', *ML*, xxxix (1958), 35–7
F. Brusniak: 'Ein Murky von Carl Philipp Emanuel Bach?', *Studien zur Instrumentalmusik: Lothar Hoffman-Erbrecht zum 60. Geburtstag*, ed. A. Bingmann, K. Hortschansky and W. Kirsch (Tutzing, 1988)
F. Brusniak: 'Murky' (1991), *HMT*

DOUGLAS A. LEE

Murphy, Dennis (*b* Plainfield, NJ, 19 Jan 1934). American composer. After gaining practical experience on many instruments he studied composition at the University of Wisconsin in Madison (BMus 1956, MMus 1961). In

1959 Murphy began to experiment with gamelan building, and was probably the first American to build gamelan instruments directly on Indonesian models. During his ethnomusicology studies at Wesleyan University in Middletown, Connecticut (PhD 1978), he studied gamelan with R.E. Brown. Murphy modified his gamelan designs, repertory and performing style after consulting experts including Prawatasaputra and Sumarsam. He continued developing and composing for his own gamelan at Goddard College in Plainfield, Vermont, where he taught gamelan, Irish music and South Indian music (1967–81). In 1968 he made a set of wooden shadow puppet characters on Javanese models; he began performing original plays in English and in a language of his own devising to the accompaniment of his gamelan ensemble. Remaining in Plainfield, Murphy founded and became director of the Plainfield Village Gamelan in 1981; he is active as a composer, performer and experimental instrument maker. His compositional influences range from medieval, Renaissance and mid-20th-century Western to Karnatak and Javanese music. His writings include articles on instrument building, African music and the South Indian *mrdangam* drum.

WORKS
(*selective list*)

Javanese gamelan: Ladrang Sulukala; Happy Mongoose; Bragodharma; many others

Other works: Wind Qnt, 1961; Pieces, prep pf, 1965; Missa brevis, 1985; A Perfect Day (cant.), SATB, insts, 1994, rev. 1998; incid music for plays and dances; music for lute; songs; didactic works

JODY DIAMOND

Murray, Ann (*b* Dublin, 27 Aug 1949). Irish mezzo-soprano. After studying at the RNCM and London Opera Centre, she made her stage début in the title role of Gluck's *Alceste* with Scottish Opera at Aldeburgh. After appearances at the Wexford Festival, she made a notable impression in the title role of *La Cenerentola* with English Music Theatre in 1976, the year she was also engaged by Covent Garden as Siebel (*Faust*). She has since been admired at Covent Garden in several Mozart roles – Cherubino, Idamante, Xiphares (*Mitridate*), Despina and Donna Elvira – and as the Composer and Octavian. At the ENO she scored notable successes as Handel's Xerxes and Ariodante, both exemplary performances vocally and dramatically (as can be seen on video). Her Handel was also admired at the Aix-en-Provence Festival when she undertook Bradamante (*Alcina*) in 1978 and at Munich, where she sang Julius Caesar in 1994. She has sung Sextus in *La clemenza di Tito* at both the New York City Opera (1979) and the Metropolitan (1984). Her successful Salzburg Festival début in 1981, as Niklausse (a role she has recorded), was followed by appearances as Cenerentola, Dorabella, Sextus and Octavian. She performed her first Wagner role, Brangäne, in Munich in 1996. Murray's other operatic recordings include Purcell's Dido, Sextus, Dorabella, Despina, Hänsel and Polly in Britten's edition of *The Beggar's Opera*. She is a natural performer with a gift of intense communication enhanced by her warm tone, incisive delivery and impeccable technique. These gifts have also been vividly displayed on the recital platform, where she is adept in lieder (as can be heard on a memorable Schubert disc with Graham Johnson), *mélodies*, English and, especially, Irish song, in which she reveals her delightful sense of humour. She is a founder-member of the Songmakers' Almanac, and is married to the tenor Philip Langridge.

BIBLIOGRAPHY

H. Finch: 'Ann Murray', *Opera*, xxxix (1988), 914–19

ALAN BLYTH

Murray, David (*b* Berkeley, 19 Feb 1955). American jazz tenor saxophonist, composer and leader. He first took lessons in stride and ragtime piano, then from the age of nine played the alto saxophone, accompanying his mother, a renowned gospel pianist, in church. As a teenager he was one of the leaders of a soul group and emulated bop and swing tenor saxophonists, but while at Pomona College (1973–5) he was introduced to free jazz. After moving to New York (1975) he formed the WORLD SAXOPHONE QUARTET in late 1976 with Oliver Lake, Julius Hemphill and Hamiet Bluiett. Besides his activities with this group he has led a number of others, which have made international tours. As a sideman he formed lasting associations with Jack DeJohnette's group Special Edition (from 1979) and John Carter's quartet Clarinet Summit (1981–90), in which he played bass clarinet. In the 1990s he remains one of the most active and prolifically recorded jazz musicians.

Murray was at first compared with Albert Ayler, but whereas Ayler found the synthesis of different styles difficult Murray has succeeded in amalgamating soul jazz and free jazz in his playing without weakening either. Murray is not afraid to employ conventional bop formulas or to repeat and develop a tuneful, bluesy motif, but he effectively combines such elements with noise, wide leaps, harsh dissonances and other extreme devices to achieve contrasts and climaxes, as for example in his solo on the title track of the album *Murray's Steps* (1982, BS).

BIBLIOGRAPHY

P. Occhiogrosso: 'Profile: Stanley Crouch–David Murray', *Down Beat*, xliii/6 (1976), 38–9

F. Davis: 'David Murray: Tenor Energy', *Down Beat*, l/6 (1983), 24–6 [incl. discography]

G. Giddins: 'The Education of David Murray' *Rhythm-a-ning: Jazz Tradition and Innovation in the '80s* (New York, 1985), 171–8

F. Davis: 'The Tenor of these Times (David Murray)', *In the Moment: Jazz in the 1980s* (New York, 1986), 42–50

B. Milkowski: 'So Much Music, So Little Time', *Down Beat*, lv/1 (1993), 24–7

BARRY KERNFELD

Murray, Gregory [Anthony Murray] (*b* Fulham, London, 27 Feb 1905; *d* Downside, Somerset, 19 Jan 1992). English composer, organist and liturgist. A chorister at Westminster Cathedral under R.R. Terry, he showed precocious talent as an organist, gaining his FRCO at the age of 17. He became a Benedictine monk at Downside Abbey in 1923, taking the name of Gregory. In the 1930s he established a national reputation through his regular BBC broadcast recitals on the Compton organ at Downside. However, his duties as a priest and monk inhibited the further development of a performing career.

He made a significant musical contribution to Catholic liturgy in respect of the development of congregational participation (notably in the 1939 *Westminster Hymnal* and *A People's Mass*, *c*1950), and with music for the introduction of the vernacular following the Second Vatican Council (1962–5). Apart from compositions for the organ and the liturgy there are also some songs and other choral works. The *Homage to Delius* for string orchestra (1935) reflects a specific musical influence which could be discerned in Dom Gregory's prodigious facility for improvisation. He also composed and edited much

music for, and championed the revival of interest in, the recorder.

He was an important contributor to the controversial debate over the rhythmic interpretation of plainsong. In *Gregorian Chant According to the Manuscripts* (London, 1963) he diverged radically from the generally accepted Solesmes interpretation.

ANDREW MOORE

Murray, Sunny [James Marcellus Arthur] (*b* Idabel, OK, 21 Sept 1937). American jazz drummer. He grew up in Philadelphia and played the drums from the age of nine. In 1956 he moved to New York, where he worked with Henry 'Red' Allen, Willie 'the Lion' Smith, Jackie McLean and Ted Curson. In 1959 he made the acquaintance of Cecil Taylor, under whose influence his playing moved closer to free jazz, but it was only after he heard John Coltrane's quartet and played with it informally in 1963 that he developed his own style. He performed with Albert Ayler (at intervals from around 1964 to around 1967; notably *Spiritual Unity*, 1964, ESP) and made recordings as a leader from 1966. In the late 1970s, most notably on the LP *Apple Cores* (1978, Philly Jazz), he modified his style somewhat, moving towards bop in an attempt to reach a wider audience. In the 1980s he led quintets and various groups known as the Untouchable Factor. Later he recorded with the Reform Art Unit (1992–5) and the saxophonist Charles Gayle (1993, 1995), among others. Murray's playing, which is aggressive, fluid and characterized by waves of cymbal sound and heavy punctuation by the bass drum and tom-toms, has exerted a strong influence on younger musicians. More than anyone else Murray was responsible for the development of the colouristic, unmetred style of free-jazz drumming in which the player, rather than marking time, contributes to the collective improvisation by accentuating freely and by exploring the timbres and pitches of the various components of the drum kit.

BIBLIOGRAPHY

J. Cooke: 'New York Nouvelle Vague, 8: Sunny Murray', *JazzM*, no.153 (1967), 13–17

L. Jones: *Black Music* (New York, 1967/*R*)

R. Levin: 'Sunny Murray: the Continuous Crackling of Glass', *Black Giants*, ed. P. Rivelli and R. Levin (New York, 1970/*R*1980 as *Giants of Black Music*), 56–64

V. Wilmer: *As Serious as your Life: the Story of the New Jazz* (London, 1977, 2/1980)

M. Hames: *Albert Ayler, Sunny Murray, Cecil Taylor, Byard Lancaster and Kenneth Terroade on Disc and Tape* (Ferndown, 1983)

MICHAEL ULLMAN

Murray, Thomas (Mantle) (*b* Los Angeles, 6 Oct 1943). American organist. He studied privately with John Stewart and then at Occidental College (BA 1965), where he studied the organ with Clarence Mader and choral conducting with Howard Swan. In 1966 he won the National Competition of the American Guild of Organists. He was organist of Immanuel Presbyterian Church, Los Angeles (1966–73), and organist and choirmaster at St Paul's Episcopal Cathedral, Boston (1975–80). In 1981 he joined the faculty of the Yale University School of Music, becoming a professor and university organist in 1990. A technically gifted and musically inspired performer, Murray has specialized in organ literature of the Romantic period and has a scholarly knowledge of the organ works of Elgar, Franck, Mendelssohn and Saint-Saëns, as well as of the 19th- and 20th-century American instruments best suited to this repertory. His periodical articles and recordings (made on historical American organs, and including Mendelssohn's complete organ sonatas, original works and transcriptions by Elgar and Mulet's *Equisses byzantines*, are a contribution to the documentation of the Romantic era. Murray is a commanding performer and a fine choral conductor.

BIBLIOGRAPHY

M. Buxton: 'A Conversation with Thomas Murray', *The Diapason*, lxxxv/5 (1994), 12–13

VERNON GOTWALS/CHARLES KRIGBAUM

Murrill, Herbert (Henry John) (*b* London, 11 May 1909; *d* London, 25 July 1952). English composer and administrator. He studied at the RAM (1925–8) with Bowen, Marchant and Alan Bush. As organ scholar at Worcester College, Oxford (1928–31), he undertook further studies with Harris, Walker and Allen. While he was still at university his opera *Man in Cage* was produced for a run at the Grafton Theatre, London (1930). He worked as a school music teacher, organist and choirmaster until 1935, when he became musical director for the Group Theatre (Westminster Theatre, London). He joined the BBC in 1936, became music programme organizer in 1942, did war service in the intelligence corps (1942–6) and then returned to the BBC to become assistant head of music (1948) and finally head of music (1950). In addition, he was a professor of composition at the RAM from 1933 until his death. As a composer his affinities were Francophile and mildly middle-Stravinskian, both influences tempered by an English kind of neo-classicism. He wrote mainly in smaller forms, but his output includes a polished string quartet and two cello concertos, of which the second is a rhapsodic, one-movement work sub-titled 'El cant dels ocells', based on the Catalan folksong of that name and dedicated to Casals. Murrill was married to Vera Canning, the cellist.

WORKS

(*selective list*)

DRAMATIC

Stage: Man in Cage (op, G. Dunn), 1929, London, Grafton, 1930; Picnic (ballet), 1927

Incid music: The Dance of Death (W.H. Auden), The Dog Beneath the Skin (Auden, C. Isherwood), No more Peace (E. Toller), Fulgens and Lucrece (H. Medwall), Music at Night (J.B. Priestley), Richard III (W. Shakespeare)

Film scores: And so to Work, The Daily Round

VOCAL

Choral: Love not me for Comely Grace, unacc., 1932; Brother Petroc's Carol, unacc., 1940; 2 Songs from Shakespeare's 'Twelfth Night', unacc., 1941; In Youth is Pleasure, vv, pf, 1943; Mag and Nunc, SATB, org, 1945; The Souls of the Righteous, unacc., 1947

Songs: Self-portrait (Dunn), 1v, pf, 1928; 3 Carols, 1v, ob, 1928; 2 Songs (R. Herrick), 1v, pf, 1938

INSTRUMENTAL

Orch: 3 Hornpipes, 1932; Vc Conc. no.1, 1935; Set of Country Dances, str, 1945; Vc Conc. no.2 'El cant dels ocells', 1950

Chbr: Capriccio, vc, pf, 1932; Prelude, Cadenza and Fugue, cl, pf, 1932; 3 Pieces, vc, pf, 1938; Str Qt, 1939; 4 French Nursery Songs, vc/va, pf, 1941; Sonata, rec/fl, hpd/pf, 1950

Pf: Sonatina, 1930; 4 Studies, 1931; 2 Impromptus, 1933; Play for Pleasure, children's pieces, 1935; Suite française, hpd/pf, 1938; Canzona, 1939; Toccatina, 1939; Presto alla giga, 1939; Caprice on Norfolk Folk Tunes, 1940; Dance on Portuguese Folksongs, 1940

Edns of trio sonatas by Arne and Boyce; arrs. of works by Walton and others, pf 4 hands/2 pf

Literary and administrative sources in *GB-Lbbc*

Principal publishers: Hinrichsen, Oxford University Press

BIBLIOGRAPHY

Obituaries: *The Times* (28 July 1952); *MT*, xcv (1952), 422

R. Thatcher and R.Howgill: 'Mr Herbert Murrill: Gifted Administrator and Artist', *The Times* (8 Aug 1952)

L. Foreman: *From Parry to Britten: British Music in Letters 1900–1945* (London, 1987)

RONALD CRICHTON

Murrin, Jacobus (*fl* early 15th century). French composer. He was a priest at Aix-en-Provence in 1423. His only known work is a three-part Credo (in *F-APT*; ed. in CMM, xxix, 1962) which like its counterpart from the same manuscript – a three-part Gloria by Susay – is strictly chordal except in the Amen where minims are introduced.

BIBLIOGRAPHY

J. Handschin: 'Zur Geschichte von Notre Dame', *AcM*, iv (1932), 5–17, 49–55, 104–5

H. Stäblein-Harder: *Fourteenth-Century Mass Music in France*, MSD, vii (1962), 64–5, 95–6

GILBERT REANEY

Murs, Jehan des. *See* MURIS, JOHANNNES DE.

Murschhauser, Franz Xaver (*b* Zabern, Alsace, bap. 1 July 1663; *d* Munich, 6 Jan 1738). German composer and theorist. His career can be traced first to Munich, where he was a singer and instrumentalist at St Peter's School in 1676. There he received music lessons initially from the Kantor Siegmund Auer and later, in 1683, from the composer and teacher Johann Caspar Kerll, with whom he studied until Kerll's death in 1693. In 1691 Murschhauser became music director at the parish church of Munich, the Frauenkirche, where he remained for the rest of his life.

His two published volumes of music exhibit south German characteristics of organ music written for use with the Catholic liturgy. Both the *Octi-tonium novum organicum* and the *Prototypon longo-breve organicum* include cyclic compositions of free toccata-like fantasies and fugues written to the psalm tones and based on plainchant melodies. They are important for their variety and the distinction of the fugal writing (see Frotscher). Murschhauser's treatise, *Academia musico-poetica bipartita*, although planned for teaching students composition, is an ultra-conservative manual primarily derived from 17th-century concepts of sacred vocal music. Perhaps the most noteworthy aspect of its contents, in four major sections (1. Von der Music insgemein und insonderheit von denen Intervallis Musicis; 2. Von denen Consonantibus; 3. Von denen Dissonantibus; 4. Von denen Tonis Choralibus, und Figuratis), is the remoteness of Murschhauser's method from 18th-century sacred and secular music. The treatise was attacked with devastating satire by Mattheson in the opening volume of his *Critica musica*, in the first section entitled 'Die melopoetische Licht-Scheere'. As a result, Murschhauser's insignificant treatise is important only as the catalyst for Mattheson's valuable testimony to the continuing conflict in the 18th century between 'old-fashioned' composers still pursuing the contrapuntal practice of late 16th-century sacred music and 'modern' composers largely influenced by the idiom of Italian opera.

WORKS

Octi-tonium novum organicum, octo tonis ecclesiasticis, ad Psalmos, & magnificat, org (Augsburg, 1696) [89 pieces]; DTB, xxx, Jg.xviii (1917)

Vespertinus latriae et hyperduliae cultus, vv, insts (Ulm, 1700) [10 pss and 1 Laudate]; as Psalmi vespertini (Augsburg, 1728)

Prototypon longo-breve organicum, org, pt.i (Nuremberg, 1703) [34 pieces], pt.ii (Nuremberg, 1707) [34 pieces]; DTB, xxx, Jg.xviii (1917)

Other kbd works in *A-Wn*, Berlin Sing-Akademie

THEORETICAL WORKS

Fundamentalische kurz- und bequeme Handleitung sowohl zur Figural als Choral Music (Munich, 1707)

Academia musico-poetica bipartita, oder Hohe Schul der musicalischen Compositions, pt.i (Nuremberg, 1721) [pt.ii not pubd]

BIBLIOGRAPHY

FrotscherG, 527ff; *WaltherML*

J. Mattheson: *Critica musica* (Hamburg, 1722–5/*R*)

GEORGE J. BUELOW

Murska, Ilma de [di] [Pukšec, Ema] (*b* Ogulin, 6 Feb 1834; *d* Munich, 14 Jan 1889). Croatian soprano. She studied with Vatroslav Lichtenegger in Zagreb, Joseph Netzer in Graz, and from 1860 with Mathilde Marchesi in Vienna and Paris. In 1862 she made her début in Florence as Marguerite de Valois in Meyerbeer's *Les Huguenots*. She subsequently toured Italy and Spain, and also appeared in Budapest, Paris, St Petersburg, Hamburg and Berlin. She sang at the Vienna Hofoper from 1864 to 1873, and appeared with great success in London, where she made her début as Lucia at Her Majesty's Theatre in 1865. She was a member of Mapleson's company until 1873, and in 1870 sang Senta in *Der fliegende Holländer*, the first Wagner opera to be heard in London. She toured the USA (1873–4) and sang in Australia in 1875. For a brief period she taught in the USA (1880), before retiring to Europe.

Murska's best roles were the Queen of Night and Lucia; she also sang Dinorah, Martha, Isabella (*Robert le diable*) and Ophelia (*Hamlet*). Her voice had a range of nearly three octaves, and in Vienna she was known as the 'Croatian nightingale' because of the brilliance of her coloratura. Her acting, which was sometimes extravagant, was nonetheless effective. Sutherland Edwards found her 'unrivalled in certain romantic and fantastic characters', which corresponded to her own eccentric life.

BIBLIOGRAPHY

H. Sutherland Edwards: 'A Flight of Prime Donne', *The Prima Donna* (London, 1888/*R*), ii

F. Kuhač: 'Dvie glasovite hrvatske operne pjevačice' [Two famous Croatian opera singers], *Prosvjeta*, xiii (1905), 357–8, 440–43, 478–82, 506–11, 528–32

B. Marchesi: *Singer's Pilgrimage* (London, 1923/*R*), 32, 113

H. Klein: 'Ilma Di Murska', *Great Woman-Singers of my Time* (London, 1931/*R*)

H. Rosenthal, ed.: *The Mapleson Memoirs: the Career of an Operatic Impresario 1858–1888* (London, 1966)

M. Barbieri: 'Ilma de Murska', *Hrvatski operni pjevači* (Zagreb, 1996), 36–50

NADA BEZIĆ

Mūrṭus. *See* MURISTUS.

Musa [West, Wesch], **Anthonius** (*b* Wiehe, *c*1490; *d* Merseburg, shortly before 22 June 1547). German composer. He was given the name Musa during his days in the Erfurt humanist circle around Helius Eobanus Hessus. He studied in Erfurt from 1506 and at Leipzig University in 1509, and obtained the master's degree in Erfurt in 1517. There he became a faithful supporter of Martin Luther and the Reformation. At that time he probably met Conrad Rein, who had moved to Erfurt from Nuremberg in 1515 and who may have taught him composition. Musa was a pastor in Erfurt from 1521 and was probably involved in producing the two *Erfurter echiridien* (1524), which are among the earliest hymn-

books of the Reformation. From 1524 to 1536 he was pastor and superintendent in Jena; he was appointed superintendent in Rochlitz in 1537 and finally, from 1544, he was a superintendent and member of the Merseburg consistory. In all these places he played a considerable part in furthering the cause of the Reformation. Melchior Graupitz composed a five-voice epitaph for him.

For a theologian who was not a professional composer Musa's surviving works are astonishingly numerous, and many other works are probably lost. His five-voice setting of Psalm i, in German, is particularly remarkable because the genre of the German psalm motet and the first settings of lengthy spiritual texts in the vernacular became established only after Stoltzer's setting of the German Psalter in 1524. Musa generally composed in a conservative style, but was forward-looking in his frequent use of the 6-5 chord at cadences (II_7b–V–I). It is not possible to make a final assessment of his works for most of them survive incomplete.

WORKS

3 mass sections, in the Stadtbibliotek, Eisenach; 3 Latin motets, 4–5vv, *EIs*; responsory, 4–5vv, *Z* 73

Gloria, 5vv, 9 Latin motets, 4–5vv, German psalm motet, 5vv, *H-BA* 22–3 (all inc.)

BIBLIOGRAPHY

MGG1 (F. Krautwurst)

H. Albrecht: 'Zwei Quellen zur deutschen Musikgeschichte der Reformationszeit', *Mf*, i (1948), 242–85

R. Jauernig: 'Antonius Musa, ein unermüdlicher Erbauer lutherischen Kirchentums', *Luthers Freunde und Schuler in Thuringen*, i: *Des Herren Name steht uns bei*, ed. K. Brinkel and H. von Hintzenstern (Berlin, 1961), 118

W. Dehnhard: *Die deutsche Psalmmotette in der Reformationszeit* (Wiesbaden, 1971)

FRANZ KRAUTWURST

Musaeus. Legendary figure of Greek literature and religion. He is first mentioned by a tragic poet (possibly Euripides, in *Rhesus*, 945–7), in about 440 BCE, as a citizen of Athens who had been trained by the MUSES and APOLLO. The latter reference can only be to the art of singing to the lyre. Aristophanes (*Frogs*, 1038) named Musaeus among the most ancient poets and spoke of him as a healer and a source of oracles, while PLATO (*Republic*, ii, 364e3–4) mentioned liturgical handbooks by 'Musaeus and Orpheus, offspring of Selene and the Muses', used in the rites of the mysteries. His role as musician had no importance for either author. In the 2nd century CE, however, Pausanias (i.15.7) noted the belief that Musaeus sang on the hill of the Muses at Athens, and stressed his close relations with the city. Diogenes Laertius (*Lives*, i.3) identified Eumolpus, a pre-Homeric poet-musician, as the father of Musaeus, while other sources reverse the genealogy. Diogenes, as well, associated Musaeus with Athens.

These references touch upon the chief attributes of Musaeus: his place as a singer in the far-distant past, the strong local ties with Athens, his connection with the mysteries (those of Demeter at Eleusis) and Apollo, and the near-identification with Orpheus. Certain hymns in honour of the Eleusinian goddesses were attributed to him, and he has even been thought to be merely an eponymous representation of the mysteries. During the Hellenic period, Orphic writers and others actually claimed that Musaeus had invented the hexameter and that Homer later borrowed it, along with much poetry composed by Musaeus or Orpheus.

BIBLIOGRAPHY

H. Diels, ed.: *Die Fragmente der Vorsokratiker* (Berlin, 1903, rev. 11/1964 by W. Kranz; Eng. trans., 1948)

O. Kern, ed.: *Orphicorum fragmenta* (Berlin, 1922/R)

For further bibliography *see* GREECE, §I.

WARREN ANDERSON/THOMAS J. MATHIESEN

Musard, Philippe (Napoléon) (*b* Tours, 8 Nov 1792; *d* Auteuil, 31 March 1859). French composer and conductor. He came from a poor background. He learnt the horn and to some degree the violin, which enabled him to take his first steps as a musician in public balls and dance halls on the outskirts of Paris. His first compositions appear to date from this period. Pougin (*FétisB*) stated that Musard paid an early visit to London, where he co-directed court balls; one of his many London publications is entitled *Waltzes, performed at Almacks &c. by the Band of Messrs Collinet, Michau and Musard* (1821–5). Before 1830 Musard's works were played in Paris at the Vauxhall Ball, under Marchand; after the July Revolution he returned to France and conducted at masked balls at the Théâtre des Variétés. He then became artistic director of a series of popular open-air concerts and dances on the Champs-Elysées, which marked the beginning of the *Concerts-Musard*; these were an immediate and enormous success, and at first involved about 40 musicians. He established himself at the Jardin-Turc, then the Salle St Honoré (later the Salle Valentino) and finally the Salle Vivienne. He also conducted for masked balls at the Salle Ventadour and the Opéra-Comique, and eventually in 1835 and 1836 for the balls at the Opéra itself.

His reputation secure, Musard returned to England and appeared on 12 October 1840 as conductor of the Promenade concerts at the Drury Lane Theatre; the next season he appeared in a similar role at the Lyceum Theatre, where he remained until the end of 1841. He continued to be a popular conductor until 1845. In France he was considered the doyen of dance composers and popular conductors until 1852, but after he retired to Auteuil he was forgotten, and his death was little noticed by the musical press. From 1856 his son Alfred (*b* 1818) revived the concerts of the rue Vivienne (under different names), and made arrangements of some of his father's works for piano (four hands).

Musard's full scores (*F-Pn*) show that his standard instrumental ensemble consisted of a piano with accompanying violin, flute, flageolet and cornet, to which he sometimes added a trombone, ophicleide, string basses, woodwinds and horns. Pougin suggested that he was the first composer to use the trombone for anything other than a purely harmonic purpose. He wrote two types of quadrille: one for the concert hall and one for the ball, drawing on as many as 90 instrumentalists for the latter. If we believe Pougin, the orchestra available to Musard at the Opéra included 48 violins, 14 cornets and 12 trombones. With such forces he did not hesitate to employ sounds such as the crash of broken chairs, or pistol shots signalling the beginning of the final galop of the quadrilles.

Musard was necessarily a showman, but not as flamboyant as Jullien. Pierre Larousse (*Grand dictionnaire*) and an article in *Le ménestrel* (reproduced in *FétisB*) give a humorous glimpse of what his spectacles could be like. He wrote more than 150 waltzes, polkas and quadrilles, the majority based on operas in vogue, but each showing individual inspiration; they were described by the *Revue musicale* as functioning like a

'sample or prospectus' for new operas. His evident versatility was shown in two more serious projects of the early 1830s: a set of three string quartets and the beginnings of a *Nouvelle méthode de composition musicale*, of which four instalments were received by the *Revue musicale* by February 1833.

WORKS
(selective list)
all published in Paris

Quadrilles: Beethoven, quadrille brillant, pf, vn, fl, hn/cornet (1842); Le bal masqué, pf (1843); L'Italie!, pf (1843); Le château rouge, pf (1845); Kradoudja, quadrille sur des motifs arabes originaux, arr. pf (1846); Le Palais de Cristal, orch (1852); Les cosaques, quadrille russe sur des motifs originaux russes, pf (1854), orch (1854); Vive Rossini, pf (1854); L'éléphant du roi de Siam, orch (1861); Polichinelle, pf, vn, fl, hn/cornet (n.d.); Quadrille gothique, pf, vn, fl, hn/cornet (n.d.)

Quadrilles de contredanses: La Grande-Bretagne, pf, vn, fl, hn/cornet (1841); Jeannot et Colin, arr. pf (1842); Richard coeur de lion, pf, vn, fl, hn/cornet (1842); L'arc en ciel, pf, fl, hn/cornet (n.d.); Le bal de l'Opéra, pf, vn, fl, hn/cornet (n.d.); Le carnaval de 1837, pf, vn, fl, hn/cornet (n.d.); Florence, pf (n.d.)

Polkas: Nouvelles polkas de salon, pf (1844, in *Le ménestrel*); Iphis, polka du Vauxhall, pf, vn, fl, hn/cornet (1846); Ouistiti, orch (1852); Les chevaliers-gardes, polka russe, orch (1853), pf (n.d.); Rosati, pf (1854), orch (1854); Les baisers, polka fantaisie, pf (1859); La Piémontaise, polka nationale, pf (1859); Polka des marmottes, pf (1860), orch (1863); Patti, pf (1863); Les zéphirs, pf (1861)

Waltzes: New-York, suite de valses, orch (1853); Le Bosphore, suite de valses, orch (1854); Valse américaine, pf (n.d.)

Collections of quadrilles, waltzes, contredanses: Soirées de Paris et de Londres . . . exécutées aux bals de la cour, orch (n.d.); Soirées de famille, orch (n.d.), arr. pf (n.d.)

Other works: romances, 3 str qts, galops, tarantellas, mazurkas

BIBLIOGRAPHY

FétisB
'Nouvelles de Paris', *Revue musicale*, vii (1833), 181–2
'Bals de l'Opéra', ibid., viii (1834), 14–15
'Question de propriété littéraire', ibid., ix (1835), 28–30
E.F.: 'Nouvelles de Paris: Concerts de l'Eté', ibid., 235–7
P. Larousse: 'Musard', *Grand dictionnaire universel du XIXe siècle* (Paris, 1874/*R*)
A. Carse: *The Life of Jullien* (Cambridge, 1951), 41–2
H. Berlioz: *Correspondance générale*, ii: *1832–1842*, ed. F. Robert (Paris, 1975); iii: *1842–1850*, ed. P. Citron (Paris, 1978); iv: *1851–1855*, ed. P. Citron, Y. Gérard, H. Macdonald (Paris, 1983)
A. Martin-Fugier: *La vie élégante ou la formation du Tout-Paris, 1815–1848*(Paris, 1990)
E. Bernard: 'Musique et communication', *La musique en France à l'époque romantique* (Paris, 1991), 59–99

GUSTAVE CHOUQUET/DAVID CHARLTON/ GERARD STRELETSKI (text), GERARD STRELETSKI (work-list)

Muscadin. A dance similar to the allemande presumably named after the wine called muscadine. Settings of the melody associated with it and variations upon it occur in the Fitzwilliam Virginal Book (ed. J.A. Fuller Maitland and W.B. Squire, London, 1899/*R*) and other sources of English keyboard music. That by Giles Farnaby (ed. in MB, xxiv, 1965, no.38) is also found under the title *Kempes Moris*, which suggests that the tune was danced to by William Kemp, the well-known Elizabethan dancer and comic actor who performed in England and on the Continent.

MICHAEL TILMOUTH

Muscarini, Girolamo. *See* MONTESARDO, GIROLAMO.

Musculus, Balthasar (*b* ?Neustadt an der Orla, Thuringia, ?*c*1540; *d* ?1595–7). German music editor, composer and schoolmaster. He was most probably the 'Balthasar Meuslin a Neapoli ad Orlam' who matriculated at the University of Jena in the summer of 1557. He first worked in his native town, whence in 1575 he sent several songs (probably his lost print of that year) to the town councillors of Amberg and Nördlingen and in 1579 some partbooks to Naumburg an der Saale. Later, he was headmaster of the school at Ziegenrück, Thuringia, until 1595. Since his publication of 1597 was edited for him he was probably dead by then. The four-part songs that make up the *40 schöne geistliche Gesenglein*, which from 1597 always appeared alongside pieces by Jacob Meiland, Orazio Vecchi and other composers, are anonymous settings of German texts, partly in the expressive polyphonic style of the late Netherlands motet, partly in a simple homophonic song style that shows the influence of the Italian villanella and canzonetta. Since they exhibit such a variety of styles and are of such differing quality, it must be assumed that only a few were composed by Musculus himself; some indeed are known to be by Jacob Meiland, Georg Körber, Antonio Scandello and Gallus Dressler. The popularity of the collection and its widespread use in Protestant grammar schools is demonstrated by the large number of editions and by the frequency with which individual pieces were reprinted. Further work needs to be done on the sources; five editions have been established.

WORKS

35 kurze christliche Gesänglein, 4vv (Nuremberg, 1575), lost (according to Göhler); ? rev. as 40 teutsch geistliche Gesänglein, 4vv (Nuremberg, 1587), lost (according to Göhler); ? rev. as 40 schöne geistliche Gesenglein ... jetzt aber von neuem ubersehn, corrigirt und mit etlichen Gesenglein gemehrt, 4vv (Nuremberg, 1597[7]); rev. as Ausserlesene ... Gesänglein, von newem übersehen und gebessert, darbey auch etliche ... Horatii Vecchi, Regnardi ... und anderer auff ... componirte Gesäng, 4–6vv (Nuremberg, 1622[15]); rev. as Sacra Cithara, das ist 80 schöne geistliche Gesäng ... auctoribus Balthasare Musculo, Horatio Vecchо, 4, 5vv (Nuremberg, 1625[6]) [incl. total contents of 1597 edn]

2 hymns, 1610[12], 1637[2]
2 hymns in E. Widmann: Geistliche Psalmen, Hymni und andere Kirchengesänge (Rothenburg, 1639)
2 hymns, 2 motets in L. Erhard: Harmonisches Chor- und Figural Gesang-Buch (Frankfurt, 1659)
3 hymns in C. Huber: Geistliche Seelen-Music (St Gallen, 1682)

2 motets, 3 hymns, *D-Bsb*, *Z*

BIBLIOGRAPHY

EitnerQ; GerberNL; GöhlerV; WaltherML; ZahnM
E. Bohn: *Fünfzig historische Concerte in Breslau, 1881–1892* (Breslau, 1893), 95–6

FRANZ KRAUTWURST

Musel, Corneille. *See* NERVIUS, LEONARDUS.

Muselar (Dutch). A term used by C. Douwes (*Grondig ondersoek van de toonen der musijk*, Franeker, 1699) and revived by modern writers to designate Flemish virginals which, having their keyboards placed off-centre to the right, consequently have strings that are centrally plucked for most of the instrument's range. This gives the muselar a distinctive flute-like tone of great beauty, quite unlike that produced by any of the registers of a harpsichord or by a virginal of any other design, and since the late 1960s several makers have constructed replicas of the 17th-century originals.

BIBLIOGRAPHY

G. Leonhardt: 'In Praise of Flemish Virginals of the Seventeenth Century', *Keyboard Instruments*, ed. E.M. Ripin (Edinburgh, 1971, enlarged 2/1977), 42–6
G. O'Brien: *Ruckers: a Harpsichord and Virginal Building Tradition* (Cambridge, 1990)

EDWIN M. RIPIN

Muses (Gk. *Mousai, Moisai*; Lat. *Musae*, also *Camenae*, from *cano*). The Muses are of unknown origin. They have been explained as water-nymphs who frequented mountain springs or streams. None of the etymologies proposed for the singular *Mousa* has won general acceptance.

HOMER called upon one or more of the Muses at certain crucial points in his writings. In the *Odyssey* (xxiv.60), 'Muses nine in all' mourn Achilles. This ambiguous phrase probably generated the later belief in nine as the canonical number, observed everywhere except at Delphi and Sicyon. Homer remained imprecise, even omitting the distinctive name from the opening line ('Sing, goddess ...') of his *Iliad*. By way of genealogy, he offered only the phrase 'daughter of Zeus' (*Odyssey* i.10). His successor HESIOD, writing probably in the late 8th century BCE, provided the Muses with a mother as well: she is Mnemosyne or 'Memory', obviously an allegorical figure (*Theogony*, 915–18). More significantly, he described vividly how they visited him on Helicon and endowed him with the knowledge and command of words to be a rhapsode (22–34). For him, they numbered precisely nine and had individual names (75–9).

The Muses were worshipped at Pieria in Thessaly (near Mount Olympus) and Mount Helicon in Boeotia; similar cults were found elsewhere in Greece. They had particular fields of activity attributed to them principally in the literature and art of the later Roman Empire, although the distinctions among the fields are somewhat blurred: Clio (history, shown in representational art with the kithara), Euterpe (lyric, shown with the double aulos), Thalia (comedy, light poetry, the idyll), Melpomene (tragedy, Aeolic poetry and songs of mourning), Terpsichore (choral lyric and dance, shown with the lyre), Erato (song and the dance, and erotic lyric, sometimes shown with the lyre), Polymnia or Polyhymnia (hymns, dance and mime, shown with the barbitos), Urania (astronomy) and their chief, Calliope or Calliopea (heroic poetry and playing on string instruments) – the true leader of the Muses being of course Apollo Mousagētēs. In mythology, the Muses appear in various contexts: they act as judges in the contest between APOLLO and MARSYAS; in another contest they defeat the Sirens, who lose their wings and jump into the sea (Pausanias, *Description of Greece*, ix.34.3); and when the Thracian poet Thamyris is so audacious as to challenge the Muses, he is blinded and loses the power of song (*Iliad*, ii.594–600); Apollodorus, i.3.3).

The Muses eventually came to be linked with all the arts and sciences that later antiquity recognized as liberal pursuits. Originally their proper province included no more than the sung or chanted word with musical accompaniment and, secondarily, the dance. This had changed by the time of Hesiod, whose didactic epic was recited. By his time, however, Homeric poetry had established the Muses as an embodiment, collective or individual, of the forces of knowledge and inspiration within the singer. The dancer in Homer is an entertainer; the bard presents, by contrast, an august figure. As a follower of the Muses, instructed and inspired by them, he possesses an almost sacerdotal function. The vatic tradition thus begun survived as an aspect of European literary and musical Romanticism.

With reference to language, the most striking gift of the Muses is the term *mousikē*. Once descriptive of all that was thought to come within their varied domain, it underwent a reductive process to become the modern conception of 'music'. The Muses themselves remain quintessentially Hellenic, without true analogues in any other mythology, representations of the ideal of supreme bodily and intellectual grace.

BIBLIOGRAPHY

P. Boyancé: *Le culte des Muses chez les philosophes grecs* (Paris, 1937/*R*)

P. Boyancé: 'Sur les oracles de la Pythie, II: Les Muses, le "pneuma" et la "tétraktys" pythagoricienne à Delphes', *Revue des études anciennes*, xl (1938), 314–16

E. Buschor: *Die Musen des Jenseits* (Leipzig, 1944)

P. Boyancé: 'Les Muses et l'harmonie des sphères', *Mélanges dédiés à la mémoire de Félix Grat*, i (Paris, 1946), 3–16

J.R.T. Pollard: 'Muses and Sirens', *Classical Review*, new ser., ii (1952), 60–63

W.F. Otto: *Die Musen und der göttliche Ursprung des Singens und Sagens* (Düsseldorf, 1955, 2/1956), 23–9, 54–61

K. Marót: 'Musen, Sirenen und Chariten', *Filológiai közlöny*, iv (1958), 657–62

H. Koller: *Musik und Dichtung im alten Griechenland* (Berne, 1963)

E. Barmeyer: *Die Musen* (Munich, 1968)

M. Wegner: 'Kalliope', *Musa – mens – musici: im Gedenken an Walther Vetter*(Leipzig, 1969), 17–22

For further bibliography *see* GREECE, §I.

WARREN ANDERSON/THOMAS J. MATHIESEN

Muset, Colin (*fl c*1200–50). French trouvère. Allusions in his works to people and places have led to the conclusion that he was probably active in the first half of the 13th century in and around Champagne and Lorraine. Not all the works with such references, however, have been definitely attributed to him. *Quant je voi le tens refroidier* is probably addressed to Gui de Joinville, seigneur of Sailly from 1206 to 1256; *Devers Chastelvilain* tells of two kings, probably Louis IX of France and Thibaut IV, King of Navarre from 1234, and praises the hospitality of the seigneur of Châteauvillain, probably Simon de Broyes (1199–1258): both songs are of doubtful authorship. On the other hand *Or voi le dous tens* is certainly Muset's work; it is addressed to a 'bone duchesse' – perhaps one of several duchesses of Lorraine from the first three-quarters of the century.

The definite works are of a considerable variety of types; they include lais (e.g. *Sospris sui*), a descort (*Or voi le dous tens*), a *tenso* (*Biaus Colins Musés*) and a number of songs which refer to eating and drinking (e.g. *Sire cuens*). Most interesting historically are the references to instruments and the playing of instruments (by which means Muset revealed his profession as a *jongleur*): he mentioned 'la viele et l'archet' (in *Volés öir muse Muset*), the 'flajoet' (*En mai*), 'flaihutel' and 'tabor' (*Encontre le tens novel*); the 'muse' (*Volés öir muse*) may refer to the cornemuse (as well as being a pun on his own name).

Over half of Muset's poems have survived without their melodies. A curious and very clear division exists: one group of songs is transmitted without music in one small group of sources, and a quite different repertory, with melodies, in another group. *Trop volentiers chanteroie* is the one exception in that it survives with melody in the first group. It is, therefore, difficult to determine the actual extent of Muset's work; the confusion of sources may be related to his presumed humble origin. The existing melodies are basically simple in style and form, with a great deal of repetition of smaller melodic elements, a limited compass and a prevalence of syllabic settings. This 'folksong' style is perhaps another indication of the composer's profession as a *jongleur*. In *Sire cuens* text

and music together present a clear picture of the wandering popular musician.

WORKS

Editions: *Les chansons de Colin Muset*, ed. J. Bédier and J. Beck (Paris, 1912) [complete edn except for doubtful works]; 2/1938, repr. 1969 [text edn without music]
Trouvères-Melodien, ii, ed. H. van der Werf, MMMA, xii (1979) [W]
Trouvère Lyrics with Melodies: Complete Comparative Edition, ed. H. Tischler, CMM, cvii (1997) [T]

nm – *no music*

Biaus Colins Musés, je me plaing d'une amour, R.1966 (tenso with Jacque d'Amiens; nm)
En ceste note dirai, R.74, T xiv, no.L6 (Muset names himself in the text)
Encontre le tens novel, R.582 (nm)
En mai, quant li rossignolet, R.967, W, T vii, no.572 (Muset names himself in the text)
Mout m'anüe d'iver que tant a duré, R.428 (nm)
Or veul chanter et solacier, R.1313 (nm)
Or voi le dous tens repairier, R.1302, T xiv, no.L7 (nm)
Sire cuens, j'ai vielé, R.476, W, T iv, no.272
Sospris sui d'une amourete, R.972, T xiv, no.L8 (nm)
Trop volentiers chanteroie, R.1693, W, T xi, no.980
Une nouvele amourete que j'ai, R.48 (nm)
Volés öir muse Muset, R.966, W, T xv, no.L32

DOUBTFUL WORKS

Be m'est li tans, R.284, T xiv, no.L4 (nm)
De la procession, R.1881 [contrafactum: Devers Chastelvilain], W, T ii, no.68
Devers Chastelvilain, R.123 [contrafactum: De la procession], W, T ii, no.68
Hideusement va li mons empirant, R.340, W, T iii, no.199 (only 2nd strophe, 'Dex! com m'ont mort norrices et enfant', set to music)
Il me convient renvoisier, R.1300, W, T viii, no.737
Je chantasse d'amoretes, R.989 (nm)
Quant je voi iver retourner, R.893 W, T vi, no.530
Quant je voi le tens refroidier, R.1298 (nm)
Quant li malos bruit, R.2079 (nm)

BIBLIOGRAPHY

MGG1 (F. Gennrich)
A. Jeanroy, L. Brandin and P. Aubry: *Lais et descorts français du XIIIe siècle* (Paris, 1901) [edn of 3 lais]
P. Aubry: *Trouvères et troubadours* (Paris, 1909, 2/1910; Eng. trans., 1914/*R*), 113–16 [incl. edn of *Sire cuens*]
A. Jeanroy and A. Långfors: *Chansons satiriques et bachiques du XIIIe siècle* (Paris, 1921)
J. Maillard: *Problèmes musicaux et littéraires du 'lai'* (Bologna, 1958), 7
S.N. Rosenberg and H. Tischler: *'Chanter m'estuet': Songs of the Trouvères* (Bloomington, IN, 1981), 450

ROBERT FALCK

Musette (i) (Fr.). (1) A small bagpipe, especially one of aristocratic design which achieved popularity in France in the 17th and early 18th centuries. The air supply to the bag comes from a small bellows strapped under the arm. The earliest discussion of its use appears in Mersenne (1636–7). During the 17th century the instrument was used to play rustic dances, such as the bransles found in the first treatise on the instrument, by Borjon de Scellery (*Traité de la musette*, Lyons, 1672/*R*). The instrument described by Mersenne and Borjon had a range of ten notes (*f′–a″*) and drones in F and B♭.

In the early 18th century a second chanter was added, giving the instrument a range to *d‴* and allowing the possibility of double stops. The drones in C and G were the most frequently used, and most music for these instruments is in those tonalities, although D and A tunings were also possible. This instrument and its technique are described methodically in Jacques Martin



Gaspard de Gueidan playing the musette: portrait by Hyacinthe Rigaud, 1719 (Musée Granet, Aix-en-Provence)

Hotteterre's *Méthode pour la musette* (Paris, 1737/*R*). The extension of the instrument coincided with its involvement with chamber music. Sonatas and suites for one or two musettes with or without continuo were published by Boismortier, Corrette, Lavigne, Aubert and others. By far the most prolific composers were the brothers Esprit-Philippe and Nicolas Chédeville; they also arranged works of Vivaldi, dall'Abaco and other Italians for the musette. Corrette wrote 22 concertos suitable for musette and strings. The instrument was assigned obbligato parts in cantatas by Montéclair, Corrette, Boismortier, Lemaire and Dupuits. It was used by Lully in stage works (among them *Isis* and *Thesée*), and later by Montéclair, Leclair, Rameau, Campra and others in operas and ballets. By 1760 the musette was in decline. For an account of the physical characteristics of this instrument *see* BAGPIPE, §6.

(2) The 'musette de Poitou' of the 17th century was a simple bagpipe, and like the *biniou* of Brittany was accompanied by an HAUTBOIS DE POITOU (a bagless chanter), or by a consort of such instruments including a bass. The consort was described and illustrated by Mersenne (in *Harmonicorum libri XII*, book 5, proposition 34) and is repeatedly mentioned in documents relating to musicians of the Grande Ecurie du Roi, which included a group called 'Les Musettes et Hautbois de Poitou'; among its members were Jean Hotteterre (1) and later the flautist Michel de La Barre (see Benoit). The 'hautbois de Poitou' had a wooden reed-cap, shown in the frontispiece of Borjon's *Traité de la musette*.

Many specimens of the 'hautbois de Poitou' in museum collections probably date from the 18th century, and it was following the same tradition that Paris woodwind makers began in the 1830s to produce the small oboe

without reed-cap which has since been called 'musette'. It supplied rural colour to the urban *bal musette* and was further popularized at concerts like those of Louis Jullien, who himself performed on it in England in imitation of the Scottish bagpipe. Pitched a 5th above the oboe and 31 to 36 cm in length, it is made in two joints and has seven finger-holes, a thumb-hole and two vents in the bell. The reed is shaped like that of an oboe, but is a little smaller. Later a simple keywork was added, and such models, usually made of blackwood, were still offered for sale in the 1930s for domestic amusement, along with similarly constructed flageolets. Another type with a wider bore, modelled on the Breton bombarde, was introduced about the middle of the 19th century by Frédéric Triébert: it was named in advertisements 'hautbois pastorale', and subsequently even fitted with a keywork of the Boehm system.

(3) A dance-like piece of pastoral character whose style is suggestive of the sound of the musette or bagpipe. The bass part generally has a drone (*bourdon*) on the tonic and the upper voice or voices consist of melodies in conjunct motion, sometimes but not always in quick note values. Various metric structures were used and the tempo is moderate.

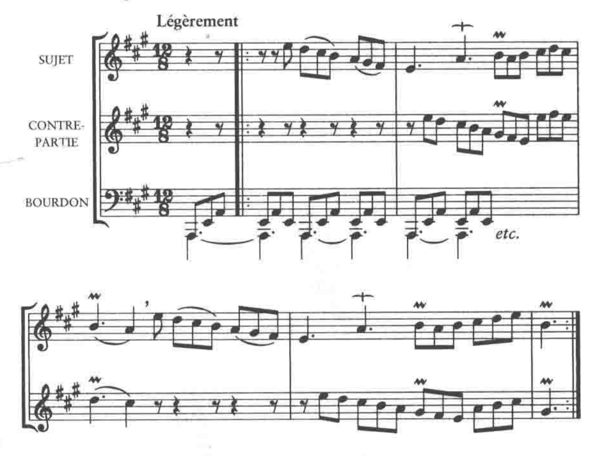
The dance that bears the name and was performed to the music has a languid, fragile character. Three choreographies have survived in dance notation (see Little and Marsh, *La Danse Noble: an Inventory of Dances and Sources*, Williamstown, MA, 1992, nos.6160, 6140 and 2480). *La muszette a deux* is an entry for two ladies performed in Act 4 scene iii of Destouches' *Callirhoé* (1712); *La musette* (1724) is a duet for a gentleman and a lady; and *The Diana* (1725), also a duet for a gentleman and a lady, is in slow triple metre. Musettes appear as early as Campra's *Les muses* (1703), where the sound of the musette is imitated in a minuet of an entrée, *La pastorale*. Others occur in Campra's *Les âges* (1718), Lalande and Destouches' *Les éléments* (1721), Handel's overture to *Alcina* (1735) and his Concerto grosso op.6, and Mozart composed one for *Bastien und Bastienne* (1768) to announce the arrival of the Sorcerer.

Musettes were also composed for keyboard, the execution of which, according to Türk (*Clavierschule*, 1789, p.401), should be 'schmeichelnd und geschleift' ('coaxing and slurred'). Perhaps the most elegant examples are the *Muséte de Choisi* and *Muséte de Taverni* for two harpsichords by François Couperin (*Pièces de clavecin*, XVe ordre, 1722). These were written to be performed one after the other, and the imitative beginning of the *Muséte de Taverni* (ex.1) recalls the rustic sound of two bagpipes. J.S. Bach composed several pieces in musette style, including the 'Gavotte ou la musette' in the Third English Suite (BWV808) and the forlana of the Orchestral Suite in C major (BWV1066). In the 20th century the form has been used by Selim Palmgren in his *Country Dance* (*Musette*) (1922) and Schoenberg in the Suite for piano op.25 (1921–3).

(4) Two shawm-like double reed instruments used in some Swiss Protestant churches from about 1750 to 1810, called *basse de musette* and *dessus de musette* by later museum curators who found examples in their collections; *See* HAUTBOIS D'ÉGLISE.

(5) The name by which the button chromatic ACCORDION is known in France (in Russia it is called *bayan*). 'Musette tuning' is where each key or button on an accordion is coupled to three reed banks; the middle

Ex.1 Couperin: Muséte de Taverni, XVe ordre (*Troisième livre*, 1722)
Première partie



one is tuned 'pure' and the outer ones are tuned respectively sharp and flat to the main note, producing a characteristic wide tremolo.

(6) A small Conservertoire-system oboe in F created by Marigaux for Heinz Holliger (*see* OBOE, §II, 3(iii)).

BIBLIOGRAPHY

MersenneHU

M. Mersenne: *Harmonicorum instrumentorum libri IV* (Paris, 1636); pubd with *Harmonicorum libri* (1635–6) as *Harmonicorum libri XII* (Paris, 1648, 2/1652/*R*)

J.G. Sulzer: *Allgemeine Theorie der schönen Künste*, iii (Leipzig, 4/1792–9/*R*)

E. de Bricqueville: *Les musettes* (Paris, 1894)

C. Sachs: *Eine Weltgeschichte des Tanzes* (Berlin, 1933; Eng. trans., 1937/*R*)

M. Benoit: *Musiques du cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)

R. Leppert: *Arcadia at Versailles: Noble Amateur Musicians and their Musettes and Hurdy-Gurdies at the French Court (c1660–1789)* (Amsterdam, 1978)

F.B. Lindemann: *Pastoral Instruments in French Baroque Music: Musette and Vielle* (diss., Columbia U., 1978)

J. Ralyea: *Shepherd's Delight* (Chicago, 1981)

B.R. Boydell: *The Crumhorn and other Renaissance Windcap Instruments* (Buren, 1982), 342ff

R. Hollinger: *Les musiques à bourdons* (Paris, 1982)

E.W. Wilzek: 'Die Barock-Musette: vom Schäferinstrument zum Virtuosen instrument', *Tibia*, xx (1995) 497–516

J.-C. Maillard: 'La musette Lissieu du musée Morpeth et l'évolution des instruments à vent au XVIIe sièle', *Musique, images, instruments: revue française d'organologie et d'iconographie musicale*, ii (1996), 222–6

ROBERT A. GREEN (1), ANTHONY C. BAINES/R (2), MEREDITH ELLIS LITTLE (3)

Musette (ii). *See under* ORGAN STOP.

Musgrave, Thea (*b* Barnton, Midlothian, 27 May 1928). Scottish composer. She began her studies at the University of Edinburgh with Gál, whose teaching of counterpoint formed a firm foundation for her compositional technique. She was also influenced by Tovey (though she never knew him), and was in particular concerned with developing Tovey's sense of 'long-term harmony', i.e. implying a number of harmonic relationships over an extended period of time: 'the overall line of what a piece would be' (Musgrave); in her final year at Edinburgh, she was awarded the Donald Tovey Prize. In 1949, on the advice of Curzon, she went to the Paris Conservatoire to study with Boulanger. Whereas Gál had emphasized line,

Boulanger concentrated on minute details discussing, for example, the choice of a single instrument in a richly textured chord. Musgrave remained as a private pupil of Boulanger until 1954, winning the Paris Conservatoire's Lili Boulanger Memorial Prize. Her first commission, for the Scottish Festival in Braemar (*Suite o'Bairnsangs*, 1953), came while she was still in Paris.

In her final year the pianist Margaret Kitchin suggested Musgrave write to Glock to see if there might be a teaching position at the Dartington Summer School and she subsequently embarked on the first of four valuable years there. Concurrently, BBC Scotland commissioned *Cantata for a Summer's Day*, which brought her to public attention. Early reactions to her work (from her contemporaries John Warrack and Donald Mitchell among others) were largely positive if guarded, citing a conservative, clear approach with an emphasis on diatonic melodies and a natural facility for fusing music and language. During this time Musgrave travelled to the USA and studied at Tanglewood with Copland; she was also much influenced by the music of Ives and Babbitt. Returning to Britain, she took up, in 1959, an extramural lectureship for London University at Teddington. Increasingly she turned away from her earlier declamatory, often modal writing in favour of serialism; works from this period include the *Triptych* for tenor and orchestra (1959), the Trio for flute, oboe and piano (1960), *Perspectives* (1961), *Sir Patrick Spens* (1961) and *Sinfonia* (1963). Throughout, Musgrave's formative friendship with Glock resulted in a strong ally at the BBC.

In 1963 Musgrave wrote the incidental music to a BBC television play by Ken Taylor, *The Devil and John Brown*, based on a true story of a Scottish mining village, set around 1835. The story struck her forcibly, and she decided to accept no further commissions in order to concentrate on an operatic treatment of these events, entitled *The Decision* (1964–5). Working with the Scottish



Thea Musgrave

poet Maurice Lindsay (who had also written the libretto for her 1955 one-act opera, *The Abbot of Drimock*), Musgrave told the story of a miner trapped underground. She asked Lindsay to supply her with 'heightened, lyrical prose' to temper her forays into strict serialism. *The Decision* thus combines elements of Musgrave's early modal austerity with a use of tone rows, resulting in an eclectic lyricism. The opera reveals a complex, contrapuntal style replete with motifs associated with individual characters, intertwined with themes that underscore crucial events. As the plot unravels through a series of flashbacks – a dramatic device to which she would frequently return – musical gestures take on dramatic significance.

If *The Decision* proved a turning point in Musgrave's development, it was because it led her to understand that her musical creativity relied essentially on dramatic confrontation. In the Chamber Concerto no.2 (1966), she took inspiration from Ives and his way of juxtaposing different tempos. Unaware of Britten's 'curlew' sign or Lutosławski's 'controlled aleatorism', she wrote individual cadenzas for each instrument. At times, one player's cadenza acts as a cue for the following player, at others, the instruments rally to a specific point in the score. Elsewhere different players take full charge of the ensemble. Musgrave's consideration of these internecine tensions culminated in a dream in which, during an orchestral piece, the clarinet player stood up and led an orchestral mutiny. Within days, the CBSO commissioned her to write the Concerto for Orchestra (1967), in which the clarinettist does indeed interrupt the first orchestral tutti by suddenly standing up and delivering a defiant musical phrase. The clarinet subsequently 'gives' tailor-made themes to various members of the orchestra, each player in turn rising to become both a soloist and, briefly, leader. Though control is wrested away from the conductor and the players allowed a semblance of liberty, the work remains tightly notated without aleatory passages.

Musgrave further pursued the ramifications of freedom within form with the Clarinet Concerto (1968), commissioned by the BBC SO. Based on a concerto grosso model, the orchestra is divided into a series of concertante groups. The soloist walks from one section to another, visually underpinning the musical structure. In the Horn Concerto (1971) the brass section is instructed to spread across the concert hall while maintaining a dialogue with the on-stage soloist. The Viola Concerto (written for her husband Peter Mark in 1973), poses an egalitarian response to the musical inferiority historically accorded viola players. Incited by the solo player, the violas become increasingly agitated until the entire section stands and plays, eventually forcing the conductor to bring in the brass to silence them. The violas' civil disobedience is quashed by the conductor's totalitarian response, yet the soloist proves a cunning diplomat: joining the brass the soloist instructs them in the viola's theme. In an age that has witnessed a concerted attempt to demystify the orchestra through community and educational music schemes, Musgrave's orchestral works seem increasingly prescient. For her, the orchestra as simply an efficient corporate machine holds little inspiration. Instead, she focusses on the players themselves, the challenges and rewards of group activity, combined with the exhilaration and fear in literally taking a stand.

In 1973 Musgrave presented eight broadcasts for the BBC entitled *The New Sounds of Music: Why and How*. The main purpose of these talks was to make electronic music more accessible, for by the late 1960s, she herself had been experimenting with tape. Her ballet *Beauty and the Beast* (1968–9), the *Soliloquy* for guitar and tape (1969) and *From One to Another* for viola and tape (1970) each involve the combination of pre-recorded music with live performance, while in her chamber opera *The Voice of Ariadne* (1972–3) the tape part is put to a dramatic purpose. A count becomes obsessed with a lost statue of Ariadne, and her voice, which beckons to him throughout and which only he can hear, is an eerie siren song on pre-recorded tape. Eventually the voice of the count's wife joins with that of the taped voice, which gradually fades, restoring the count to the countess: the tape music represents beauteous, intransigent form among the malleable humans. In Musgrave's 1981 radio opera *An Occurrence at Owl Creek Bridge*, the accompanying tape provides what at first seems to be simple sound effects – rushing water, running footsteps, horses' hooves. Only at the end does the listener realize that the naturalistic sound effects are not real, but are the wearied imaginings of a dying man.

Musgrave has proven a prolific as well as highly regarded opera composer, accruing both critical and popular success for her full-length works for the stage, *Mary, Queen of Scots* (1975–7), *A Christmas Carol* (1978–9), *Harriet, the Woman Called Moses* (1984, commissioned jointly by Covent Garden and the Virginia Opera, but yet to be staged in the UK) and *Simón Bolívar* (1989–92). Her work in developing and promoting opera in Norfolk, Virginia (she moved to the USA in the late 1970s) has also been of great importance. Instrumentally she has been inspired to work for among others, Bream, Pears, Glennie, Tuckwell and Nicholas Daniel. The recent orchestral *Phoenix Rising* (1997), which includes a floor plan and stage directions within the score, reveals her continuing desire to reconcile individual idiosyncrasy with *esprit de corps*.

WORKS

DRAMATIC

A Tale for Thieves (ballet, 1, after G. Chaucer: *The Pardoner's Tale*), 1953

The Abbot of Drimock (comic op, 1, M. Lindsay), 1955, concert perf., Park Lane Opera Group, 1958; staged, London, Morley College, 15 March 1962

Marko the Miser (children's op, Musgrave and F. Samson, after A.N. Afanas'yev), 1962; Farnham Festival of Schools' Music, Surrey, 1963

The Devil and John Brown (TV score, K. Taylor), 1963

The Decision (op, 3, Lindsay), 1964–5; New Opera Company, cond. L. Lovett, Sadler's Wells, 30 Nov 1967

Beauty and the Beast (ballet, 2, C. Graham), 1968–9; Scottish Theatre Ballet, Sadler's Wells, 19 Nov 1969 (choreog. P. Darrell)

The Voice of Ariadne (chbr op, 3, A. Elguera, after H. James: *The Last of the Valerii*), 1972–3; English Opera Group, Snape, Maltings, 11 June 1974

Orfeo (ballet), dancer, fl, str ens/str orch tape, 1975, BBC TV, 17 March 1977

Mary, Queen of Scots (op, 3, Musgrave, after Elguera: *Moray*), 1975–7; Edinburgh, King's, 6 Sept 1977

A Christmas Carol (op, 2, Musgrave, after C. Dickens), 1978–9; Virginia Opera, Norfolk, VA, 7 Dec 1979

Last Twilight (theatre piece, D.H. Lawrence), 1980

An Occurrence at Owl Creek Bridge (radio op, Musgrave, after A. Bierce), 1981, BBC Radio, 14 Sept 1982; staged Bracknell, Wilde Theatre, 23 June 1988

Harriet, the Woman Called Moses (op, 2, Musgrave), 1984, rev. 1985; Virginia Opera, Norfolk, VA, 1 March 1985

The Story of Harriet Tubman (music drama, Musgrave), 1990 [based on op Harriet, the Woman called Moses], orchd J. Grout

Simón Bolívar (op, 2, Musgrave), 1989–92, Virginia Opera, Norfolk, VA, 20 Jan 1995

VOCAL-ORCHESTRAL

Triptych (Chaucer), T, orch, 1959; The Phoenix and the Turtle (W. Shakespeare), small chorus, orch, 1962; 2 Christmas Carols in Trad. Style (N. Nicholson), S, SA, opt. TB, ob/cl/vn, str, 1963; The Five Ages of Man (Hesiod, trans. R. Lattimore), chorus, orch, 1963; Monologues of Mary, Queen of Scots (Musgrave), S, orch, 1977–86; Songs for a Winter's Evening (R. Burns), S, orch, 1995

OTHER VOCAL

Choral: 4 Madrigals (T. Wyatt), chorus, 1953; Song of the Burn (Lindsay), SATB, 1954; Make ye merry for Him that is to come (15th-century), children's chorus, SA, opt. org, 1961; John Cook (anon.), SATB, 1963; Memento creatoris (J. Donne), chorus, opt. org, 1967; Rorate coeli (W. Dunbar), SATB, 1974, rev. 1976; O caro mé sonno (Michelangelo), chorus, 1978; The Lord's Prayer, chorus, org, 1983; Black Tambourine (H. Crane), SA, perc, pf, 1985; The Last Twilight (theatre piece, D.H. Lawrence), SATB, 3 hn, 4 tpt, 4 trbn, perc, 1980; For the Time Being: Advent (W.H. Auden), SATB, nar, 1986; Echoes Through Time (dramatic-choral work), SA, spoken chorus, orch, 3 dancers (opt.), 1988; Midnight (J. Keats: *To Sleep*), SATB, 1992; On the Underground, set no.1 'On Gratitude, Love and Madness' (J. Berry, S. Pugh, W.B. Yeats, S. Smith, A. Rich, E. Dickinson), SATB, 1994; On the Underground, set no.2 'The Strange and the Exotic' (R. Herrick, 17th-century, E. Morgan), SATB, 1994; On the Underground, set no.3 'A Medieval Summer' (anon., medieval texts, Chaucer), SATB, 1995

Solo vocal: 2 Songs (E. Pound), Bar, pf, 1951; A Suite o' Bairnsangs (Lindsay), 1v, pf, 1953; Cant. for a Summer's Day (Hume, Lindsay), spkr, S, A, T, B, fl, cl, str qt, db, 1954; 5 Love Songs (medieval Eng.), S, gui, 1955; 4 Portraits (Davies), Bar, cl, pf, 1956; A Song for Christmas (attrib. Dunbar), S/T, pf, 1958; Sir Patrick Spens (trad.), T, gui, 1961; Primavera, S, fl, 1971; Wild Winter (W. Owen, F. García Lorca, S. Crane, V. Hugo, Pushkin, Petrarch, G. Trakl), S, T, T, B, 5 viols, 1993

INSTRUMENTAL

Orch: A Tale for Thieves, suite, 1953 [from ballet]; Divertimento, str, 1957; Obliques, 1958; Scottish Dance Suite, 1959; Theme and Interludes, amateur orch, 1960; Perspectives, ov., 1961; Sinfonia, 1963; Festival Ov., 1965; Variations, brass band, 1966; Nocturnes and Arias, 1966; Conc. for Orch, 1967; Cl Conc., 1968; Night Music, chbr orch, 1969; Memento vitae (Conc. in Homage to Beethoven), Hn Conc., 1971; Va Conc., 1973; Orfeo II, fl, 15 str, 1975; Autumn Sonata, b cl, orch, 1993; Journey Through a Japanese Landscape, mar, wind orch, 1993–4; Helios, cl, orch, 1994; Phoenix Rising, 1997

Chbr and solo inst: Pf Sonata no.1, withdrawn; Pf Sonata no.2, 1956; Str Qt, 1958; Colloquy, vn, pf, 1960; Monologue, pf, 1960; Trio, fl, ob, pf, 1960; Serenade, fl, cl, hp, va, vc, 1961; Chbr Conc. no.1, ob, cl, bn, hn, tpt, trbn, str trio, 1962; Excursions, pf 4 hands, 1965; Sonata for Three, fl, vn, gui, 1966; Chbr Conc. no.2, pic + fl + a fl, cl + b cl, vn + va, vc, pf, 1966; Chbr Conc. no.3, cl, bn, hn, str qt, db, 1966; Impromptu no.1, fl, ob, 1967; Music for Hn and Pf, 1967; Elegy, va, vc, 1970; Impromptu no.2, fl, ob, cl, 1970; Space Play, wind qnt, str qt, 1974; Fanfare, brass qnt, 1982; Pierrot, cl, vn, pf, 1985; The Golden Echo II, hn, 16 hn, 1986; Piccolo Play, pic, pf, 1989; Fanfare for a New Hall, 2 tpt, 1990; Wind Qnt, 1992; Orfeo III, fl, vn, va, vc, db, 1993; Postcards from Spain, gui, 1995; From Spring to Spring, mar, windchimes, 1996; Circe, 3 fl, 1996; In the Still of the Night, va, 1997; Threnody, cl, pf, 1997; Canta, Canta, cl, ens, 1997

El-ac: Soliloquy, gui, tape, 1969; From One to Another, va, tape, 1970; Orfeo I, fl, tape, 1975; The Golden Echo I, hn, tape, 1986; Narcissus, fl, digital delay, 1987, arr. cl, digital delay, 1988; Niobe, ob, tape, 1987

Principal publishers: Chester, Novello

WRITINGS

'*The Decision*', *MT*, cviii (1967), 988–91
'A New Viola Concerto', *MT*, cxiv (1973), 790–91
'Mary Queen of Scots', *MT*, cxvii (1977), 625–7

BIBLIOGRAPHY

CC (J. Weir); *GroveO* (H. Cole); *GroveW* (S. Walsh with T. Calam)
S. Bradshaw: 'Thea Musgrave', *MT*, civ (1963), 866–8
M. Lindsay: 'The Disaster and *The Decision*', *Opera*, xviii (1967), 974–6
A. Payne: 'Thea Musgrave's Clarinet Concerto', *Tempo*, no.88 (1969), 50–53
N. Kay: 'Thea Musgrave', *Music and Musicians*, xviii/4 (1969–70), 34–6, 40
S. Walsh: 'Musgrave's "The Voice of Ariadne"', *MT*, cxv (1974), 465–7
L. East: 'The Problem of Communication – Two Solutions: Thea Musgrave and Gordon Crosse', *British Music Now*, ed. L. Foreman (London, 1975), 19ff
H. Heinsheimer: 'Mistress Musgrave', *ON*, xlii/3 (1977), 44–6
R. Milnes: 'Dickens into Opera', *MT*, cxxii (1981), 818–20
H. Cole: 'The Song at the Heart of Scrooge', *Guardian* (11 Dec 1981)
J. LePage: 'Thea Musgrave', *Women Composers, Conductors and Musicians of the Twentieth Century*, i (Metuchen, NJ, 1981–8)
D.L. Hixon: *Thea Musgrave: a Bio-Bibliography* (Westport, CT, 1984)
D.P. Stearns: 'High Tide', *ON*, xlix/12 (1984–5), 15–17
H. Kupferberg: 'Thea Musgrave', *High Fidelity/Musical America*, xxxv/3 (1985), 4–5, 21
W. Lawson: 'The Americanization of Thea Musgrave', *Vanity Fair*, xlviii (1985), 97
P.J. Smith: 'Thea Musgrave's New Success', *Opera*, xxxvi (1985), 492–3
C. Roma: 'The Choral Music of Thea Musgrave', *American Choral Review*, xxxi/1 (1989), 5–31
R. Dick: 'Instrumental Solo and Ensemble Music', *Notes*, xlvi (1989–90), 236–7
R.H. Kornick: *Recent American Opera: a Production Guide* (New York, 1991), 202–12
A. Burton: 'A Dramatist in a Seasonal Landscape', *MT*, cxxxv (1994), 442–5
J. Hammer: 'Thea Musgrave: an Appreciation', *CMR*, xi (1994), 219–20

JENNIFER BARNES

Mushāqa, Mīkhā'īl (*b* Rashmayyā, 1800; *d* Damascus, 1880). Lebanese physician and polemicist. Among his many writings is a treatise on music, the earliest manuscript of which is dated 1840. This is the most important Arabic work on the subject from the first half of the 19th century. It is always referred to as the first text in which, with an explicitly mathematical formulation resulting in precise string sections, the modern theory of a 24 quarter-tone octave is articulated. But his definitions, which presage much later inquiry on norms of intonation, are tucked away in a concluding section, so that the bulk of the work is generally ignored.

In fact, Mushāqa's treatise is concerned primarily with scale, instruments and mode, and forms part of a tradition of description and definition exemplified by the treatise of Cantemir and, in Arabic, the anonymous *Shajara dhāt al-akmām* ('The tree with calyxes'). All regard the theoretical octave as made up of a set of primary notes between which are intercalated secondary ones, and Mushāqa adds to their number by filling the gaps left by earlier writers. The ensuing account of instruments covers chordophones (including the violin) and aerophones, and gives a detailed account of lute tuning. But particularly important is the extensive catalogue of modes, both for its descriptive content, with each mode being defined in terms of a basic melodic matrix, and for its insight into the differentiation of Syrian practice from the Ottoman system of the day.

BIBLIOGRAPHY

EI2 (H.G. Farmer)
E. Smith: 'A Treatise on Arab Music, Chiefly from a Work by Mikhâil Meshâķah, of Damascus', *Journal of the American Oriental Society*, i (1843–9), 171–218
J.P.N. Land: 'Recherches sur l'histoire de la gamme arabe', *Congrès international des orientalistes VI: Leiden 1883*, 75–8
M. Collangettes: 'Etude sur la musique arabe', *Journal asiatique*, 10th ser., iv (1904), 365–422; viii (1906), 149–90
P.L. Ronzevalle: 'Un traité de musique arabe moderne', *Mélanges de la faculté orientale*, vi (Beirut, 1913), 1–120 [incl. Fr. trans.]

OWEN WRIGHT

Mushel′, Georgy Aleksandrovich (*b* Tambov, 29 July 1909; *d* Tashkent, 1989). Russian composer and pianist. He studied composition with A.N. Aleksandrov, Gnesin and Myaskovsky and the piano with L. Oborin at the Moscow Conservatory, graduating in 1936. He was a member of the Composers' Union. In 1936 he moved to Tashkent, where he taught at the conservatory, being appointed professor of composition in 1976.

Mushel′'s output embraces many formats; he laid the foundations for a number of genres hitherto non-existent in Uzbek music, including the piano concerto (of which he wrote six), the symphony and piano music. His style, based on deep study of the traditional music of many eastern countries, organically combines features of Western and Russian music with those of Uzbek folk music and oral tradition. Although Mushel′ frequently made direct use of folkmaterial, especially folksong, his work subtly embodies the main features of Uzbek folkmusic, not only in modal and textural terms – in his employment of diatonic collections and his imitation of the sounds of the *dutar* and *karnay* – but also in matters of rhythm (such as the virtuoso *ussul′* techniques played on the folk percussion instrument the *nagora*) and form (such as the climactic rising wave device, *audzhev*).

Mushel′ introduced the principles of imitative polyphony to Uzbek art music, and his many fugues on folk themes opened the way to the transformation and development of traditional monody in a polyphonic context (*24 Preludes and Fugues* for piano).

Mushel′ was a professional pianist, and created an original style in his compositions for the instrument, with sensitive feeling for texture and the colours of different registers and with a full exploitation of the whole range of contemporary pianism. In his *24 Preludes and Fugues* elegance, lyricism, a fondness for the contemplative and the picturesque, and an acute sense of genre are combined with impressive élan and dynamism, and concerto-like brilliance and scale. Mushel′ was also active as a painter, and his work was frequently shown at exhibitions in Tashkent, Moscow and other cities. He also had a keen interest in science, especially physics. His wide-ranging musical aesthetic was enriched and deepened by his responsiveness to literature and the plastic arts. As a teacher, Mushel′ influenced many other composers of Tajik, Kazakh, Kyrghyz and other nationalities as well as Uzbek. His music has often been performed outside Uzbekistan – in Russia, Germany, Czechoslovakia, Hungary, Austria and Britain.

WORKS
(*selective list*)

Op: Farkhad i Shirin (Sh. Khurshid, after A. Navoi), 1940, rev. 1955, collab. Uspensky, Tashkent, Navoi, 15 May 1957 [rev. of music drama, 1937]

Ballets: Balerina, 1952, Tashkent, Navoi, 30 April 1952; Tsvetok schast'ya [Flower of Happiness], 1959, Chelyabinsk, Glinka Theatre, 6 Nov 1959; Kashmirskaya legenda, 1961, Tashkent, Navoi, 25 Nov 1961; Samarkandskaya legenda, 1970, Samarkand, 30 Oct 1970

Music dramas: Farkhad i Shirin, 1937, collab. V. Uspensky and S. Tsveyfeld; Mukanna, 1943, collab. Yu. Radzhabi, Uspensky and

Yangi-Yul'; Oftobkhon, 1953 [after melodies by Kh. Tokhtasïnov]; Mukimi, 1954, collab. T. Dzhalilov; Ravshan i Zulkhumor, 1958, collab. Dzhalilov

Orch: Pf Conc. no.1, 1936; Sym. no.1, 1938; Sym. no.2, 1942; Pf Conc. no.2, 1943, rev. 1953; Sym. no.3, 1943; Pf Conc. no.3, 1946; Vn Conc., 1946; Pf Conc. no.4, 1950; Syuita, 1950 [after themes by Khamzï Khakima-zade Niyazi]; Pf Conc. no.5, 1951; Pf Conc. no.6, 1962; 6 miniatyur

Chbr and solo inst: Ballada, ob, str qt, pf, 1945; Detskiy al' bom [Children's Album], pf, 1945; 2 Pf Qnts, 1945; Syuita, pf qnt, 1945; 2 syuitï, org, 1947; P'yesï [Pieces], pf trio, 1947–9; Poema, vc, org, 1948; Syuita, str qt, 1949; Ėtyudi, pf, 1950; Sonata, vc, pf, 1951; Sonata, vn, pf, 1952; Samarkandskaya syuita, 2 pf, 1963; 6 p'yes [6 Pieces], org, 1970; Muzïkal'nïye siluėtï, pf, 1971; Syuita no.2, 2 pf, 1974; 24 Preludes and Fugues, pf, 1975; Syuita no.3, 2 pf, 1975

Film scores, incid music, many vocal works incl.: Farkhadstroy (cant., A. Lugin), chorus, orch, 1944; romances, 1v, pf (A.S. Pushkin and others); song cycles (Zul'fiya and others); arrs. of 50 Uzbek songs

Principal publishers: Gosizdat UzSSR, Muzïka, Sovetskiy Kompozitor

BIBLIOGRAPHY

Ya. Pekker: *Georgy Mushel'* (Moscow, 1966)

I. Vïzgo: 'G. Mushel': vtoraya simfoniya pamyati Alisher Navoi' [The second symphony in memory of Navoi], *Sovetskaya simfoniya za 50 let*, ed. G.G. Tigranov (Moscow, 1967), 204–10

'V gostyakh u G.A. Mushelya' [Visiting Mushel'], *SovM* (1984), no.10, pp.118–9

I. Martïnov: 'Polifoniycheskiy tsikl G. Mushelya' [Mushel's polyphonic cycle], *O lyubimom iskusstve* (Moscow, 1989), 77–91

ALLA VLADIMIROVNA GRIGOR'YEVA

Mushtaq. Sassanian mouth organ. *See* IRAN, §I, 5.

Musi [Degli Antoni], **Maria Maddalena** ['La Mignatti', 'La Mignatta'] (*b* Bologna, 18 June 1669; *d* Bologna, 2 May 1751). Italian soprano. She was the daughter of Antonio Maria Musi and Lucrezia Mignati, from whom she perhaps inherited her equivocal nickname ('the Leech'), and was one of the most admired and highest-paid female singers of the day. In Reggio nell'Emilia in 1688 she sang Amore in the Prologue to the operatic tableau *Amor non inteso* (composer unknown). She was in the service of Duke Ferdinando Carlo Gonzaga of Mantua from 24 June 1689, who assigned her an annual salary, the privilege of a passport and the designation 'virtuosa', a title she kept until at least 1702. She performed in many Italian cities, including Piacenza, Genoa, Parma, Modena, Milan, Bologna and Naples. In 1703 she married the composer Pietro degli Antonii. Her last known public performance was in Ferrara in 1726, in *La fedeltà creduta tradimento* (composer unknown).

BIBLIOGRAPHY

SartoriL

G. Cosentino: *La Mignatta: Maria Maddalena Musi cantatrice bolognese famosa, 1669–1751* (Bologna, 1930)

L. Frati: 'Donne musiciste bolognesi', *RMI*, xxxvii (1930), 387–400

S. Durante: 'Il cantante', *SOI*, iv (1987), 347–410

P. Besutti: *La corte musicale di Ferdinando Carlo Gonzaga ultimo duca di Mantova: musici, cantanti e teatro d'opera tra il 1665 e il 1707* (Mantua, 1989)

PAOLA BESUTTI

Music. The principal subject of the publication at hand, whose readers will almost certainly have strong ideas of the denotative and connotative meanings of the word. Presenting the word 'music' as an entry in a dictionary of music may imply either an authoritative definition or a properly comprehensive treatment of the concept of music, at all times, in all places and in all senses. That last would require discussion from many vantage points, including the linguistic, biological, psychological, philosophical, historical, anthropological, theological and even legal and medical, along with the musical in the widest sense. Imposing a single definition flies in the face of the broadly relativistic, intercultural and historically conscious nature of this dictionary.

Selecting from a number of alternative viewpoints, this article addresses issues and approaches to perspectives that exhibit the great variety of the world's musics and of the diversity of cultural attitudes and conceptions of music. The verbal definitions provided in standard linguistic and musicological reference works, even counting only those in English, differ substantially, and the *de facto* definitions as expressed in human description and activity provide even greater breadth. Different societies, subcultures, historical periods and individual musicians may have sharply differing ideas on what constitutes music and about its characteristics and essentials, its significance, function and meaning. Providing a universally acceptable definition and characterization of both word and concept is beyond the capacity of a single statement by one author, and this article is thus a modest compendium sampling the views found in the literature of historical musicology and ethnomusicology, perforce omitting detailed discussion of the viewpoints of a number of relevant disciplines including psychology, physics, aesthetics, pedagogy and music theory.

The following paragraphs thus consider, first, formal definitions and properties of the word 'music' in English and – to a smaller extent – its equivalents in some other European languages, including considerations of etymology, reference works of different kinds, European authorities of the past and local traditions; the fundamental ideas about music as a concepts and its characteristics, boundaries and relationships in a sampling of cultures; and third, the concept of music in its use by musicologists and as an issue in musicological thought, including consideration of definitions of the word and the concept in music dictionaries, its central characteristics, its relation to the other arts, human culture more generally and society, its classification, its existence as a universal phenomenon and the issue of approaching the art as the world of music or musics. For discussion of music from psychological and other relevant perspectives, and the concept in earlier periods of European music history, *see* (for example) PSYCHOLOGY OF MUSIC; PHILOSOPHY OF MUSIC; PHYSICS OF MUSIC; SOCIOLOGY OF MUSIC; SOUND; MEDIEVAL; and RENAISSANCE.

I. The word: etymology and formal definitions

1. ETYMOLOGY. The English word, 'music', whose first appearance in writing is set in the 13th century by the *Oxford English Dictionary* (*OED*), was adapted from the French *musique*, in turn an adaptation of the Latin *musica* which was taken from the classical Greek *mousikē*. Referring originally to works or products of all or any of the nine Muses, it began gradually to be restricted to the arts generally covered by the modern term. It may be argued that this suggests a conception of music as the quintessence of arts and sciences of which the Muses were

patrons, though none of these deities was explicitly associated with music in the modern sense. Although not a part of early Indo-European vocabulary, 'music', the word and its cognates are almost universally used in Indo-European languages spoken in Europe, having often been introduced as a loan word from Latin, French, Italian or Spanish. Thus, the German *Musik*, Norwegian *musikk*, Polish *muzyka*, Russian *muzïka* and Dutch *muziek* presumably came about through direct borrowing rather than through the gradual sound-shifts and spelling reforms that changed the Latin *musica* to the Spanish *música* and French *musique*. Some Indo-European languages, however, maintained older words for the concept of music: for example, Czech *hudba* and Croatian *glazba*, the latter related to the word for sound (although both languages also use the alternative *muzika*), and a large number of words used in Indo-Iranian languages. Cognates of 'music' were introduced to members of other language families. Most prominently, the Arabic *musiqi* was borrowed from Greek and further introduced to Persian (by the 17th century), Hebrew (by the 10th century) and Swahili (later). Modern Indonesian (*musik*) and Shona (*musakazo*) are examples of languages in which the word was recently introduced. In a number of these, the traditional language did not provide a word comprehensively encompassing the concept of music as it is maintained in modern Western culture.

At least three approaches are helpful in determining a society's definitions of components of its culture. First, one may consult the formal statements of authorities generally recognized, that is, dictionaries or reference books (in Western and certain other cultures), and perhaps sacred texts or wise elders (in certain smaller societies). Further, one may ask average members of a population; and finally, one may construct formulations of the system of ideas about a concept and even a word by observing relevant behaviour.

2. Language dictionaries. Most dictionaries of English and other European languages, as well as general encyclopedias – the general authorities on definition in culture – focus on one of two approaches. There may be a definition that attempts to specify all salient traits of music but clearly uses as its model Western music in the fine art tradition, seeing music principally as a series of sounds and a group of compositions, and on musical activity consisting mainly of composition, expressed as the combining of sounds. Or the definition itself may be taken for granted, and the work moves on to explanations, etymology and classification.

For example, the *OED* definition of music begins: 'That one of the fine arts which is concerned with the combination of sounds with a view to beauty of form and the experience of emotion; also, the science of the laws or principles (of melody, harmony, rhythm, etc.) by which this art is regulated'. *Webster's Third International Dictionary* (New York, 1981) begins: 'the science or art of incorporating pleasing, expressive, or intelligible combinations of vocal or instrumental tones into a composition having definite structure and continuity'. But both dictionaries also provide secondary definitions indicating the performing of music generally, and they include agreeable sounds such as the song of birds or running water.

A survey of older and recent dictionaries of some other European languages provides variations on those themes: *Brockhaus-Wallring deutsches Wörterbuch* (Wiesbaden, 1982) defines music: 'die Kunst, Töne in ästhetisch befriedigender Form nacheinander (Melodie) und nebeneinander (Harmonie) zu ordnen, rhythmisch zu gliedern, und zu einem geschlossenen Werk zusammenzufügen' ('the art of combining tones in aesthetically satisfying form in succession and simultaneously, organizing them rhythmically and integrating them into a completed work').

The *Grande dizionario della lingua italiana* (ed. S. Battaglia, Turin, 1981) moves in a similar direction: 'Arte di combinare e coordinare variamente nel tempo e nello spazio i suoni, prodotti per mezzo della voce o di strumenti e organizzati in strutture quantificate secondo l'altezza, la durata, l'intensità e il timbro; scienza dei suoni considerati sotto il profilo della melodia, dell'armonica a del ritmo' ('the art of combining sounds and coordinating them in time and space, produced by the medium of voice or instruments and organized in many structures according to pitch level, duration, intensity and timbre; science of sound subdivided into melody, harmony and rhythm').

E. Littré's *Dictionnaire de la language française* (Paris, 1873), one of the classic practical dictionaries of French, gives as its second definition: 'science ou emploi des sons qu'on nomme rationels, c'est-à-dire qui entrent dans une échelle dite gamme' ('science of using rationally derived sounds, that is, those based on scales'), indicating the dual presence of science and art, knowledge and activity, the rational basis and the primary importance of scales.

To the literate population of Western Europe, if major dictionaries reflect beliefs about language generally held and uses widely carried out, the word 'music' refers in the first instance to composing. Music is art and science, it involves the satisfactory combination of constituent materials – but mainly tones – and it is intended to be beautiful, expressive or (but not necessarily and) intelligible. The dictionary definitions suggest that music serves both aesthetic and communicative functions. The combining of tones is the main activity of the musical artist, whose purpose and aesthetic consideration are not emphasized but replaced by attention of elements of music and to music as a 'science'.

3. General encyclopedias. In contrast to language dictionaries, whose function is explicitly to define words with little analysis or discussion of cultural context, the task of general encyclopedias is providing an overview of human and natural facts from a particular cultural perspective. They must include information about music, and the variety of approaches they take to defining the word or providing a general conceptualization is greater than that of the dictionaries. In the case of some it seems that music, being one of the basic domains of human culture that may be taken for granted, need not be defined.

For example, *La grande encyclopédie Larousse* (Paris, 1975) gives one sentence: 'Language des sons qui permet au musicien de s'exprimer' ('language of sounds which permits the musician to express himself'), and then moves on to an account of music history. *Brockhaus Enzyklopädie* (Wiesbaden, 1971) defines music simply as 'die Tonkunst' (a synonym for 'Musik' connoting art music, or music specifically as an art) and then moves on to historical and theoretical specifics. The Dutch *Grote Winkler Prins encyclopedie* (Amsterdam, 1971) introduces its article on music by saying, simply: 'Kunstvorm

die berust op het ordenen van klankfenomenen' ('art form based on the ordering of sound phenomena').

Preparing the reader for a wide view but not explicitly defining, *The New Encyclopedia Britannica* (Chicago, 1974) offers in its *Micropedia*, under the article 'Music, Art of': 'expression in musical form, from the most simple to the most sophisticated, in any musical medium'. Its counterpart, the article titled 'Music, Art of' in the *Macropedia*, begins: 'Both the simple folk song and the complex electronic composition belong to the same activity, music'. Neither article begins with an explicit definition, assuming that readers know what music is, but both circumscribe, provide boundaries, and in doing so emphasize the breadth and intercultural nature of the subject. In characterizing this wide domain of culture, the *Macropedia* goes on immediately to point out that both extremes 'are humanly engineered, both are conceptual and auditory, and these factors have been present in music of all styles and in all periods of history, Eastern and Western'.

The human-specific character of music is also part of the explicit definition in the *Great Soviet Encyclopedia* (translated from the third edition, New York, 1974): 'An art form that reflects reality and affects man through sensible and specially organized sound sequences consisting chiefly of tones (sounds of definite pitch). Music is a specific variant of the sound made by people'.

A sampling of authoritative dictionaries and general encylopedias in Western nations shows substantial agreement within the élite literate culture of these societies. There may be disagreement on the need for explicit definition, but all these works maintain that music involves sounds and their combination, that it is both art and science – involving both talent and creativity as well as knowledge – and that its principal manifestation is composing music (with rational principles), rather than other activities and events that belong to the domain of music.

4. European musical authorities of the past. Formal definitions provide boundaries and encyclopedic commentary seeks out the essential, but in the case of music, at least, one must also consider a third kind of 'definition', the kind that determines the essential qualities of music from its most ideal manifestations. To illustrate: musicians in Western culture – particularly theorists and composers – have frequently been motivated to define music. In particular, theorists and composers from the 18th to the 20th centuries provide statements that give important insights into personal as well as societal attitudes and norms. They extend from the rational to the highly romantic, with the 20th century providing successors to both lines of thought. In each case, composers naturally direct the reader's thought to what they regard as the ideal of music-making.

A few examples must suffice as substitute for a comprehensive anthology. Thus, Johann Mattheson (1739), anticipating the *OED*, stresses the dual role of music as art and science devoted to the successful combination of sounds for the sake of God's honour and the support of all virtues: 'Musik ist eine Wissenschaft und Kunst, geschickte und angenehme Klänge klüglich zu stellen, richtig aneinander zu fügen und lieblich herauszubringen, damit durch ihren Wohllaut Gottes Ehre und alle Tugenden befördert werden'. Similarly, F.W. Marpurg (1750, p.2): 'Das Wort Musik bezeichnet die Wissenschaft oder die Kunst der Töne' ('the word "music" designates the science or the art of tones').

Theorists two centuries later are more abstract and require intuitive understanding, as Eduard Hanslick's famous description, 'tönend bewegte Form' ('form moved through sound': 1854, p.58), contrasts with Ernst Kurth's: 'Musik ist emporgeschleuderte Austrahlung weitaus mächtigerer Urvorgänge, deren Kräfte im Unhörbaren kreisen' ('music is merely the erupted radiations of far more powerful fundamental processes whose energies revolve in the inaudible': 1920, p.13). The composer Hans Pfitzner gives a statement also articulated by certain Amerindians: 'Musik ist das Abbild der Ansicht der Welt' ('music is the reflection of a world view': 1926, p.196). Two giants among composers of the 20th century naturally contrast: Arnold Schoenberg, 'Music is at its lowest stage simply imitation of nature. But soon it becomes imitation of nature in a broader sense, not just imitation of the surface of nature but also of its inner essence' (1922, p.14); Igor Stravinsky: 'Music is essentially unable to "express" anything, whether it be feeling, attitude, psychic state, a phenomenon of nature, etc. "Expression" has never been an intrinsic trait of music' (1935–6).

5. Looking to the vernacular and to behaviour. If the study of published authorities in the field of definition provides at least some agreement on the nature and attributes of music, less unanimity is provided by other approaches to determining the definition and essence of music. One such approach, the definition of music by the ordinary, non-literary and perhaps even non-literate member of society, would be carried out by the study of terminology in everyday usage. A second derives definition and conceptualization from observation and analysis of behaviour. The difference between relying on formal definitions and these approaches derived from vernacular considerations may be illustrated by the automatic response of most Western Europeans to the statement, 'I am a musician', which may most commonly be, 'you are? what do you play?', suggesting that, in thinking of music, most people do not consider composing, contemplating or even singing as the primary musical activity, but instrumental performance. Similarly, a particular sonic structure – Islamic religious chant, for example – may be regarded as 'music' in one society but not in another. And indeed, in a given society, a sound – 'concrete' music will serve as examples – may or may not be musical, depending on the social context in which it is presented.

The issue of definition is complicated further by the fact that each society uses its culture to structure and classify the world in its own way, based on its view of nature, the supernatural, the environment and society. It ought to be possible to define music in an interculturally valid way, but the fact that definers inevitably speak with the language and from the cultural viewpoint of their own societies is a major obstacle. Only a few societies have a word in their language whose meaning corresponds roughly to the English 'music'; and it is questionable whether the concept of music in the breadth it enjoys in Western cultures is present in the cognitive maps of all cultures. Nevertheless, musicologists generally regard music as a cultural universal.

II. The concept in a variety of cultures

The variety of conceptions of music held by different societies, European and non-European, may be illustrated

by a few selected examples providing some broad generalizations. These are presented with significant caveats: in no culture is there unanimity of thought or opinion on fundamental issues such as the nature of music. For any tendency that is broadly identified as a characteristic of a culture one can readily find others, less significant, that contrast and contradict. While it is helpful to compare cultures with the use of strong, unified characterizations, it is also important to bear in mind the rich complexity of contradictory ideas, conceptions and verbal and artistic expressions in each.

1. Contemporary Western culture. 2. East Asia. 3. Iran and the Middle East. 4. India. 5. Some African cultures. 6. Some Amerindian and Oceanian cultures.

1. Contemporary Western culture. In Western culture, generally, the word 'music' or its cognates denote or suggest a unitary concept, in the sense that all 'music' is to an equal degree music, and the term 'music' applies equally to art, popular, folk and other strata or genres. In the Western conception, however, not all music is equally valuable, and the shape of the concept tends to depend on the observer's social group. Adherents of art music usually see the classics as the pinnacle of a musical pyramid, below which are the other kinds of music – folk, musical comedy, ordinary popular, rock and country music (in the USA) – in an ordered hierarchy. The hierarchical principle is present also within the sphere of art music. On the other hand, those who identify themselves with other musical styles or genres such as jazz or popular music may see the world of music less as a hierarchy than as a group of musics of equal quality, among which certain styles or, even more, certain individual performers stand out.

More specific characteristics of individual Western societies may sometimes be apprehended through the study of terminology. For example, instrumental music may be more quintessentially 'musical' than vocal music. Thus, the Czech word for music, *hudba*, denotes primarily instrumental music and suggests vocal music in a secondary way. The word *muzika* suggests instrumental music specifically. Basic terminology may also incorporate concepts of the shape of the musical world. For one prominent example, the words *Musik* and *Tonkunst* in German are synonyms, although *Musik* is the more comprehensive. More explicitly, however, *Tonkunst* suggests Western art music and is hardly ever encountered in literature about popular, folk or any non-Western music. It is rarely found in German literature about music outside a given culture area. Terms such as 'populäre Tonkunst' or 'Tonkunst der Stämme' ('tribal musical art') are not found, and while the musicological and belletristic literature may frequently refer to 'deutsche' and possibly 'italienische Tonkunst', it rarely mentions 'die Tonkunst der Engländer' or 'amerikanische Tonkunst'. The term is used to suggest both quality and familiarity. The Dutch *toonkunst*, similarly used for 'art music', is less widely found.

Cultures that demonstrably (by terminology or behaviour) possess the concept of music may nevertheless vary in drawing its boundaries, in the degree to which term and concept coincide with sound-spectrum and in the acceptability of sounds within the spectrum of music. In contemporary Western cultures, the boundaries are firmly drawn, if individually and without unanimity; something either is music, or it is not. Everyone might accept Haydn and jazz as music, and not all would include John Cage's Imaginary Landscape no.4 (1951), for 12 radios, or perhaps music for *Sprechstimme*, yet a typical designation of the latter sounds would probably count it as 'almost, but not quite' music.

Although it associates music with the gamut of emotions and moods, assigning it a role in the expression of grief and branding some of it as dangerous, the Western world (and many but not all other cultures) most generally sees music as a positive phenomenon. In English, 'music' is used as a metaphor for beautiful, welcome or desirable sounds. Thus 'my heart sings' expresses happiness. The mewing of one's favourite cat or the barking of one's dog is 'music to my ears', as is the telephone voice of a long-lost friend or the jingling of coins. At the same time, various animal sounds are assigned musical quality. Birds 'sing', and the sounds of whales and porpoises are usually associated with music, as is the 'trumpeting' of elephants and the 'song' of swans – but not the barking of non-favourite dogs. The sounds of many species which, objectively, bear roughly equal similarity to some kinds or styles of music are relegated to noise. In part, this may reflect the standing of these animals in (traditional Western) human opinion; people view birds, whales and porpoises more favourably than cows, monkeys and wolves; the former are therefore capable of music-making, while the others, whose voices may be similar to certain conventional music sounds, are excluded. A person who is singing or whistling is assumed to be happy.

In Western culture, music is a good thing, and it is good people who are associated with music. Shakespeare: 'The man that hath no music in himself, nor is not moved with concord of sweet sounds, is fit for treason, stratagems, and spoils; . . . Let no such man be trusted' (*The Merchant of Venice*).

If metaphorical extensions to incorporate the 'good' characterize modern Western popular culture, incorporation of the powerful, essential and universal could characterize European thought of the ancients and of the Middle Ages. The Pythagorean concept of 'harmony of the spheres', associating musical harmony (in the most general sense of the word) with mathematical relationships among 'spheres', that is, bodies in the solar system, relates music to other domains of culture but at the same time gives it a position emblematic of natural cooperation and concord. Boethius's conception of music as signifying the concept of harmony in various senses of the word, as suggested by the division of music into the familiar three areas – *musica mundana* (harmony of the world and the universe), *musica humana* (harmony of the human body and soul) and *musica instrumentalis* (musical sound) – played a major role in medieval thought. The tendency in many treatises from Boethius (see *StrunkSR*) up to the 18th century (e.g. Johann Walther's *Musicalisches Lexicon*) to concentrate on complex classifications of music by function and genre shows a shape of the music concept contrastive with that generally held in the 20th century and the early 21st.

2. East Asia. Although no single word in Japanese encompasses the same ground as the English word 'music', Japanese culture accepts the broad definition of the music concepts used in the West, as suggested by the Japanese scholar Shigeo Kishibe (1984). Western music, traditional Japanese music and the music of other societies are all equally considered to be music. The shape of the concept,

however, emphasizes a firm classification of categories and genres, determined by function, instrument, and time and place of origin. Thus the *gagaku* repertory of the Imperial Court Orchestra includes 'music of the left', originating in China and India, and of the 'right', including pieces from Korea and Manchuria. Various works on Japanese music distinguish importantly between *biwa*, koto and *shakuhachi* and shamisen music, between concert, dance, theatre and folk music. Despite the significance of stylistic combinations and syncretism among various Japanese traditions and between Japanese and foreign, and eventually Western musics, the significance of boundaries, symbolized both by terminology and by the use of distinct notation systems, is an important characteristic.

The multiplicity of genres and intercultural combinations is even more pronounced in Chinese culture. But it is important to understand that the concept of music in the broad sense, *yue*, has had a consistent history. The same ideograph, according to Ming Liang (1985, p.11), may also be pronounced *le*, meaning enjoyment and happiness. The ancient form of the ideograph 'embodies all the arts: the performing arts of music and dance, literature, the fine arts, architecture and even the culinary arts as well'. This use of a term for the arts with gradually narrowing scope to music parallels the history of the term 'music' – the domain of the Muses – in European antiquity. In its shape, the music concept distinguishes importantly between Chinese and other music, separating not by style as much as by origin, regarding Western music by Chinese composers as intrinsically 'Chinese' and closer to traditional Chinese music than to European, and maintaining the Chinese essence supported only by Western musical techniques.

3. Iran and the Middle East. A system of nomenclature and conception in contrast with the Western is provided by the musical culture of Iran, which may be considered illustrative of Middle Eastern Islamic cultures in general (and is thus discussed in somewhat greater detail than others). On the surface, the concept of music exists as it does in the West, its shape dominated principally by the division between vocal and instrumental music, with other important distinctions between sacred and secular, composed and improvised. A major characteristic of the concept is its use of two contrasting terms to denote musical sounds: *musiqi* and *khandan*. *Musiqi*, borrowed from Arabic (and in turn from Greek), refers to the broad spectrum of music as does 'music' in Western culture, but it is used explicitly to designate instrumental music and less for vocal music; it refers to metric, composed sounds more than the non-metric and improvised. It is not used for sacred music but is reserved for secular social contexts. *Khandan*, on the other hand, is glossed in dictionaries as 'reading, reciting, singing' and is used most to indicate non-metric, improvised, sacred and serious genres (see also al-Faruqi, 1985).

In authoritative treatises (medieval and recent, in Arabic and Persian languages), the concept of music as denoted by *musiqi* is often the object of ambivalence and criticism. The more it departs from the principles of *khandan*, the more it should be eschewed by the devout Muslim. Moreover, such authorities as al-Kindi, al-Farabi and Safi-uddin deal with music as a collection of genres and types, each of which must be considered separately, and do not follow a holistic approach. In contemporary everyday life, the concept of music is ordinarily presented as a set of genres as well, *musiqi* being designated with adjectives such as *sonati* (traditional), *mahalli* ('regional', folk), *khoregi* (foreign) and so on.

The term *musiqi* is widely reserved for instrumental, metric and (most commonly) composed and not improvised music, and it is possible to rank genres and types of music in accordance with characteristics of style, text and social context, arriving at the conclusion that they have varying degrees of musicality. Singing (or chanting) the Koran is totally *khandan* and has (by the Persian terminology) no musical quality. Classical vocal improvised music has some, while composed, metric pieces with ceremonial implications, such as the *pishdaramad*, are definitely *musiqi* but lack the full range of undesirable implications suggested in pieces with a primarily virtuoso intent, such as the *chahar mezrab*, or of Westernized music, to say nothing of totally secular music such as night-club performances. All of this suggests that, in contemporary urban Iran, the sounds that might be considered to be music in Western culture would be regarded as music to varying degrees.

The positive metaphorical extensions of music in Western culture seem to be hardly prominent, or perhaps even absent, in Middle Eastern Islamic cultures. Indeed, the failure to designate as music some genres that are musical in the sense of structural identity with what is labelled as music may be the opposite of the metaphorical extension, a kind of metaphorical contraction. One might conclude that the concept of music as highly valued and greatly desired in many contexts correlates with a broad definition, and the opposite – ambivalence of hostility towards music – with a narrow one. But the context for all of this is the fact that, in both cultural systems, music (by the Western definition) is widely used in many contexts and is ubiquitous in worship, ceremony, entertainment of the élite, narrative, dance and much more. The actual uses of music in the two cultures are similar, but in their conception, definition and evaluation of music the two differ importantly.

4. India. It would be a mistake to assume that the various cultures of South Asia are united in their terminology and conception of music. The high culture of Northern India has concepts that parallel Western ones as well as those of China. According to Lewis Rowell (1992, pp.9–10), the word most closely equivalent to 'music' is *sangita*, which in early times encompassed music and dance (somewhat like the Chinese terminology) but which later came to mean something like 'music'. In modern-usage, it is the Indian vernacular word closest to 'music' but (being closer perhaps to *Tonkunst*) refers, most specifically, to classical or art music. The word *gita* or *git* in combination with other words designates different genres, such as *filmi git* (film music or film songs) and *lok git* (folk or people's songs).

Complex taxonomies are characteristic of Indian philosophy and cosmology. In the theoretical literature of Indian music, *sangita* is divided into categories involving stylistic traits, instruments and instrument types, association with religious categories, dance and drama; and is itself a subdivision of categories of thought and creation such as rhythm, emotion and ritual.

5. Some African cultures. Except in their adoption of Western terminology and concepts, many African

societies may not have a conception of music matching the holistic one in Western culture. On the one hand, a view widely expressed by African musicians and scholars explaining their cultural system to outsiders concerns the degree to which they regard music as a component of social life and culture. One often cannot speak about music outside its specific cultural context, and it may be difficult to consider musical events in totally different contexts to be part of the same cultural domain. On the other hand, the ease with which many African societies have adapted to the English or French conceptions of and terms for 'music' suggests that the domain exists, integrally, even where no term is available. A small sprinkling of examples follows.

The Hausa people of Nigeria, according to Ames and King (1971), have an extraordinarily rich vocabulary for discourse about music, but (p.viii) no single word for music. A loan word, *musika* (from Arabic), refers to 'a limited number of [Koranic scholars]'. There are terms for various kinds of performance, contexts and performers, but nothing that refers directly to organized sound. Ames and King conclude that the nearest equivalent to a generic word for 'music' is *rok'o* (specifically, 'begging'), but that it too does not cover all organization of sonorities, excluding, for example, amateur music-making, and is actually a reflection more of social attitudes towards the musician rather than a reference to his product.

Alan P. Merriam (1964, pp.64–6) showed that the Basongye of Zaire had a broad conception of what music is, but no corresponding term. Contrast between music and non-musical noise was presented to Merriam in aphoristic statements, such as 'when you are content, you sing; when you are angry, you make noise. A song is tranquil; a noise is not. When one shouts he is not thinking; when one sings, he is thinking'. To the Basongye music is a purely and specifically human product.

According to Charles Keil (1979), the Tiv people of Nigeria also have no word for music as a whole; but Keil questions the validity of using the presence or absence of a term for drawing conclusions about the existence and shape of the concept. Nevertheless, the close association of music with other activities suggests that the Tiv, like many of the world's peoples, have little occasion to talk about all the musical sounds made by humans as a unit, and in separation from their contexts.

Shona, the main language of Zimbabwe, has a word derived from the English 'music', *musakazo* (glossed as 'continuous instrumental music' in M. Hannan: *Standard Shona Dictionary*, Harare, 1984). But the most common Shona word associated with the concept of music is *tamba*, 'to play', which is also used for dance and for music and dance together.

In one of the few published syntheses of African music (1974), J.H. Nketia avoided dealing with the question of a comprehensive term in African languages, but, in the context of stressing the close association of music with social and communal events and dance, analysed the homology of music and speech in Africa. In contrast to other theoreticians who emphasize the contrast between these two modes of communication, Nketia wrote (1974, p.177) that 'African traditions deliberately treat songs as though they were speech utterance'. The distinction between speech and song, important in many societies for establishing the existence of a 'music concept', is blurred in some African societies, in which in heightened speech, spoken and sung solo and choral recitations, the use of 'rapid delivery of texts, explosive sounds . . . vocal grunts, and . . . whispers' is important.

Although it is dangerous to generalize about African musical cultures, it would seem that the African conception of music is similar to that of the West in its use for designating desirability and positive value; and that it may be related to that of the Middle East in the absence of a single concept with sharp boundaries and its use of a continuum extending from conventional speech to (by Western standards) typical music-making.

6. Some Amerindian and Oceanian cultures. In some (or perhaps many) North American Indian languages, there is no word for 'music' as distinct from the word for 'song', possibly because of the predominance of vocal music; flute melodies too are widely labelled as 'songs'. In some Amerindian societies – no information on the vast majority of cultures is available in publications – the concept of music nevertheless is substantially unified, resembling Western culture more than African and Middle Eastern ones.

The Blackfoot people of Montana may serve as an example. Their traditional culture distinguished sharply between songs, which had supernatural sources, and speech, of human provenance. Songs were not principally vehicles for conveying verbal meaning and had an existence outside the natural world. There were no expressive forms intermediate between speech and song. Music was human-specific; animals did not 'sing'. To the ethnomusicological observer music seems to have been, and to continue to be, a system that reflects or reproduces the social system, a kind of conceptual microcosm of society and culture. Songs varied in significance, but all, unlike the musical forms of Iran, were equally 'songs'. Normal music had percussion accompaniment but drumming alone was not covered by the term for song. Additionally, the Blackfoot language has a word, *passkan*, which applies to events including singing, dancing and ceremony – in English usually rendered as 'dance' even when dancing itself is not the most prominent component.

An attempt to define music in Blackfoot culture illustrates the different results from the three approaches mentioned. Using authorities such as myths and language dictionaries, one finds no specific word for 'music' but there is the less comprehensive 'song' and the more comprehensive 'dance-song-ceremony'. Asking the casual Blackfoot bystander did not yield definitions but produced indications of the positive value of music, its close relationship to the rest of Blackfoot culture and its categories, and its importance. Observations of behaviour, however, have suggested that music is a clearly defined and perceived domain of culture, distinct and integrated (Nettl, 1989).

In a detailed discussion of musical terminology of the Oglala Sioux, William K. Powers (1980, pp.26–8) suggests that the concept of music is definitely present but must be discovered by a different approach from those mentioned above. Although no single word to translate 'music' exists, two important linguistic morphemes (*ya*, relating to 'mouth', and *ho*, relating to 'sound') serve to integrate a large number of objects, ideas and processes involving music. Pointing out that the place of music may vary in the conceptual universe of various cultures, Powers suggests that 'where Euro-American music is conceived to be cultural and employs an analytical model for

purposes of description and analysis, the Oglala perceive their music to be natural [i.e. not man-made] and employ a synthetic model [i.e. displaying a tendency to combine two or more elements to form a unit] to describe and analyze it' (p.27).

The 'Are'are people of Malaita, in the Solomon Islands, also have no term uniting all kinds of music (Zemp, 1978, p.37), but they 'perceive twenty musical types with variants which they classify in four categories of unequal size': *'au* (bamboo), *'o'o* (a slit-drum), *nuuha* (song) and *kiroha* (referring to a sound game played under water, leading to specific glosses of stamping-tubes, panpipe ensemble and beating the slit-drum). The basic 'Are'are musical terminology is derived from these four morphemes, and the fact that the particle *kiro* is used for designations in all four categories suggests the existence of a unified conception of music.

According to Anthony Seeger (1987), the Suyá of Amazonian Brazil have a conception of music whose shape and area of emphasis differ from those of the modern Western conception. Song 'is the result of a particular relationship between humans and the rest of the universe, involving an unusually close relationship and merging of states of being into a single combined state of being expressed through music. When humans, birds, animals, and other aspects of the universe are conjoined, the result is sound. . . . The non-human order provides a model for music' (p.62). Seeger believes that this description would also be appropriate to certain other societies.

Contemplation of the concept of music and the term itself among the world's cultures indicates that in most cases, but especially in those cultures that have a broad concept of music and a term to accompany it, the derivation is from an even broader base – as music (*musica*) applied first to the occupations of all Muses and was later narrowed; as the Indian *sangita* originally meant music and dance; and the Chinese *yue/le* indicated music, well-being and happiness. Elsewhere too, however, the concept of music is often inseparable from other domains of culture, particularly dance and drama. Similarly, the concept of play (suggesting lack of seriousness as well as recreation) is in several societies closely associated with music, providing the word for instrumental performance.

The absence, in many small societies and tribal cultures, of a single term for 'music' has been amply illustrated. But everywhere – so it is usually claimed by the ethnomusicologists expert in the various areas – there is a conception of music whose boundaries do not differ too greatly from those of Western culture. The character and shape of the music concept within its boundaries, however, differs very greatly from culture to culture, and among the world's tribal cultures.

III. The concept in scholarship

Having surveyed definitions of the word and concept of music in a variety of cultures, we now enquire into the particular approaches to music maintained in the field of musicology – broadly defined – and into musicology's contribution to it. The question to be discussed is whether musicologists have developed, in their practice, definitions and conceptualizations of music that are unique to their profession, or whether they deal with issues that are ordinarily not addressed. Music dictionaries and encyclopedias, standard music histories and journals provide information on these topics.

Music is the principal subject of the work at hand, the revised edition of *The New Grove Dictionary of Music and Musicians* and of its predecessors. If the successive editions of this dictionary can be taken as reflections of the conception of music held by music scholars in the English-speaking world and in Western Europe, then it appears that musicology takes a broad view of the concept of music, one whose breadth was increased through its history as concentration on Western art music was gradually complemented by attention to American music, to folk music, to the music of non-Western societies, to popular music and to a variety of approaches to music – sociological and anthropological, physical and psychological, in addition to the traditionally central historical, theoretical, biographical, analytical and interpretative. Indeed, looking at the literature of musicology over the past century, one sees a trend of increasing inclusiveness, perhaps even a kind of gluttony, in which all conceivable kinds of sound from the most central (such as Beethoven) to the most peripheral (elevated speech, sounds of whales, birdsong, industrial noise, background sounds for mass-media advertising etc.) are all appropriate subjects for musicological study.

While Western music scholarship has *de facto* looked at everything (if not with equal emphasis) that could conceivably be regarded as music, musicologists have also, in their work and in their explicit statements, used certain basic assumptions about the nature of music, the 'shape' of the music concept and the character of the world of music.

1. Definitions of the word and concept. Verbal definitions written by and explicitly for musicologists are greatly varied, and discussions leave the question open, as indicated for example by a number of late 20th-century works devoted to fundamental issues in music scholarship such as the question of music's identity – the dialogue in *Was ist Musik?* by Carl Dahlhaus and Hans Heinrich Eggebrecht (1985), *What is Music?* edited by Philip Alperson (1987), *Contemplating Music* by Joseph Kerman (1985) and *Rethinking Music* edited by Nicholas Cook and Mark Everist (1999). Such works hardly provide definitive definitions and the question is rarely broached in papers at major conferences.

A study of the definitions of music in music dictionaries provides a clear contrast to those of language dictionaries, which generally agree and are obviously based on the values of Western art music. Some music dictionaries avoid the term entirely, on the assumption that no definition is needed, or perhaps because none would be totally satisfactory. Others provide detailed attempts to state the quintessence of music, or the character of music in its ideal form. When pressed to commit themselves, musicologists tend to provide a bewildering set of definitions and, even more, of views that suggest what in music is essential and important. The following excerpts illustrate the point:

A major Italian reference work, *Enciclopedia della musica* (ed. Claudio Sartori and Riccardo Allorto, Milan, 1963–4), simply says, 'l'arte dei suoni' ('the art of sounds'), which is followed by a short explanation.

The most widely used English-language reference book in the USA, Willi Apel's *Harvard Dictionary of Music* (Cambridge, MA, 2/1969), has an entry under 'music' devoted entirely to a discussion of the etymology of the term, and of classification of music in ancient and early medieval eras, but without a definition to which the author himself subscribes.

The most widely used German reference work, *Riemann Musik Lexikon.* (12th edn, *Sachteil*, Mainz 1967) provides in the first part of the article 'Musik' a very carefully circumscribed definition and characterization by Hans Heinrich Eggebrecht:

Musik ist – im Geltungsbereich dieses Wortes: im Abendland – die Künstlerische Gestaltung des Klingenden, das als Natur- und Emotionslaut die Welt und die Seele im Reich des Hörens in begriffsloser Konkretheit bedeutet, und das als Kunst in solchem Bedeuten vergeistigt 'zur Sprache' gelangt kraft einer durch Wissenschaft (Theorie) reflektierten und geordneten, daher auch in sich selbst sinnvollen und sinnstiftenden Materialität. Denn das Element der M[usik], der Ton, ist einerseits (vormusikalisch) Sinnträger als hörbares In-Erscheinung-Treten der Innerlichkeit eines Erzeugers, andererseits (innermusikalisch) Sinnträger als Nutzniesser einer Gesetzgebung (Tonordnung), die den Ton dem spezifisch musikalischen Gestalten, Bedeuten und Verstehen verfügbar macht und die dabei zugleich, in dem sie die Naturgegebenheit des Klingenden Rechnung trägt, Naturgesetzlichkeit ins Spiel bringt.

'Music is – in the area in which the concept is relevant, Western culture – the artistic formation of those sounds that represent the world and the spirit in the form of a voice of nature and emotion in the realm of hearing, concretely conceived, and which achieves significance as an art, becoming both meaningful and meaning-creating material through reflected and ordered cognition and theory. For the basic element of music, the tone, is on the one hand the bearer (pre-musically) of meaning as reification of the essence of creation, while on the other hand it is (intra-musically) the vehicle of meaning as the beneficiary of the canon (tonal order). These lend to the unit of music, tone, its specifically cultural forms, meanings and conceptions and at the same time, as a natural phenomenon, it remains accountable to the laws of nature.'

Ingmar Bengtsson, in *Sohlmans musiklexikon* (Stockholm, 1948–52), begins a medium-length general article, 'Musik', with emphasis on the relationship of the concept of music with dance and movement and with speech in many cultures, and continues:

How the concept of music is delineated and defined at different times and in different parts of the world depends mostly upon which criteria one applies, that is upon the norms the conditions for which must be met before something is considered music in contrast to 'non-music', or 'no-longer music', or 'good' or 'correct [acceptable]' music in contrast to 'bad'. These criteria and norms have varied enormously, while at the same time they have seldom been consistently or even distinctly formulated.

In the Russian music encyclopedia *Muzïkal'naya entsiklopediya* (Moscow, 1973–82), the editor himself, Yuri Keldïsh, provides an article under 'Music':

A form of art that reflects reality and has an effect on the listener through the intellectual response and sound combinations. . . . By expressing mental images and emotions in aural form, music can be identified as a form of human communication and as an influence on the psychological state of mind. This influence is possible because of the physical and biological harmony of the musical sensitivity of human beings (as many other living beings) and human psychology, especially emotions, and of sound as a stimulus and signal for activity. In some ways, there is an analogy between music and human speech, especially speech intonation, where the intrapersonal feelings and emotional attitudes towards the outer world are expressed by alterations of pitch and by other characteristic expressive vocal sounds. This analogy makes it possible to identify the nature of music according to intonation.

Die Musik in Geschichte und Gegenwart (1st edn, ix, Kassel, 1961) provides a major article on 'Musik' whose first part deals with its psychological and acoustic properties. The second part, concerned with definitions, by Heinrich Hüschen, begins:

Die Musik ist diejenige unter den Kunstdisziplinen, deren Material aus Tönen besteht. Von dem in der Natur vorkommenden Tonmaterial, gelangt in der Musik nur ein verhältnismässig geringer Teil zur Verwendung. Die aus der unendlichen Zahl von Naturtönen ausgewählte endliche Zahl von musikalischen Tönen wird durch bestimmte Rationalisierungsprozesse zu bestimmten Tonsystemen zusammengeschlossen.

'Music, among the artistic disciplines, is the one whose material consists of tones. Of the raw material available in nature, only a small proportion is actually used in music. The finite number of tones selected for musical use from the infinity available in nature is organized into specific tone systems through defined rational processes.'

A further section, devoted to the question of definition, points out the many historical attempts to define music but concludes quickly:

Gleichwohl gibt es bis zur Gegenwart keine vollkommene und letztgültige Definition der Musik und also keine Patentlösung für die Frage, was die Musik in ihrem Wesens- und Seinsgrund nach sei. Vielmehr lassen alle Begriffsbestimmungen, wie sie im Musikschrifttum vorkommen, immer nur eine ganz bestimmte Seite des Gesamtphänomens in den Vordergrund treten.

'For all that, there is to the present time no complete and definitive definition of music, and thus no absolute solution to the question of what music is, in its essence. Rather, the various definitions of the concept that appear in literature always emphasize a particular aspect of the total phenomenon.'

While largely agreeing that music is an art combining sounds, these definitions suggest a variety of opinions. Sartori regards arts that consist of sound as intrinsically music, avoiding, for example, the dilemma posed by arts involving speech. Bengtsson and Hüschen imply that a variety of non-congruent definitions from different periods and cultures may all be equally valid, while Eggebrecht maintains that music, in the sense that he wishes to present it, is a Western phenomenon; or, perhaps more correctly, that the definition he presents refers only to music in Western culture and, indeed, to art music – which, the argument reversed, means that for his purposes the only true or proper music is Western art music. Implying a basis in nature, Eggebrecht's unicultural approach contrasts with that of A.J. Ellis and his successors who became ethnomusicologists, and for whom music in its cultural variation was explicitly not a natural phenomenon. Keldïsh implies an intercultural view informed by psychology and biology. Throughout, the definitions are narrower than the cultural usage of music would require, indicating perhaps that the musicologist's shape of the music concept includes a centre of which each definer is certain, a quintessence, along with fluid and arguable boundaries.

2. Some central characteristics. From the time when musicology was set forth as a formal discipline by Guido Adler (1885), musicologists have taken a broad view of music. Adler's article specifies the inclusion of various strata of music, all cultures and periods. Since Adler, musicologists have introduced hierarchies and made decisions as to what musics are in fact worthy of study, but they have not shrunk from these broad boundaries. Some definitions have been unreasonably

broad. Thus, Paul Henry Lang defined musicology as the science that 'unites in its domains all the sciences which deal with the production, appearance, and application of the physical phenomenon called sound' (Harap, 1938), suggesting that the analysis of all sound, including speech, is the field's purview and thus, by extension, capable of being understood as music.

The question of boundaries has been addressed by ethnomusicologists. Along lines related to Lang's, John Blacking (1973, p.12) defined music as 'humanly organized sound', in a statement perhaps not intended seriously as definition but widely used and influential. It is important to note the implication that music must be organized, is principally 'sound', is human-specific. Whether Blacking intended all human-made sounds to be included is unclear, but he does not address the point that his definition also applies to speech. In contrast to the emphasis on sound, Alan P.Merriam (1964, pp.32–3) proposed a model for the understanding of music that separates three sectors, sound, behaviour and concept – equally components of music which affect each other constantly – but avoids the idea that music is principally sound. Among many scholars, George Herzog, in the title of an article, asked the serious question, 'Do Animals have Music?' (1941) and replied tentatively in the affirmative; the present dictionary includes an entry ANIMAL MUSIC. And ethnomusicologists have included analytical consideration of whale and porpoise sounds among the papers at their conventions. Furthermore, musicologists have participated (with linguists, psychologists and physiologists) in the study of sounds produced in early childhood, sounds that could be considered to be either pre-linguistic or pre-musical.

If musicologists have in important respects used broad definitions of music and have sought to expand its boundaries, they have sometimes also been concerned to narrow these boundaries, at least in determining what music may be worthy of musicological concern. When Kenneth Levy asserted that 'there are, at bottom, just two tests for the worthiness of a musicological undertaking . . . (1) that it be concerned with first-class music; and (2) that it be concerned with a first-class problem' (quoted in Kerman, 1985, p.45), he avoided suggesting other possible defining criteria such as the excellence of the system of ideas that leads to the music or the high quality of the social context of its performance.

One may define music as an art, that is, an activity whose practice requires special knowledge and ability, analogous to painting, sculpture, literary and verbal art; as a form of communication in which all humans participate, analogous to language or speech; and as a set a of distinct physiological processes. Its status as an art requires that its aesthetic aspects be considered among its essentials and that therefore music be seen as a system whose components have varying degrees of beauty or value. The rhetoric of musicology is filled with explicit and implied comparisons, with statements setting off master composers from others, concerning the search for 'masterworks', valuing the concepts of genius and talent and distinguishing the true art from the functional. The musicological concept of music is dominated by a contradiction. On the one hand, musicologists have brought to the world of performers and listeners a vast quantity of previously unknown music and in the course of this search have given their attention to much music considered inferior or irrelevant by others. On the other hand, they have found it necessary to justify their work by claims of hitherto unexpected aesthetic value in the music with which they deal. In the musicological profession there is an opposition between the tenet that musicologists study all music (or even all sound) and the insistence that musical works, performances or even entire systems or cultures do not have equal value.

3. MUSIC AMONG THE ARTS. Contemplation of music as a unified concept leads to the consideration of creativity in music in comparison to other arts. Among professional musicians and music-lovers, musical creation is customarily divided into composition and performance, with improvisation perhaps an intermediate stage. But in musical scholarship, far more attention has been given to composition than to the others, and the notion of music as a group of finished works dominates; this has been noted already in the examination of language-dictionary definitions. The importance of innovation in content (e.g. the nature of themes) but even more in style (e.g. the abstract style characteristics or 'rules' by which one composes) is essential in modern Western culture. (For an extreme statement of the position: one must not only compose something not previously heard, but also something in a style not previously known.) Performance, though appreciated and rewarded, is not as respected as composition, and members of Western society do not think of music as a large conglomeration of performances. The world's greatest musicians are composers far more often than performers. Improvisation in art music has generally been regarded more as a craft than as an art.

It is true that all public or social activities may be interpreted as 'cultural productions' and are in a sense performances that are interpreted by their 'audiences'. But in the conceptions of many societies, the visual arts and literature differ from music in the significance and nature, and perhaps even in the presence, of their performance component. In the case of dance, performance plays a much greater role, and while set pieces, choreographies, are important, the amount of creative work in the contribution of the dancer is substantial. And, to be sure, in their relationship to choreographers, performing dancers are more distinguished than is the case in the musical analogue.

Music has been one of the 'arts' in Western and musicological conception for millennia, from before the development of the term suggesting the quintessence of the Muses' domain to the modern terminology in dictionary definitions and educational curricula. Yet there may be obstacles to the complete inclusion of music in the realm of art, and differences in the degree and nature of artistic quality between music and other recognized arts, literature and visual arts. Two should be identified:

(*a*) Music is an art, but, in a number of the world's cultures, not all music is equally 'art'. We speak of 'art music' or *Kunstmusik*, fashioned by composers who are artists, but do not admit popular songs or the songs of tribal societies into the same circle. One may maintain that literary scholars make the same kind of distinction between, say, a novel of Dostoyevsky and popular romance, but the term 'art' is not especially applied to the former, and both are 'novels'. In music, however, all symphonies would be equally, though not equally good, works of 'art'. The boundaries within music are different from those in other arts.

(*b*) More serious, intellectually, is the lack of parallel between music and literature in the relationships between the source materials and the art works. In literature, the source is language. Not all uses of language are works of art, but the literary artist selects from everyday speech and fashions artistic products. Language has the function of providing material for both art and everyday speech. It is tempting to argue that the basic 'vocabulary' of a music – pitches, rhythms, harmonies – is used to create both vernacular music (popular and folk music and perhaps improvisations), paralleling everyday speech, and works of art music (paralleling literary works). But the distinction between vernacular and art music, even where culturally recognized, is of a totally different order from the difference between everyday speech and literature. In musicological discourse, music is sometimes referred to as a 'language', and musical works have been analysed by semioticians as if they were the analogue of speech rather than of literary art.

The questions in the musicological conception then remain: is all music art; is some of it art and some something else, presently undefined; or should music as a whole be viewed as a system of communication analogous to language? what are the musical analogues to Saussure's distinction between 'parole' and 'language'? Such issues have much to do with the ways in which the musicological conceptions of 'music' have developed.

4. Music among the domains of culture. The world's societies have greatly differing conceptions of music and its place in life and culture, assigning it broad or narrow scope, placing it high or low among the domains, some associating it mainly with dance and drama, others with speech, or with the arts as a whole, or again with religion and ceremonial, or yet with undesirable activities such as drinking and trance-like behaviour. The way in which musicologists in Western culture view the relationship of music to other cultural domains is a counterpart to these associations.

In certain segments of Western culture and its history, music has been regarded as dangerous and to be avoided, and musicians have been considered inferior and the object of discrimination. Music has been relegated to foreigners and to members of minorities, including, in much of European music history, Jews; and in American history, successively to Germans, Italians, Jews and African Americans. And thus, too, in European academic life, music has been the last of the arts to be taken seriously. At the same time, music has been the field that is considered most esoteric, about which only specialists can have discourse and make judgments. The concept of musicality has played a greater role than have its equivalents in other arts. On the other hand, music has sometimes been considered the pinnacle of human accomplishment. Hermann Hesse's *Glasperlenspiel* shows the composer to be a kind of superman, and Hildesheimer greets Mozart as 'perhaps the greatest genius in recorded human history'. Music is alternately the vile work of villains and the expression of greatest cultural heroism.

Musicologists have naturally emphasized the latter, trying to associate music in each culture or period they study with the most desirable and developed of its cultural domains. And so it is not surprising that scholars of Renaissance music have given special attention to the relationship of music to visual arts, and that for 19th-century music, the closest domain is literature. For the 20th century, musicologists have been prone to see music in its relationship to the social sciences, and for the Middle Ages, to theology. Students of non-Western music have most frequently looked at music in its relationships to language and to social organization.

5. The function of music. An important approach of musicology to the conceptualization of music is the study of the function of music in culture. Musicologists have not often been explicitly concerned with the question of function in the basic conceptualization of music. A traditional view separates art music, often presumed to be essentially 'l'art pour l'art', from functional music that included folksongs (narratives, or life-cycle rituals etc.), popular music for entertainment, 'vernacular' music such as marches and dance music and congregational church music such as hymns. The distinction between 'art' and other musics has come under attack and is in any event often difficult to apply. The question of function also plays an important role in the significance of the distinction between secular and sacred music, often used by musicologists as a touchstone.

In a universalist sense, the question has been approached by ethnomusicologists, whose conclusions extend from the enumeration of uses of music in one society or all of the world's cultures, to attempts to see music as having only one unique function, or a cluster of related ones. It has thus been argued (for summary see Nettl, 1983) that, whatever the many uses of music in the world's societies, all cultures use music to integrate and unify a society and to draw boundaries among societies and their subdivisions, which may include subcultures, age groups and socio-economic classes. As the world's cultures have become globalized and countries, cities, and even neighbourhoods increasingly heterogeneous, music as a kind of weapon for confronting the cultural 'other' becomes more significant.

Amerindian pow-wows, for example, are explicitly designed to permit intertribal communication as well as impressing non-Indians with the power and vitality of Amerindian cultures. 19th-century Czech nationalists used the excellence of Czech art music and its roots in folk traditions – founding a national opera theatre and developing traditional nationalist motifs as emotional tropes to stimulate an audience – much more than physical force as a weapon in the struggle for cultural revitalization. In Nazi Germany, the exclusion of foreign as well as 'Jewish' and 'degenerate' music (*entartete Musik*) served to unify society and confront the 'other'. Similar techniques were used to accomplish political and social goals in communist societies, and the use of choruses and military bands as important weapons in the colonial enterprises from the 16th century to the 20th is certainly a related process. The close association of music with society, and its role in the interactions of ethnic groups and nations, may be a survival of the function of pre-musical sounds in early human times in which social groups may have impressed (and frightened?) each other with the use of powerful organized sound. Music appears, universally, to be used for communicating with the supernatural world, also a kind of 'other'. The fact that all human societies use music in the course of religious worship, from a shamanic trance to concert-like anthem-singing, suggests a second, related single main function of music applicable to all cultures.

On the other hand, ten principal functions of music have been itemized, from the individualistic 'aesthetic enjoyment' and 'emotional expression' to the communal 'contribution to the integration of society' and 'validation of social institutions and religious rituals' (Merriam, 1964, pp.219–27). Ethnomusicologists in general take for granted that whatever universals exist in the sphere of function; each society has a unique configuration of musical functions and uses.

6. Classification. Statements by musicologists defining music often move quickly to an accounting of types of music, and classifications subdividing music seem often to be part of basic musicological definitions and conceptualizations. Far too numerous for an accounting here, they are of interest in a fundamental consideration of the concept of music because they indicate the importance of hierarchical classifications in Western culture and because they are often based on abstract categories that artificially distinguish human musical activities. They are concerned less with the division of the musical repertory into stylistic groups than with the division of the musical process into categories of thought and cultural function.

A brief sampling: the division of music into natural, human and sonic kinds of harmony by Boethius, already mentioned, was the starting-point for a large number of classifications in European culture. Others include the division into theoretical and practical music, introduced by Aristoxenus about 300 BCE and reintroduced about 1500. Isidore of Seville (*c*559–636) included *musica harmonica* (vocal music), *musica ex flatu* (music of wind instruments) and *musica rhythmica ex pulses digitorum* (music produced by striking, e.g. percussion and plucked strings). In the 14th century, Theodoricus de Campo used the categories of *musica mundana* and *humana*, like those of Boethius, adding *musica vocalis* (animal sounds) and *artificialis* (music as we know it), which was again subdivided into vocal music with a section of rhythmic declamation, and instrumental music (with subdivisions of strings, wind and percussion). Music scholarship during the Renaissance made use of these groupings; in contrast, musicologists in the 20th century divided music by period of composition, by culture and subculture and by social function – separating sacred from secular, folk music from art music, vernacular from serious music.

The classifications of music in other cultures are complex, often following social and ceremonial functions, and from the 20th century onwards, often taking into account intercultural differences. In India, for example, emphasis is placed on distinction between art and folk music, between North and South Indian traditions and between Indian and Western music (the music of other cultures often being regarded as of little account). In the Islamic Middle East, as already suggested, classes of music reflect the degrees of social acceptability.

In the late 20th century, the parallel or contrastive role of the sexes in the world's musical cultures, and contributions of women, long neglected in scholarship, came to receive substantial attention. Contrary to widespread beliefs promulgated in the past, there is no evidence to suggest that either men or women are innately more 'musical'. In most societies, however, a substantial difference in the nature of men's and women's participation in music as performers, composers and audience, in actual music-making and in the realms of musical behaviour and ideas, is maintained (Koskoff, 1989). In many societies the distinctions are so pronounced that the terms 'women's music' and 'men's music' are appropriate.

Taxonomies of major components of the world of music are also of interest in general considerations of musical conceptualization: for example, instrument classifications. The traditional Western classification by orchestral instrument groups (which indicate functions of instruments in a particular musical style) and the India-derived system of Hornbostel and Sachs (1914), based on instruments as museum artefacts, inform importantly about Western attitudes towards music. The same may be said of a traditional Chinese classification system, by raw material, which is dominated by the number eight; and of instrument classifications developed in other societies (see Kartomi, 1990).

7. Music as a universal phenomenon. Whether music is human-specific or whether other species have music has been an issue for musicologists; and so also is the question whether the works of certain 20th-century composers may be included on equal terms with music based on common practice (see, for example, Blume, 1960). But that music is found in all human societies, that it is a cultural universal, seems never to have been seriously opposed among musicologists. Ethnomusicologists, in particular, regard music as a human universal and have argued widely about its universal characteristics. Among these are the ubiquity of singing and the virtual ubiquity of instruments; the widespread use of tones with consistent pitch (partially justifying the definition, 'the art of combining tones'), of tone systems using from five to seven tones, of duple and triple metres, the universal use of something that (quoting Wachsmann, 1971, p.384) seems 'to me to resemble the phenomena which I am in the habit of calling music' in religious contexts.

If one were, however, to make a comprehensive census of all human cultures or culture-units, one would probably find exceptions to all characteristics proposed as universals. Instead, then, it seems reasonable to speak of statistical universals, which are present virtually everywhere, with the exception of two. The first is abstract: if there is a definition of music agreeable to the readers of this work, and if all cultures 'have' music, then all cultures must *ipso facto* partake of this definition. In other words, if we are to accept that all cultures do have music, then all the world's music(s) must minimally conform to that definition. Second, more practically, all societies, including those that use a term like 'music' or seem to have a unified conception of it, and those that do not, have a type or kind of stylized vocal expression distinguished from ordinary speech. Most commonly it is something readily called or associated with singing, but 'chanting', elevated speech, stylized utterances consisting of vocables, screaming, howling, weeping or keening may all be included. Possibly that is as far as one can go in projecting a humanity totally unified in having a music.

But if all societies have music, is music a property of all human individuals, or – like language – of all normally developed humans? Psychologists have long assumed that there is such a thing as musicality, possessed by individuals to varying degrees, and in Western societies it is common to distinguish between 'musical' and 'unmusical' persons. At the same time, it is widely assumed that all normal humans have the capacity of participating in some sense – performing, understanding, perceiving if not performing or composing – in a complex of related activities labelled

as 'musicking' (Small, 1998). Someone unable to engage in 'musicking' (which in itself probably cannot be measured) is marked as not quite normal. In English, the way to characterize a totally unmusical person is with the term 'tone deaf', which suggests absence of sensitivity to pitch distinctions, indicating again the primacy of the melodic aspects of music to the Western conception of music. The suggestion (for example by Gardner, 1999) that musical processes in the nervous system can be distinguished from others – for example, that there is such a thing as 'musical intelligence' in contrast to and alongside others – is relevant to these considerations.

Scientists contemplating music theoretically and experimentally from psychological and physiological viewpoints have overwhelmingly limited themselves to the Western conception of music and to human subjects in Western societies. The beliefs resulting from the studies that have been carried out should be tested in other musical cultures, a procedure that would inevitably collide with the intercultural variety in the definitions of conceptions of music and the difficulty of finding any universals of music. Nevertheless, the question of musicality as part of the equipment of the normal human, broached by John Blacking in *How Musical is Man?*, is answered by the suggestion that humans are basically musical, that music in a human universal, and that there is sufficient unity to justify thinking of all musics as part of a single system.

8. The world of music or musics. The language dictionaries, general encyclopedias and music dictionaries appear to agree that there is such a thing as music, and that (at least by implication) it is found in all cultures. Despite the fact that few cultures actually have a term that encompasses everything that is included in the English 'music', and the absence of traits that can be identified as cultural universals, and further, despite the absence of studies that test the presence of musicality-proving characteristics on an intercultural basis, musicologists generally believe that they are justified in speaking of 'music' as a unitary concept, basically human-specific.

If this were so, one would assume that music has a single origin, was invented once by humans and then perhaps gradually diffused and thus changed, each culture adapting traits to its own needs. Indeed, one issue in the musicological profession concerns its view of the world of music: is the world of music a single world, and are we justified in saying that humans 'have' 'music', or does the world of music instead consist of musics, each an individual, internally consistent system, somewhat like a language? Linguists have no difficulty speaking of both 'language' and 'languages', and maintaining the distinction between these concepts; musicians are more likely to think of music at large as 'a language'.

The suggestion that music, to be a unitary concept, must have a single origin leads us to consider briefly the question of musical origins. The 19th and early 20th centuries produced several theories, often loosely associated with prominent individuals: music originated as the human version of animal mating cries (Darwin, 1871); as the stylization of elevated or emotional speech (a view widely attributed to Wagner); as rhythmic accompaniment to group labour (Bücher, 1896); as a derivative of long-distance vocal communication (Stumpf, 1911); as a human invention for addressing the supernatural (Nadel, 1930). Sachs (1943) distinguished two kinds of origin – from speech (logogenic) and from emotional expression (pathogenic), and since some cultures appear to have participated in only one of these, one would expect that Sachs believed that music had at least two separate origins. The later idea that music comes about because of specific social needs in different societies on different routes of multilateral cultural evolution suggests that different societies might have individually 'invented' music on separate occasions. This might be the reason for the enormous stylistic variety in the world's music, and for the virtual absence of true universals, but it would not explain the significance of certain statistical universals, those found in a great many, though not absolutely all, musics. Yet again, separate origins might account for the absence of universal conceptions of and terms for music. Whether the human nervous system has built into it a kind of musicality somewhat like the imprinting of potential for linguistic competence is very much open to investigation. After several decades of neglect (borne no doubt of frustration with the inevitably speculative nature of the enterprise), scholarly interest in the origins of music was revived in the 1990s (see Wallin and others, 2000). Biologists, psychologists and semioticians have inclined to the Darwinian view of music as an adaptation involving fitness to mate, and representing essential qualities such as energy, flexibility and innovativeness. The discovery and analysis of sounds produced by certain animal species in which ordinary communicative sounds and mating calls and 'songs' carry a distinction paralleling that of speech and song suggests that music may have originated simultaneously with language or possibly before.

The publication of significant musicological works during the second half of the 20th century questioning the boundaries of music and discussing the nature of the world of music indicates the degree to which fundamental questions about the definition, character, shape and conceptualization of music are constantly being debated, and the way in which the positions held towards these questions are constantly shifting. Thus, one may argue whether the sounds of an orchestra tuning up are music; or John Cage's work, *4′33″*, in which no sound is heard; or the sounds produced by computer programs, any more than the 'singing' of birds.

In developing a definition and conceptualization of music, it is difficult to choose among the approaches mentioned. The purpose of this article is, indeed, to show that, in its conception of music, the world is a pastiche of diversity, and thus the author is obliged to avoid commitment to a single position. There is little doubt that each reader of this work believes firmly in the existence of music and subscribes to a specific conception of it, yet one ventures to assert that there is none who can imagine life without it.

BIBLIOGRAPHY

StrunkSR
J. Walther: *Musicalisches Lexicon* (Leipzig, 1732/*R*)
J. Mattheson: *Der vollkommene Capellmeister* (Hamburg, 1739/*R*)
F.W. Marpurg: *Der critische Musicus an der Spree erster Band* (Berlin, 1750/*R*)
E. Hanslick: *Vom Musikalisch-Schönen* (Leipzig, 1854 12/1918)
C. Darwin: *The Descent of Man, and Selection in Relation to Sex* (London, 1871)
G. Adler: 'Umfang, Methode und Ziel der Musikwissenschaft', *VMw*, i (1885), 5–20
K. Bücher: *Arbeit und Rhythmus* (Leipzig, 1896)
C. Stumpf: *Die Anfänge der Musik* (Leipzig, 1911)
E.M. von Hornbostel and C. Sachs: 'Systematik der Musikinstrumente', *Zeitschrift für Ethnologie*, xlvi (1914), 553–90; Eng. trans. in *GSJ*, xiv (1961), 3–29; repr. in

Ethnomusicology: an Introduction, ed. H. Myers (London, 1922), 444–61
E. Kurth: *Die romantische Harmonik und ihre Krise in Wagners Tristan* (Berne, 1920)
A. Schoenberg: *Harmonielehre* (Vienna, 1922; Eng. trans., 1978)
H. Pfitzner: *Gesammelte Schriften*, ii (Augsburg, 1926)
S. Nadel: 'The Origins of Music', *MQ*, xvi (1930), 531–46
I. Stravinsky: *Chroniques de ma vie* (Paris, 1935–6; Eng. trans., 1936, as *An Autobiography*)
L. Harap: 'Some Hellenic Ideas on Music and Character', *MQ*, xxiv (1938), 153–68
G. Herzog: 'Do Animals have Music?', *BAMS*, v (1941), 3–4
C. Sachs: *The Rise of Music in the Ancient World, East and West* (New York, 1943)
F. Blume: *Was ist Musik?* (Kassel, 1960)
A.P. Merriam: *The Anthropology of Music* (Evanston, IL, 1964)
D. Ames and A. King: *Glossary of Hausa Music and its Social Contexts* (Evanston, IL, 1971)
K. Wachsmann: 'Universal Perspectives in Music', *EthM*, xv (1971), 381–4
J. Blacking: *How Musical is Man?* (London and Seattle, 1973)
J.H. Nketia: *The Music of Africa* (New York, 1974)
H. Zemp: ''Are'are Classification of Musical Types and Instruments', *EthM*, xxii (1978), 37–67
C. Keil: *Tiv Song* (Chicago, 1979)
W.K. Powers: 'Oglala Song Terminology', *Selected Reports in Ethnomusicology*, iii/2 (1980), 23–42
B. Nettl: *The Study of Ethnomusicology* (Urbana, IL, 1983)
S. Kishibe: *The Traditional Music of Japan* (Tokyo, 1984)
C. Dahlhaus and H.H. Eggebrecht: *Was ist Musik?* (Wilhelmshaven, 1985)
J. Kerman: *Contemplating Music* (Cambridge, MA, 1985)
M. Liang: *Music of the Billion* (New York, 1985)
L.I. al-Faruqi: 'Music, Musicians, and Muslim Law', *AsM*, xvii/1 (1985–6), 3–36
P. Alperson, ed.: *What is Music?* (University Park, PA, 1987)
A. Seeger: *Why Suyá Sing* (Cambridge, 1987)
E. Koskoff, ed.: *Women and Music in Cross-Cultural Perspective* (Urbana, IL, 1989)
B. Nettl: *Blackfoot Musical Thought: Comparative Perspectives* (Kent, OH, 1989)
M. Kartomi: *On Concepts and Classification of Musical Instruments* (Chicago, 1990)
L. Rowell: *Music and Musical Thought in Early India* (Chicago, 1992)
S.D. Crafts, D. Cavicchi and C. Keil: *My Music* (Hanover, NH, 1993)
C. Small: *Musicking: the Meanings of Performing and Listening* (Hanover, NH, 1998)
N. Cook and M. Everist, eds.: *Rethinking Music* (Oxford, 1999)
H. Gardner: *Intelligence Reframed: Multiple Intelligences for the 21st Century* (New York, 1999)
N. Wallin, B. Merker and S. Brown, eds.: *The Origins of Music* (Cambridge, MA, 2000)

BRUNO NETTL

Musica Antiqua. The original name of the Ensemble Musica Antiqua, founded in 1958 by RENÉ CLEMENCIC.

Musica Antiqua Köln. German period-instrument orchestra, founded by REINHARD GOEBEL in 1973. The orchestra quickly acquired a reputation for disciplined ensemble and clearly defined articulation. With Goebel as violinist and director it has made recordings of Bach's Brandenburg Concertos, orchestral suites and chamber music. Its recordings of sacred vocal music by members of the Bach family and of Telemann's *Musique de table* have been widely acclaimed. More recently, it has performed and recorded music by early 18th-century Dresden composers including Heinichen, Pisendel and Hasse. The orchestra has appeared in many of the world's leading festivals.

NICHOLAS ANDERSON

Musica da camera (It.). *See* CHAMBER MUSIC.

Musica enchiriadis, Scolica enchiriadis. Anonymous 9th-century Latin music treatises of signal importance for the early history of modal theory and of polyphony. They are generally transmitted together in the manuscript tradition, frequently with other contemporary tracts (ed. in Schmid, 1981) but most of all with Boethius's *De institutione musica*. Though best known for containing the earliest extant discussions of (improvised) polyphonic singing (organum), they are equally notable for transmitting the first chant melodies preserved in a precise pitch notation and for drawing upon a wide range of late Latin literary and philosophical sources; they thus document the intellectual environment as well as the state of musical theory and practice of the Carolingian Renaissance. Although the origins of the treatises are still wrapped in mystery, major advances in the understanding of *Musica enchiriadis* and *Scolica enchiriadis* have been possible following the completion of Schmid's critical edition (1981), the dissertation by Phillips (1985) and the first complete published translation of both treatises (Erickson, 1995) since Schlect's German translation (1874–6) based on Gerbert's edition of 1784. (Unless otherwise stated, the edition and translation of *Musica enchiriadis* and *Scolica enchiriadis* referred to in this article are those by Schmid, 1981, and Erickson, 1995.)

1. CONTENT. *Musica enchiriadis* [*ME*], which has no title in the earliest sources, is a succinct, well-argued account of the theory and practice of ecclesiastical music of the time. The first nine of its 19 chapters are concerned with monophonic chant, a notational system for representing melodies (dasian notation), a description of the modes based on both final and ambitus (but not of modal octave species), vocal exercises for practising different modal characteristics (determined by the placement of the semitone), and basic musical and mathematical terminology. Chapters 10–18 take up the 'symphonies' (consonances of octave, 5th and 4th) and their use in simultaneous (*in unum*) singing, whether in octave doublings or in improvised polyphony (*diaphonia*, organum) in which the chant is generally replicated at the 4th or consistently replicated throughout at the 5th, with octave doublings possible in both cases. Chapter 18 closes with philosophical musings concerning the mysterious fact that some tones when combined produce harmony and others do not, that 'the same principle that controls the concord of pitches regulates the natures of mortals' and that the harmony of the world is due to the mathematical relationships that regulate and unite all things in it. Chapter 19, which addresses essentially the same issues in different terms, notably by an interpretation of the Orpheus myth in a unique version largely based on Fulgentius, could therefore be considered as superfluous and may well be the misplaced prologue to *Scolica enchiriadis* [*SE*], to which it apparently refers in a concluding reference to 'the little work following' (Phillips, 1985).

SE, on the other hand, is a dialogue in three unequal parts, the total being three times as long as *ME*. Its title, probably original, may have been modelled on the rhetorical treatise in dialogue form of Fortunatianus (see Spitta, 1889; Phillips, 1985) entitled *Scolica* (i.e. 'excerpts') *enchiriadis* (possibly a corruption of the Greek

encheiridios, 'handbook'). Part i defines music in Augustinian terms as 'bene modulandi scientia' and states that the skilled or learned singer (*cantor peritus*) must know the properties of the individual pitches, the rhythmical aspects of chant performance, and other things beyond these (*extrinsecus occurrentibus*) that are never clearly defined but might refer to polyphony or possibly (as one 11th-century gloss suggests) even singing ability (*bona vox*). In addition to describing piecemeal the dasian pitch set of 18 notes and their correlative symbols and tetrachords, *SE* discusses at length common errors in singing chants, caused by misplacing the semitone in a melody, all of which are represented graphically as well as in words. These examples also emphasize the pentachordal structure characteristic of the dasian system (which also produces modal identity at that interval). Part i closes with a discussion of how chants may be adorned by varying the lengths of notes; the description is not precise but does indicate that the ratio of long to short notes is 2:1, that lengthening of notes would be especially appropriate at the ends of phrases and verses, and that entire text units (such as a psalm verse) could be doubled or halved in tempo. Nonetheless, the oldest manuscripts are lacking clearly legible examples, so any reconstruction of the illustrations is speculative.

Part ii of *SE* is itself subdivided into (1) a discussion of the symphonies and organal singing, and (2) an introduction to quadrivial thinking which asserts the importance of number and mathematics for music and which adduces an extended passage from Augustine's *De ordine* (ii.4f) to underscore how number is the foundation of all the disciplines of the quadrivium. This discussion prepares the way for part iii, which is almost as large as the previous two parts combined and consists primarily of a systematic but selective account of number theory drawn mainly from Boethius and Cassiodorus. Topics include definitions of numerical and spatial (continuous) quantity (multitude and magnitude, respectively) and how 'in likeness to both kinds of quantity, arithmetic brings forth out of itself music' so that 'when the differences of pitches are based on quantity in this way, the pitches sound together in a sweet mixture according to the contrary natures of the two types of quantity' (Schmid, 116.12f; Erickson, 70). Moreover, because music treats non-movable quantities not in terms of themselves (*per se*) but in relation to other such quantities (*ad alium*), an investigation of inequalities is necessary. There thus follows a detailed exposition of types of inequality (multiple, superparticular, superpartient, multiple superparticular, multiple superpartient) and why only two types of inequality – multiple and superparticular – are suitable for music. The intervals of music are matched with multiple (i.e. duple – 2:1, triple – 3:1, quadruple – 4:1) or superparticular (sesquialter – 3:2, sesquitertian – 4:3, sesquioctaval – 9:8) ratios. Then, beginning from the integer 192 and using these ratios as multipliers, an octave scale is constructed with the resulting numbers 192 216 243 256 288 324 364½ 384 representing the pitches (Schmid, 142.477–144.510, 145.*descr*.4; Erickson, 86f, fig.43). Although uncommented upon, this series is not congruent with any pair of tetrachords in the dasian system but matches rather the modern C major scale, which is the basis for most of the diagrams in part iii, and is possibly connected with the scale given by Hucbald that he associates with the organ (*GerbertS*, i, 110*b*–111*a*). There then follows a monochord division to produce the same scale. Finally, in the treatise's closing paragraphs, the discussion reverts to the different intervallic arrangements of tetrachords and their relationship to the modes by the placement of the semitone, reasserting that, in the dasian scale, modal identity is to be found at the 5th degree but not at the 8th. This means that when an octave consonance is desired with a given tone in the scale, the octave must be made perfect, even if this means going outside the pitches of the dasian scale. The treatise closes non-climactically with the statement that such application of the duple proportion 'both preserves the symphony [of the octave] and retains the category of trope [i.e. mode]' in the two voices.

2. Sources, dating, authorship, dissemination. If the number of extant sources (46 listed in Schmid, 1981; plus one more described by Lochner, 1988) is any indication, the *Enchiriadis* treatises must be considered among the most widely read musico-theoretic texts of the Middle Ages. Only Boethius's *De institutione musica*, the dialogue attributed to Odo (*see* Odo, §3), and Guido of Arezzo's *Micrologus* survive in more sources than *ME* and *SE*. Moreover, other medieval treatises much valued today, such as Hucbald's *De harmonica institutione*, had very little currency in the Middle Ages, whereas Guido of Arezzo, Berno of Reichenau, Hermannus Contractus, and the author of the *Quaestiones in musica* all draw on (or criticize) the terminology and teachings of *ME* and *SE*.

Regarding the origins of *ME* and *SE*, recent research suggests that the oldest extant source, *D-DÜl* H 3, may have been copied from the non-extant original of *SE*. Surviving only as a fragment, *D-DÜl* H 3 was most likely written at the Benedictine abbey of Werden (near Essen) in the last years of the 9th century, possibly during the rule of Abbot Hoger (*d* 906), to whom authorship is ascribed in some of the earliest sources (see Torkewitz, 1997, and 1999). The oldest more or less complete source of both treatises, from 10th-century St Amand, is *F-VAL* 337. There are also five later sources that transmit the so-called *Inchiriadon* (ed. in Schmid, 1981), a compilation of an apparently earlier version of part of *ME* mixed with aspects more advanced than *ME*. More primitive in this work is the less technical and less sophisticated use of Boethius's *De institutione musica* than that found in *ME* (see Duchez, 1980); more advanced is the incorporation into its modal theory of the notion of modal octave species and, associated with them, the Greek tribal names Dorian, Phrygian, Lydian and Mixolydian (Schmid, 204.462–4), although the last name occurs only in the associated diagram and not the text (204.*descr*.14). In any event, the complete texts of *ME* and *SE* as they are found in the early sources are probably not in their original form: as mentioned above (§1) chapter 19 of *ME* would serve more appropriately as an introduction to *SE*; nothing prepares the reader in the opening passages of *SE* for the enormous emphasis on number theory that dominates more than half of the treatise; and as a practical handbook, part i and the first half of part ii can be seen as roughly equivalent to *ME* and satisfy quite adequately the practical information needed by the 'skilled singer'. These and other features suggest that both *ME* and *SE* have complicated histories involving several stages of evolution – of addition, replacement and of shuffling of materials – ultimately resulting in the texts that have been transmitted. It is therefore possible that at least parts of

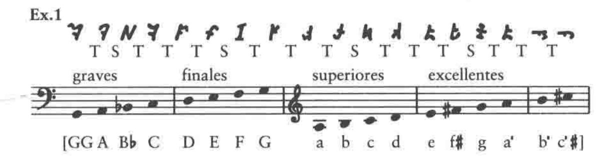
the texts date from the first half of the 9th century; but it also seems likely that the standard versions of *ME* and *SE* known today are from much later in the century.

Specific similarities in content (dasian notation, discussion of organum etc.), as well as dissimilarities to other treatises of roughly the same period (Aurelian of Réôme, Hucbald of St Amand), clearly suggest that *ME* and *SE* came from the same intellectual and musical environment. However, there are also indications that *ME* and *SE* did not have the same authors. (It is also possible that both had more than one author, and that, especially in the case of *SE*, a compiler rather than an author might have played some role.) Sometimes this is revealed in small differences in locution: *ME* refers to 'the tetrachord of the *graves* [notes]' but *SE* to 'the grave tetrachord'; similarly, *neuma regularis* in *SE* is simply *neuma* in *ME*. Sometimes there are more substantial differences: a change of locus for the organal voice when the chant melody has a wide range is discussed in *ME* (chap.18) but not in *SE*. Moreover, the term 'organum' is not used identically in both: whereas both use it to designate the organal voice, only *ME* equates it with the two-voice musical texture also called *diaphonia*.

Finally, *ME*'s author (chap.16) is very aware of the necessity of justifying the 11th as a consonance (as does Ptolemy, *Harmonics*, i.6, translated by Boethius, *De institutione musica*, v.9) to rationalize octave doublings of organum at the 4th, but *SE* presents the 11th (in different places) variously as a consonance and as a dissonance and lays great stress on the principle of commensurality or connumerality (Schmid, 109.198f, pp.125–8, passim; Erickson, 67, 76–8), which does not apply to the ratio 8:3 (the 11th). Thus the theoretical justification for octave doubling of organum at the 4th illustrated elsewhere in *SE* is undermined (Schmid, 96.*descr*. and 100.*descr*.36; Erickson, 59, figs.32 and 62, fig.36). This inconsistency contrasts markedly with *ME*, which strongly argues that the 11th is a consonance.

3. THE DASIAN SCALE AND NOTATION. One of the most characteristic features of *ME* and *SE* is the use of a notation that is found only in a small number of theoretical writings (a rare, partial use in a practical source occurs in *F-Pn* 9488; see Santosuosso, 1989, p.35); it is one of the few precise pitch notations used before the development of the staff in the second half of the 11th century. Therefore, the melodies represented by this notation – mostly from the Office Hours and none from the Mass – in the *Enchiriadis* treatises are among the oldest examples of melodies whose precise pitch content is known. (*See* NOTATION, §III, 1(v)(a).)

Dasian notation is so called because it is based on the use of the Greek grammatical accent for rough breathing known as the *daseia*: ʽ. By combining it with the letters 'C' and 'S' and rotating the symbols (*notae*, *figurae*, *karacteres*) in various ways, the symbols for the 1st, 2nd and 4th pitches (protus, deuterus, tetrardus) of each tetrachord are generated; the 3rd pitch (tritus), which marks the semitone – 'the very heart and soul of music' (Schmid, 151.590f; Erickson, 90) – has an anomalous set of signs to signal its distinctiveness. The entire scale of 18 pitches, made up of four named tetrachords and two additional pitches 'added at the top' is illustrated in ex.1. Although the authors of *ME* and *SE* both refer to the 'dasia' in connection with the notation, presumably because of the familiarity with the grammatical sign, the same graphic form is also a note form of Greek vocal notation transmitted by Boethius in his *De institutione musica* (iv.3).



Although this arrangement has elements in common with ancient Greek theory (tetrachords, 18 pitches etc.), it is different from all other tetrachord-based systems. Generations of scholars have been puzzled by the inconsistency of intervals at the 4th and especially 8th degree, since *ME* and *SE* both discuss octave doublings and (essentially) parallel organum at the 4th. It is possible that the pitch series actually corresponds to the melodic content of 9th-century melodies, which were later modified when an octave-based modal theory was imposed on the chant repertory (see Phillips, 1985).

4. THEORY OF THE MODES. The eight 'modes' or 'tones' (cf Atkinson, 1987) are described in the *Enchiriadis* treatises with greater precision than in Aurelian's (presumably) earlier *Musica disciplina* (*c*840), using both final and ambitus as criteria. Each mode has an authentic and plagal form, sharing a final but having different ranges: the lower boundary for both is said to be the 5th below the final, while the upper boundaries are a 9th and a 5th above the final respectively for authentic and plagal modes.
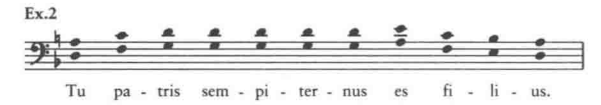
SE also recognizes that transposition at the 5th degree does not change the mode. Tones a 5th apart have the same name, hence the same function; therefore, *SE* asserts, they are 'concordant with each other because of a certain natural kinship [*socialitas*]' (Schmid, 73.161f; Erickson, 43); however, tones a 4th away (*compares*, 'compeers'; Schmid, 82.320; Erickson, 48) are also said to enjoy a similar relationship (although the term *compar* is also used for a note a 5th away; Schmid, 173.159, Erickson, 42). *SE* also finds these notes 'associated with the final' used as the last notes of phrases (*comma*, *colon*; Schmid, 82.321–3, Erickson, 48f).

The modes in *ME*/*SE* are named from their finals and qualified by their ranges, e.g. *protus authentus*, *protus plagis*, although other terms are used (e.g. *minor*, *subiugalis* and *lateralis* for plagal). The tribal names Dorian, Phrygian, and Lydian (a trio that frequently appears in Greek music theory as well as in Boethius) also occur (in *ME* only), but they are not associated with specific modes until the *Alia musica* and, as mentioned above, *Inchiriadon*.

5. THEORY AND PRACTICE OF ORGANUM. Although a discussion of singing in parts was new in the theoretical literature, the practice was apparently not a novelty when the *Enchiriadis* treatises were written: *ME* refers to it as 'diaphony, that is, two-voiced song, or, customarily, organum'; *SE* does not, in fact, give this practice a name. (However, in both treatises organum is a term for the organal voice.) Organum properly refers to singing in 4ths and 5ths. In the *Enchiriadis* treatises, the organal voice (*vox organalis*) is below the principal voice (*vox principalis*) in a basic two-voice texture.
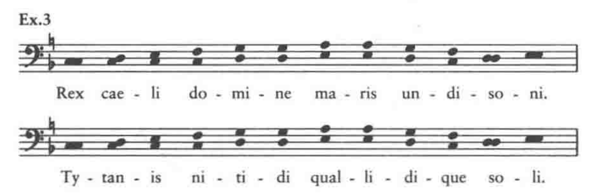
Within the dasian system complete parallelism is possible in organum at the 5th (ex.2), but not at the 4th

Ex.2



(ex.3), because the interval between a deuterus pitch and the tritus below it is a tritone, not a perfect 4th, thus
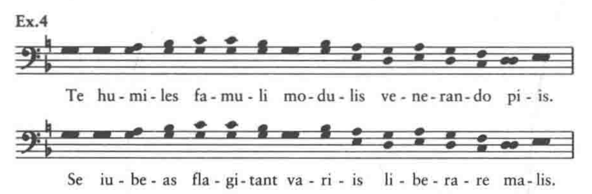
Ex.3



prohibiting the organal voice moving below tetrardus, especially at the beginnings and endings of phrases. In ex.3, therefore, the two voices begin in unison to avoid the tritone E–B♭ that would occur on the third and last syllables. According to *SE*: 'at the symphony of the diatessaron an organal voice does not so simply and consistently accompany a principal voice as at the diapente but, by some natural law of its own, it stands still in certain places and is not able to proceed further consonantly' (Schmid, 102.87–90, Erickson, 61).

In chapter 18 of *ME*, it is further shown that when the chant melody shifts into different tetrachords it may be necessary for the organal voice to do likewise, the new lower limit being the tetrardus of the new tetrachord (ex.4).

Ex.4



Octave doubling is not regarded as organum, but rather as a natural phenomenon produced, for example, when men and boys sing the same melody. Although octave, 5th and 4th are all considered 'symphonies' (Schmid, 23.6–8; Erickson, 13), the octave is singled out as an *equisonus* ('equal-sounding') interval, 'for in this symphony a pitch is revealed anew' (Schmid, 26.27f; Erickson, 15). Nonetheless, octaves may be employed in the performance of plainchant or of organum. In organum, principal and organal voices are subject to octave doubling both above and below such that each voice could sound in three octaves, the highest being sung by boys; *SE* even gives examples of doublings at one or two octaves above the basic organal voice, which itself, however, is omitted, suggesting that virtually any combination of up to six parts might be employed (Schmid, 96.*descr.*6 and 101.*descr.*11; Erickson, 59, figs.32 and 63, fig.37). Moreover, the use of instruments was also apparently sanctioned: 'For human voices can be mixed with one another and with some musical instruments, not only two and two but also three and three' (Schmid, 40.10–12; Erickson, 22).

It should be noted that in the manuscript sources examples illustrating organal practice more often than not dispense with dasian notation for voices other than the chant melody; the notation was designed to represent the plainchant melodies only and is therefore generally incapable of representing all the pitches used in an organal performance, especially at the 4th and/or with octave doublings. Nowhere in the treatises is it suggested that the notation was invented to accommodate multi-voice textures.

6. Literary sources. One of the most interesting and impressive aspects of the *Enchiriadis* treatises, distinguishing them from all other medieval writings on music theory, is the wide range of classical, patristic and other late Latin sources that they draw upon. There are terminological borrowings, direct quotations and/or paraphrases of passages from Virgil's *Aeneid*, Censorinus's *De die natali*, Calcidius's translation and commentary on Plato's *Timaeus*, Augustine's *De musica* and *De ordine*, St Jerome's Vulgate (*Romans*), Boethius's *De arithmetica*, *De institutione musica*, and *Consolatio philosophiae*, and Cassiodorus's *Institutiones*. By far the most influential author is Boethius, not only in terms of the number of works utilized but as regards the extent of the borrowings. Boethius's name is also invoked more than any other author; he is referred to as the 'doctor magnificus' (Schmid, 44.11; Erickson, 25) and 'praestantissimus auctor' (Schmid, 59.39; Erickson, 32; see also Cohen, 'Metaphysics', 1993). Second in importance is Augustine (a direct source for *SE* only), whose *De musica* probably provides a model for the dialogue form and opening of *SE* and also for the brief discussion of rhythm found at the end of part i *SE*, and whose reflections on the origin of the various arts and disciplines in *De ordine* is quoted at some length in part ii. Cassiodorus also figures prominently as a source for the introduction to quadrivial studies in *SE*, part ii, and in the discussion of inequality in part iii, although mixed in with Boethian and other materials.

The name of the 9th-century philosopher Johannes Scottus Eriugena has, since the time of Coussemaker, been associated with *ME*. Although certain Neoplatonic elements in both *ME* and *SE* have been attributed to Scottus (Phillips, 1985), there is really no direct evidence that he influenced or was influenced by the two treatises; in fact the Neoplatonic and neo-Pythagorean aspects can be shown to have a more likely origin in Boethius (Erickson, 1992).

7. Byzantine elements. *ME* and *SE* contain many features that recall Aurelian's presumably earlier tract *Musica disciplina* and which may well reflect Byzantine-Frankish contacts in the 8th and 9th centuries: eight categories of mode (suggestive of but not identical with the Byzantine *oktōēchoi*) divided into two groups of four, although the modes themselves are different; a basic scale system made up of tetrachords; the Greek-derived terms protus, deuterus, tritus, tetrardus; the *noenoeane* formulas (used in *ME* and *SE* to exemplify different modes) that recall the Byzantine *enēchēmata*.

EDITIONS, TRANSLATIONS

CoussemakerS, ii, 74–8; *GerbertS*, i, 152–212

R. Schlect, trans.: 'Musica enchiriadis von Hucbald', *MMg*, vi (1874), 163–91; vii (1875), 1–93; viii (1876), 89–101

H. Schmid, ed.: *Musica et scolica enchiriadis, una cum aliquibus tractatulis adjunctis* (Munich, 1981)

R. Erickson, trans.: *Musica enchiriadis and Scolica enchiriadis*, ed. C.V. Palisca (New Haven, CT, 1995) [Eng. trans.; incl. introduction and notes]

D. Torkewitz, ed. and trans.: *Das älteste Dokument zur Entstehung der abendländischen Mehrstimmigkeit* (Stuttgart, 1999)

BIBLIOGRAPHY

Grove6 (L.E. Gushee); *MGG2* (N. Phillips)
H. Müller: *Hucbalds echte und unechte Schriften über Musik* (Leipzig, 1884)
P. Spitta: 'Die Musica enchiriadis und ihre Zeitalter', *VMw*, v (1889), 443–82
R. Steglich: *Die Quaestiones in musica* (Leipzig, 1911/*R*)
J. Handschin: 'Die Musikanschauung des Johannes Scottus (Erigena)', *Vierteljahrsschrift für Literaturwissenschaft und Geisteswissenschaft*, v (1927), 316–41
H. Sowa: 'Textvarianten zur Musica Enchiriadis', *ZMw*, xvii (1935), 194–207
W. Wiora: 'Das vermeintliche Zeugnis des Johannes Eriugena für die Anfänge der abendländischen Mehrstimmigkeit', *AcM*, xliii (1971), 33–43
F. Reckow: 'Organum' (1972), *HMT*
L.A. Gushee: 'Questions of Genre in Medieval Treatises on Music', *Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade*, ed. W. Arlt and others (Berne, 1973), 365–433
E.L. Waeltner: *Die Lehre von Organum bis zur Mitte des 11. Jahrhunderts* (Tutzing, 1975)
M. Bielitz: *Musik und Grammatik: Studien zur mittelalterlichen Musiktheorie* (Munich, 1977)
E.L. Waeltner: *Organicum melos: zur Musikanschauung des Johannes Scottus (Eriugena)* (Munich, 1977)
M.-E. Duchez: 'Jean Scot Erigène premier lecteur du *De institutione musica* de Boèce?', *Eriugena: Studien zu seinen Quellen: Freiburg 1979*, ed. W. Beierwaltes (Heidelberg, 1980), 165–87
M. Huglo and N. Phillips: 'The Versus *Rex caeli*: Another Look at the So-Called Archaic Sequence', *JPMMS*, v (1982), 36–43
N. Phillips: 'The Dasia Notation and its Manuscript Tradition', *Musicologie médiévale: Paris 1982*, 157–73
N.C. Phillips: *Musica and Scolica enchiriadis: the Literary, Theoretical, and Musical Sources* (Ann Arbor, 1985)
N. Phillips and M. Huglo: 'Le *De musica* de Saint Augustin et l'organisation de la durée musicale du IXe au XIIe siècles', *Recherches augustiniennes*, xx (1985), 117–31
C.M. Atkinson: '*Harmonia* and the *Modi, quos abusive tonos dicimus*', *IMSCR XIV: Bologna 1987*, iii, 485–500
F. Lochner: 'Un manuscrit du théorie musicale provenant d'Echternach: Luxembourg, B.N. MS I:21', *Scriptorium*, xlii (1988), 256–61
A.C. Santosuosso: *Letter Notations in the Middle Ages* (Ottawa, 1989)
H. Schmid: 'Zur sogenannten Pariser Bearbeitung der Musica enchiriadis', *Tradition und Wertung: Festschrift für Franz Brunhölzl*, ed. G. Bernt, F. Radle and G. Silagi (Sigmaringen, 1989), 211–18
N. Phillips: 'Classical and Late Latin Sources for Ninth-Century Treatises on Music', *Music Theory and its Sources: Antiquity and the Middle Ages*, ed. A. Barbera (Notre Dame, IN, 1990), 100–35
R. Erickson: 'Boethius, Eriugena, and the Neoplatonism of Musica and Scolica enchiriadis', *Musical Humanism and its Legacy: Essays in Honor of Claude V. Palisca*, ed. N.K. Baker and B.R. Hanning (Stuyvesant, NY, 1992), 53–78
D.E. Cohen: *Boethius and the Enchiriadis Theory: the Metaphysics of Consonance and the Concept of Organum* (diss., Brandeis U., 1993)
D.E. Cohen: 'Metaphysics, Ideology, Discipline: Consonance, Dissonance and the Foundations of Western Polyphony', *Theoria*, vii (1993), 1–85
D. Torkewitz: 'Zur Entstehung der Musica und Scholica Enchiriadis', *AcM*, lxix (1997), 156–81
M. Haas: 'Die Musica enchiriadis und ihr Umfeld: elementare Musiklehre als Propaedeutik zur Philosophie', *Musik und die Geschichte der Philosophie und Naturwissenschaften im Mittelalter: Fragen zur Wechselwirkung von "musica" und "philosophia" im Mittelalter*, ed. F. Hentschel (Leiden, 1998)
M. Walter: 'Vom Beginn der Musiktheorie und dem Ende der Musik: über die Aktualität des Mittelalters in der Musikgeschichte', *AcM*, lxx (1998), 209–29

RAYMOND ERICKSON

Musica ficta [musica falsa] (Lat.: 'false, feigned or contrived music'; synonymous with *falsa mutatio, coniuncta*). These terms were used by theorists from the late 12th century to the 16th, at first in opposition to *musica recta* or *musica vera*, to designate 'feigned' extensions of the hexachord system contained in the so-called Guidonian hand. Most scholars accept that notated polyphony of this period required performers to interpret under-prescriptive notation in accordance with their training (by contrapuntal and melodic criteria about which scholars disagree), ensuring the perfection of consonances, and approaching cadences correctly. These requirements could often be met within the *recta* system, but *musica ficta* was used 'where necessary' – in modern terms only, by 'adding accidentals'; in medieval terms, by 'operating *musica ficta*'.

In modern usage, the term *musica ficta* is often loosely applied to all unnotated inflections inferred from the context, for editorial or 'performers'' accidentals rather than notated ones (whether properly *recta* or *ficta*). Editors usually place accidentals that they have supplied, on behalf of performers, above the affected note or in brackets or small type, to distinguish them from those having manuscript authority. (On the placing of editorial accidentals, see especially Anglès, 1954; Hewitt, 1942; Jeppesen, 1927; Lowinsky, 1964 and 1967; J. Caldwell, *Editing Early Music*, Oxford, 1985.)

1. Introduction. 2. Theory. 3. Practical application. 4. Rules for inflection and adjustment. 5. After 1600.

1. INTRODUCTION.

(i) Basis in solmization. The hexachords of *musica recta* built on G, *c* and *f* (and their upper octaves, *g, c′, f′, g′*) comprise the 'white' notes of the modern diatonic scale from G to *e″* with the addition of *b*♭, and *b*♭′; each letter name has tagged to it the solmization syllables of its *recta* hexachords, which define the default interval arrangement of the gamut, the 'normal' relationships of syllables to letters (*see* SOLMIZATION, §I, Table 2). The internal arrangement of each hexachord was identical (tone–tone–semitone–tone–tone, identified by the syllables *ut–re–mi–fa–sol–la*). These were the hexachords of *musica vera* or *recta* (La Fage, 1864, Anonymus 1) and their constituent pitches those of *musica vera* or *recta* (*see* SOLMIZATION, §I, 2) in the system attributed to Guido of Arezzo (1025–6 or 1028–32). *Mi–fa* or *fa–mi* was always a diatonic semitone, and a semitone was always either *mi–fa* or *fa–mi*. The singer moved up and down the overlapping hexachords as the music required, making transitions (mutations or *coniuncte*) on notes common to two hexachords, in order to get into position to solmize the next semitone step as *mi–fa* or *fa–mi*, without mutating between its boundary notes. These transitions were practical and local means of negotiating and teaching semitone locations, but they have no prescriptive status; the singer must know where he wishes to place the semitone before selecting a hexachord; it is functional, a vocal analogy to fingering. The purpose of the system was to contextualize and demonstrate the position of semitones deemed necessary. Solmization was the practical language in which intervals were expressed; it was originally devised as a pedagogical tool for melodic chant, providing the vocabulary for interval specification.

The system was extended to cope with the growing demands of polyphony, where simultaneities often needed correction at the expense of line, by accommodating the extra notes thus required. Semitone steps other than B–C, E–F, A–B♭ were provided from *ficta* hexachords beginning

in 'unusual' places, on notes other than G, C and F; these were sometimes conceived as the transposition of *recta* hexachords to alien pitches. The F♯ needed for an approach to G, for example, is contrived by a 'fictitious' D hexachord, making the F♯–G semitone *mi–fa*; the E♭ to make a perfect 5th below a B♭ might be *fa* in a B♭ hexachord. In such cases not only the F♯ and the E♭ had *ficta* status but also the G *fa* and the D *mi*, since the hexachordal status affected context, not just individual pitches. The hexachord beginning on low F, and therefore B♭, had *ficta* status. The close relationship of *ficta* to solmization is confirmed by the synonym *falsa mutatio*.

The range of available *ficta* hexachords was increased and rationalized until, in the 1430s, Ugolino of Orvieto (*Declaratio musice discipline*) recognized a complete system including *recta* and *ficta* hexachords whose sole purpose was to accommodate the pitches needed for interval correction in polyphony, and to give them a place within the extended solmization system. When melodic integrity had to yield to the higher priority of simultaneous consonance, legitimate progressions in polyphony could no longer be confined to intervals acceptable in chant. Solmization is essential to understanding what the theorists say about interval correction, but does not itself provide solutions or determine what the sounds should be, since any melodic progression, even one illegal in chant, could be solmized by an extension to the system. A few theorists allow disjunct hexachordal change, for an awkward interval without a common note on which to mutate, by means of the *disiuncta*. Until the late 15th century, when keyboard-influenced attempts at reconciling the separate systems were made, Johannes Boen (*Musica*, 1357) was virtually alone in attempting to conflate the monochord and the gamut in a single exposition, as distinct from the normal practice of using independent letters to label the monochord, and separately tagging hexachord syllables to the letter names of notes in the gamut. Boen resorted to some unusual vocabulary in so doing, such as *mansio* (perhaps as in lunar mansion), and *extorquere*, for the removal of sounds from those proper places.

Some earlier scholars took for granted that modes were an *a priori* assumption for polyphony (Apel, *Accidentien und Tonalität*, 1937, tailored accidentals to fit the mode; Aldrich, 1969); more recent work has rejected modal interval species as binding for *ficta*, in favour of more neutral and flexible tonal typings. But Christian Berger has argued (1992) that 14th-century composition has an *a priori* modal basis closely linked to Allaire's controversial theory of hexachords (1972), even overriding many notated accidentals (challenged by Fuller, 1998). Both modes and solmization were originally designed for the classification and teaching of plainchant, which require little use of extraneous notes except for the correction of melodic tritones. Before it was stretched by the extra demands of polyphony, the *recta* gamut as devised for plainchant was also not incompatible with modal interval species, but the introduction of fictive adjustments led most theorists from the 13th century onwards (e.g. Johannes de Grocheio) to repudiate the application of modes to polyphony. Isolated brief mentions before the 16th century link them; but the Berkeley Manuscript treatise (*c*1375; *US-BEm* 744) and Tinctoris in the 1470s, and even 16th-century successors such as Aaron and Glarean, confine their classifications to the tenor, and these classifications are apparently not undermined by the need for tenor inflections. (*See* MODE, §III.)

(ii) Diatonicism and chromaticism. *Musica ficta* has often been defined in terms of 'chromatic' notes that by modern standards are non-diatonic. But 'chromatic' properly refers only to melodic progressions involving the chromatic semitone (Haar, 1977). F♯–G–A♭ are two adjacent diatonic semitones; F–F♯ is a chromatic semitone. The word was used in Greek theory and transmitted to the Latin West only to designate one of the tuning systems that could be applied to a standard arrangement of tetrachords, and indeed many 16th-century debates about chromaticism were dominated by considerations of tuning (see Berger, 1980). Zarlino (*Le istitutioni harmoniche*, 1558) characterized individual fictive notes as borrowed from the chromatic genus; he preferred a classicizing explanation over the medieval hexachord system.

Each tetrachord or hexachord is a diatonic entity, containing one diatonic semitone; but the tight overlapping of hexachordal segments – some as small as an isolated *coniuncta* – to produce successive or closely adjacent semitones did not necessarily compromise their diatonic status. The tenor of Willaert's so-called chromatic duo is entirely diatonic in its progressions (Bent, 1984), as are Lowinsky's examples of 'secret chromatic art' (Lowinsky, 1946) and indeed almost the entire repertory. True chromatic progressions (e.g. F–F♯–G) are occasionally allowed in theory (Marchetto, *GerbertS*, iii, 82–3) and prescribed in manuscript sources. Except where a melodic chromatic interval is introduced in the interests of vertical perfection (e.g. Old Hall, no.101; see ex.2*d*), *musica ficta* is by nature diatonic.

Even music liberally provided with notated sharps is not necessarily chromatic; this has been called 'accidentalism'. Increasingly explicit use of accidentals and explicit degree-inflection culminates in the madrigals of Marenzio and Gesualdo, which are remote from medieval traditions of unspecified inflection, and co-exists in the 16th century both with older hexachordal practices and with occasional true melodic chromaticism. It is the small number of chromatic intervals in Lassus's Sibylline Prophecies (*Carmina chromatica*), for example, that determine its chromatic status, not the large number of sharps that give it 'chromatic' colouring according to looser modern usage.

Vicentino (*L'antica musica ridotta alla moderna prattica*, 1555) employed chromatic and enharmonic tone systems for composition, and tuning in imitation of the ancient genera. Such experiments, as well as those originating in a fresh use of chordal chromaticism of a colouristic type, are less indebted to the tradition of *musica ficta*. In one of the most remarkable experiments of the century, Guillaume Costeley's extraordinary chromatic chanson *Seigneur Dieu* (Levy, 1955; Dahlhaus, 1963), hexachordal solmization (♭ = *fa*) co-exists with non-hexachordal degree inflection.

2. THEORY.

(i) Antecedents, 9th–12th centuries. The *Enchiriadis* treatises of about 900 give the earliest explicit and extensive theoretical account of the additional semitones that we would call chromatic alteration. The anonymous author of the *Scolica enchiriadis* defined *absonia* (elsewhere *dissonantia*) as the lowering or raising of a note from its normal pitch. The word *vitium*, used in this context, seems to imply no more than a disturbance of

the normal scale, the force being very similar to that of the later *falsa* (indeed, the term *falsus sonus* appears in this treatise; *GerbertS*, i, 177). The *absonia* arises from faulty intonation (a 'vice' of the human voice to which instruments are less subject) or, more important, from the nature of the music, where it has the effect of transplanting or restoring the mode. A fusion of the Greek Greater and Lesser Perfect Systems (*see* GREECE, §I, 6(iii) and Table 1) allowed for two different positions for the note B through the former's disjunct *diezeugmenōn* tetrachord (providing B♮) and the conjunct *synēmmenōn* tetrachord of the latter (providing B♭). This rationalization of the two positions of B is applied by Hucbald in *De harmonica institutione* (*c*900; *GerbertS*, i, and trans. in Palisca, 1978, pp.29–31) to specific chant formulae.

Using dasian signs the author of the *Scolica* set up tetrachords (disjunctly, with a central semitone flanked by two tones) yielding the remarkable scale *G–A–B♭–c–d–e–f–g–a–b♮–c′–d′–e′–f♯′–g′–a′–b♭′–c♯″* (Spitta, 1889; Jacobsthal, 1897; Spiess, 1959). This is proposed in addition to the more normal scale as specially suited to organum at the 5th: the early use of such extreme alterations seems to be occasioned by polyphony. For plainchant the author was more conservative but no less ingenious. He evolved a system of pentachords involving *recta* forms as well as the *absonia*. The pitches of *e♭* and *f♯* are introduced by changing the dasian name on one note – in effect a mutation. By extending the tetrachord system to cover the legitimate transpositions of the pentachords with *absonie*, Jacobsthal further advanced the possibility that the *Enchiriadis* treatises also allow for c♯, g♯, d♯ and A♭. Thus B♭ was recognized even by some early theorists as part of the regular (*recta*) system of available notes, with further allowance for alterations other than the alternative inflections of B, although the terms *musica ficta* or *falsa* were not yet used.

The usual reason given for melodic alterations to chant is avoidance of the melodic tritone. The anonymous author of the 10th-century *Dialogus de musica* (Huglo, 1969, 1971) referred to the 'vice' of additional semitones outside the 'prefixed rule' (*GerbertS*, i, 272) and cited chants in which *b♭*, *e♭*, *c♯* and *f♯* were required, but he no longer explained them by tetrachords. The accommodation of such notes by modal transposition (*see* MODE, §II, 1(i)) is clearly specified by some 11th-century theorists. Guido of Arezzo discussed the AFFINITAS or relationship between a modal final and the note a 5th above, whereby a shared configuration of tones and semitones for each pair of pitches makes it possible for either pitch to begin or end the same piece (Pesce, 1987; *see also* PROPRIETAS, HEXACHORD and MODE, §II, 3(ii) (*B*)). Berno of Reichenau recognized transposition of *f* and *f♯* and *e* and *e♭* to the theoretically acceptable double position on *b* and *b♭*, where they become *recta* locations for chromatic notes found elsewhere in untransposed chant (*GerbertS*, ii, 75). Johannes Cotto gave more detail and accepted transpositions up a 5th for some modes (*GerbertS*, ii, 248; ed. J. Smits van Waesberghe, 1950, p.101; for Guido and Johannes see Palisca, 1978). Johannes also provided for a process of 'emendation' in a few places where the notes can be neither notated at original pitch nor transposed. The author of the *Dialogus* allowed 'emendation' where necessary – that is, where the piece could not be sung in another mode. Such prescriptions already anticipate later warnings against using *ficta* when the situation could be corrected by other means. The development of a system of modal transpositions coincided with the rise of a clearer pitch notation which, however, had very little capacity as yet to cope with the additional notes required for the necessary perfection of simultaneous intervals in polyphony: *f♯* and *c♯* appear besides *B♭* and *B♮* to permit perfect intervals in parallel organum at the 5th. Notes outside the system are recognized, usually as undesirable distortions in chant, and hence false, although they are useful for modal transposition.

The tetrachordal mapping developed in these early treatises allowed alternative diatonic routes but no direct access from one kind of B to the other. By the 12th century, most theorists extended tetrachords to overlapping hexachords in the system atttributed to Guido, with the same function of defining and containing the semitone step. The status of B♭ was much debated, sometimes described as 'added' (*adiunctum*) or irregular (even by Guido), although B♭ and B♮ were given equal status by several early writers, from Hucbald (*c*900) to the author of the *Summa musice* (*c*1200; ed. Page, 1991, pp.89, 171).

Although there is as yet no use of the term *musica ficta*, there is a direct terminological link. The *synēmmenōn* was translated into Latin as *coniuncta*, which came to be a commonly given synonym for *falsa mutatio* or *musica ficta*.

(ii) 13th century. The earliest known use of the term *musica falsa* is in a late 12th-century didactic poem, describing variable hexachord steps (*I-Rvat* pal.lat.1346; an unpublished edition by Smits van Waesberghe is cited in Sydow-Saak, 1990). 13th-century theorists at first continued the negative definition of *musica falsa* as a contamination of the chant; Elias Salomo refers to the false bellowing ('mugiens') of a false musician (*GerbertS*, iii, 19, 42–3, 61ff). Falsity implied transpositions associated with irregular intervals; the melodic tritone was to be avoided, a vice analogous to a false proposition in logic (*Summa*, *c*1200; ed. Page, 1991, p.122, and *GerbertS*, iii, 238*a*). At this time it was often the fault, not its remedy, that was considered 'false'. Theorists qualified and excused the negative term and definition, before shifting from denoting the fault to be cured to the means of correcting it.

Opinions were divided about the use of *falsa* or *ficta* to avoid melodic tritones in plainchant, but all who declared themselves on the subject recognized its essential role in correcting simultaneities in polyphony. Jacobus of Liège asserted its importance in plainchant (CSM, vi/lxvi); Hieronymus de Moravia, however, allowed it in polyphony but excluded it from plainchant (*CoussemakerS*, i, 86). Johannes de Garlandia, in his treatise on plainchant and measured music, specified that much was necessary on instruments, especially in polyphony (or organs: 'organis'; *CoussemakerS*, i, 166). Hieronymus's addition to Garlandia gives priority to the correction of concords over maintaining melodic integrity (ed. Reimer, 1972, i, 95). The St Emmeram Anonymus (1279) also affirmed the role of *musica falsa* (equated with *ficta*) in polyphony as a helping hand for the essential correction of consonance (*De musica mensurata*, ed. J. Yudkin, Bloomington, IN, 1990, pp.274–5). Lambertus likewise expressed dissatisfaction with designating as *falsa* something necessary for achieving good consonance (*CoussemakerS*, i, 258); 'it is not so much false as unusual [*inusitata*]'

(Anonymus [after Lambertus], ed. Gilles, 1989, p.48). Modern scholars' misreadings of this word as 'mutata' derive from a mistranscription by Coussemaker and have no basis in the manuscripts (e.g. Russo and Bonge, 1999). Anonymus 2 may be the earliest to distinguish the two often-cited reasons for using *musica falsa*: necessity (*causa necessitatis*), for correcting consonances, and beauty (*causa pulchritudinis*), apparently for melodic reasons (*CoussemakerS*, i, 312; ed. Seay, 1978, p.28; see also Vatican organum treatise, ed. in CSM, ix, 47).

Hieronymus de Moravia equated *musica falsa* with the *synēmmenōn* (*coniuncta*) and accordingly based his exposition not on hexachords but on tetrachords. Walter Odington wrote of 'movable solmization names' (*CoussemakerS*, i, 216, and CSM, xiv, 1970), Lambertus and Anonymus 2 of 'false mutation, or *falsa musica*' (*CoussemakerS*, i, 258*a*, 310; Anonymus 2 also in Seay, 1978). The idea of false mutation came to be applied to hexachords with a term originally derived from tetrachords, and by the later Middle Ages developed into a full-blown system of infinitely transposable places. Johannes de Garlandia, Anonymus 2, Lambertus and many others defined *musica falsa* as 'when we make a tone of a semitone or vice versa' (*CoussemakerS*, i, 166, 258, 310; Anonymus 2 also in Seay, 1978), a widely used definition also for *musica ficta* and the *coniuncta*.
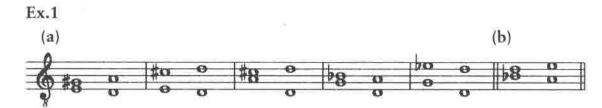
(iii) 14th–15th centuries. Increasing acknowledgment of its necessity in the growing art of polyphony prompted a change to the less pejorative term *musica ficta* ('not false but true and necessary, because no motet or rondellus could be sung without it': Vitry, *Ars nova*, 23) or the even more neutral *coniuncta* (Berkeley MS, *c*1375, ed. Ellsworth, 1984). This theorist defined the problem in terms of 'imaginary transposition' of hexachords and, explicitly dealing with plainchant and specific categories of polyphony, exemplified the *coniuncta* from chant, contrary to some 13th-century usage. The mid-15th-century Anonymus 11 (*CoussemakerS*, iii, 429) said that *coniuncte* were necessary in both plainchant and polyphony.

The transition from 13th-century discant to 14th-century counterpoint teaching laid greater stress on contrary motion and the controlled succession of perfect and imperfect intervals; perfect intervals had indeed to be adjusted so that they were intervallically correct, and they were to be correctly approached from a 3rd or a 6th by a semitone step in one part. The few theorists who devote a sentence or two, or even a separate chapter, to *musica ficta* usually append discussion of it to counterpoint precepts, and link it to producing correct interval successions. The rules may not be called *ficta* rules; the counterpoint should be adjusted anyway, and if necessary by *musica ficta*.

Strict counterpoint theory dealt in consonances (some dissonances were permitted in florid counterpoint and in composition), and was dyadically based until the late 15th century and beyond. The common objection, that such simple theory helps us little with composed part-music using dissonance, can be met by treating strict counterpoint as the background skeleton of which a piece is implicitly a composing out. Theorists identify such counterpoint as the basis both of florid counterpoint and of (implicitly multi-voice) composition.

14th-century counterpoint teaching stressed not only correct perfect intervals but that they should be approached correctly from an imperfect interval, with a semitone step in one or other part, whether ascending or descending (e.g. Johannes de Muris; and see ex.1). In the

Ex.1



definition of Prosdocimus (early 15th century), *musica ficta* was devised solely in order to 'colour' consonances that could not otherwise be coloured (ed. Herlinger, 1984, pp.70–95). That he here includes the approach to perfect consonances becomes clear when he extends the principle of proximity also to the antepenultimate. Ugolino invokes such inflections not only for sweeter harmony, but in order to give the imperfect interval even 'closer adhesion' to the perfect interval to which it resolves (ed. in CSM, vii/2, p.48).

Many theorists reserve *ficta* for situations that cannot be corrected by *recta* (e.g. Johannes de Muris, *Ars nove musice*, 1321, *GerbertS*, iii, 307: 'if we can discant by *vera*, then it is illicit to discant by *ficta*'), giving rise to a proposal that *recta* should be used in cases of equal choice; this would mean that a cadence on octave A should normally be approached from a 6th with *recta* B♭ in the lower rather than *ficta* G♯ in the upper part. In practice, however, this does not always seem to apply. Prosdocimus appeals, unusually, to the judgment of the (trained) ear, recommending whichever sounds best: if the signs sound better in the tenor they should be applied there, if in the discantus, there (Herlinger, 94–5). This makes it less likely that he (and perhaps others) imply *recta* preference when saying that *ficta* should not be used except where necessary. He cannot mean 'avoid it, even if bad intervals result that go against strong contrapuntal precepts'. But he could mean 'do not use it unless necessary, but if it is necessary, you must use it'; or, addressing the composer, 'avoid situations that will require the performer to use it'. Differing interpretations of theorists' rules arise according to whether they are taken as instructions to the notator or to the singer.

In his dictionary (*Diffinitorium*, 1472) Tinctoris defined *musica ficta* as 'cantus praeter regularem manus traditionem editus' ('a way of singing outside the regular ordering of the [Guidonian] hand'). In 12 treatises (*c*1472–85) he set out the concepts of gamut, hexachord system, proportions, mode and counterpoint, but giving only brief mention to the needs of musical practice or elements outside the system. His few important observations on interval correction have again received opposing readings according to different assumptions.

(iv) 16th century. The term *musica ficta* was still used by German theorists (including Wollick, *Opus aureum musicae*, 1501; Rhau, *Enchiridion*, 1517; Heyden, *De arte canendi*, 1540; Listenius, *Musica*, 1537; Finck, *Practica musica*, 1556) but declined after the middle of the century; the latest appearance (except to refer to obsolete practices) seems to be with Walther (*Musicalisches Lexicon*, 1708). Otherwise, in the 16th century, the term was largely replaced by *coniuncta*, especially by humanist theorists, and by new ways of explaining inflections.

There are scattered references to some standard older definitions, such as tone-semitone substitution, and a marked return to explanations involving transposition (e.g. Adam von Fulda, *De musica*, 1490, and

Cochlaeus, *Tetrachordum musices*, 1511, for whom transposition down a 5th is equated with *musica ficta*). Vernacular forms include 'fained musicke' (Dowland's English translation, 1609, of Ornithoparchus's *Musicae activae micrologus*), 'fremde Stimmen' (M. Agricola, *Musica figuralis deudsch*, 1532) and 'musica finta' (Vicentino, *L'antica musica ridotta alla moderna prattica*, 1555). Examples of *cantus fictus*, melodies with flatward spiral accomplished by leaps of 4ths and 5ths, are found in Listenius and Ornithoparchus.

The 16th century saw the breakdown of late-medieval solmization and of the hegemony of the three-hexachord system. Instead of (or at least, in addition to) presenting the full *recta* gamut with F, G and C hexachords, theorists (especially in Germany) gave the scalar equivalents as two distinct forms, each representing only two and not three hexachord-types, and in some cases recognizing octave equivalence. The *scala ♮ duralis* on Γ gave equal access to the members of the hard and natural hexachords but a lower priority to the soft hexachord. In the absence of a signature, B♭ and B♮ thus lost their previously equal status and written B began to express a priority of B♮ over B♭. The *scala ♭ mollis* on low F (with one-flat signature) included the natural and soft but not the hard hexachords. Depending on the absence or presence of a signature, B♭ or B♮ gained priority over the alternative if not excluding it. A third scale signed with two flats, segregated as the *scala ficta* or *cantus fictus*, transposed whole scales by a two-flat displacement (*see* SOLMIZATION, §I, 5). Full solmization atrophied in favour of a 'lazy' short-cut solmization, allowing *fa super la* to be sung without mutation. This meant, in effect, that the entire rationale of medieval solmization, namely to identify the semitone (as *mi–fa*) and give surrounding context to it, was eroded. Once it was no longer interval-specific and hence functional, solmization became a mere pious anachronism (F♯ is *fa* for example in Morley, *A Plaine and Easie Introduction*, 1597). There is some evidence that the efficacy of the *mi contra fa* prohibition was undermined by a growing habit of not changing solmization to accommodate semitone cadential inflections. The underpinnings of the tonal system shifted partly in response to humanistic changes in music theory, which restored the status of the modes (Tinctoris; Glarean, *Dodecachordon*, 1547).

The new models were not only octave-based but keyboard-anchored (Ramis de Pareia, *Musica practica*, 1482), sometimes with fixed 'three-position' designations for ♭, ♮ and ♯ degrees (Hothby, *Calliopea legale*, ed. in CSM, xlii, 1997). It was above all the rise of the keyboard and associated treatises that challenged traditional vocally based explanations of musical rudiments; Schlick (*Spiegel der Orgelmacher und Organisten*, 1511) refers negatively to 'alien notes' in the context of the keyboard. Pressure to accommodate to the exigencies and compromises of the keyboard prompted change in the status of B♭. When theorists from Ramis onwards sought to give B♭ accidental status in accordance with its keyboard position, they appealed for authority back to Guido, for whom that note had 'added' status. Aaron used the hexachord terminology of *mi contra fa* to describe collisions and their rectification (exceptions are mentioned: see *SpataroC*, 66.20); but he also used the keyboard-based terms *proprio* or *naturale* and *accidentale* not only for *musica recta* versus *ficta*, but also for white and black notes.

Musical developments from the last quarter of the 15th century onwards prompted significant changes in the treatment of inflections. They include a gradual increase in the normal number of voice parts for vocal polyphony, the multiplication of variant versions of works and self-help indications (including more explicit notation) as a result of the invention of music printing and its markets, a tightening of the theory and practice of dissonance treatment, and compositional control of the relationship of all voices to each other, hence between voices outside the dyadic core. But despite these changes and their different formulation, Zarlino still affirms (citing Gaffurius and common practice) that octaves are approached from major 6ths.

Rich documentary evidence about specific problems in composition, notation and performance is available from testimony of 16th-century musicians and theorists, in formal debates and correspondence (notably involving Spataro, Del Lago and Aaron: see *SpataroC*). In the 1550s the Roman singer and writer Ghiselin Danckerts illustrated the problem citing a dispute between two singers which must have occurred between 1538 and 1544 over the proper way to inflect a composition by the papal singer Juan Escribano. Danckerts was asked to judge the matter, and explained his decision in substantial detail (Lockwood, 1965).

Downward hexachordal spirals by 5ths occur in some incontrovertible cases, such as the essential duo of Willaert's originally four-part *Quid non ebrietas* (see above, §1(ii)). This exercised contemporary theorists because of the tuning implications of a piece in which the tenor ends on a notated 7th sounding an octave with the discantus (Lowinsky, 1943, 1956; Bent, 1984). Other cases are Greiter's *Passibus ambiguis* (Lowinsky, 1956–7), and Costeley's *Seigneur Dieu* (see above, §1(ii)), both clearly set up to end lower than they began. This may also apply to the repertory of 'secret chromatic' motets (Lowinsky, 1946), a hypothesis that has generated controversy on grounds of modern ideals of tonal stability and minimal intervention. Often convincing on purely musical grounds, many of Lowinsky's solutions were supported by extra-musical theory and considerations of textual content which led him to disqualify some musically similar compositions (for an example by Obrecht see, among others, Lowinsky, 1972, Bent, 1984, and Berger, 1987).

For the period from the mid-15th century onwards, lute and other instrumental tablatures are in principle interval-specific, and have been applied to support views of the intended musical results in vocal models (Apel, 1942; Brown, 1971; Toft, 1992; Newcomb, 1997). This extremely rich evidence needs to be used with some caution. Chronological and geographical lag between original and arrangement may restrain a literal application, not to mention varying competence by intabulators that sometimes yields incompletely edited results. Intabulators may apply eccentric performers' licence but, above all, chordally conceived instrumental solutions cannot necessarily be carried over into vocal practice, approached by singers with a linear-hexachordal training accustomed to making contrapuntally-based adjustments. The sometimes necessary sacrifice of line to chord in contrapuntal polyphony is often exaggerated on a chordal instrument.

3. Practical application.

(i) Notated signs. The accidental signs that found their way on to the pages of manuscripts and prints include pitches that fall within the system of *musica recta* as well as many that lie outside it. Additional inflections required in performance similarly include both *recta* and *ficta* notes. It is therefore not correct to equate *musica ficta* simply with added accidentals.

Most scholars accept that inflections were and should be applied according to partly or largely unnotated tradition, but this view is challenged by some scholars (Harden, 1983; Brothers, 1997) who observe that theorists often notate inflections in their treatise examples and say nothing about an unwritten tradition. Slight support for such a tradition might be drawn from quotations such as the following, from Arnulf of St Ghislain's *Tractatulus* (*c*1400; trans. C. Page, *JRMA*, cvii, 1992, pp.1–21), f.67*v*: 'Who will not marvel to see with what expertise in performance some musical relationship, dissonant at first hearing, sweetens by means of their skilful performance and is brought back to the pleasantness of consonance?' Another interpretation of Prosdocimus's rule against using *ficta* except where necessary (see above, §2(iii)) is: 'do not usually write it in but leave it to the performer's initiative'. This reading has some confirmation from his explicit abhorrence that over-notation might incur as many signs as notes (ed. Herlinger, 1984, pp.78–9). An often-quoted and mistranslated passage can now be invoked (as translated by Leofranc Holford-Strevens, cited in Blackburn, 1998, p.635) to support unnotated inflection: 'But these are frequently present virtually in B *fa* B *mi* although not always notated' (Berkeley MS, I.1, ed. Ellsworth, 1984, p.45). Tinctoris (*Liber de natura et proprietate tonorum*, 1476) brands as asinine the unnecessary notation of flats to correct melodic tritones (see above, §2(iii)), and his own examples do not always notate the inflections called for by his text. Aaron (*Toscanello in musica*, 1529) endorses the role of performers as divining the 'secret intent of the composer'. Although it is commonly alleged that he advocates the full notation of accidentals in general, the polyphonic contexts of his examples, cited as single parts from known pieces, show that he has chosen situations where, as he says, arrivals on simultaneities cannot be anticipated, and where without the help of the signs the singers might first commit error by not perfecting the intervals, clearly implying that the help he recommends was not always forthcoming (Bent, *JM*, 1994). But by 1600 full notation was largely in place.

13th-century theorists already defined signs for notating *musica ficta* on the staff. Johannes de Garlandia said that each tone is divisible into two semitones, which can be notated by the 'signs of semitones' (*CoussemakerS*, i, 166). Lambertus prescribed ♭ and ♮ for the points at which mutations are to be made (*CoussemakerS*, i, 258). The 'signs of *musica ficta*' are called neither chromatic nor (until the 16th century) accidentals. For most of our period, they are simply the signs of 'hard' B (♮) and 'soft' B (♭), the signs of *mi* and *fa* – in other words, semitone boundaries, not indeed confined to fictive notes outside the *recta* gamut. Theorists up to and including Prosdocimus and Ugolino (first half of the 15th century) admitted only these two signs, to distinguish the soft and hard forms of B. The exception is Marchetto (*Lucidarium*, 1317 or 1318), who used a ♯ sign to distinguish the semitone step F–F♯ from the smaller *mi-fa* semitone F♯–G. Although scribes used either ♯ or ♮ for the hard B, the distinction seems rarely to have been meaningful. Occasionally the letters F, C and G are used instead of the ♭ sign to indicate the soft forms of those pitches. The 14th century saw an increase in marked accidentals until, around 1400, D♯, D♭, G♯, A♭ and G♭ are specifically notated and intended in certain sophisticated repertories such as those of the Chantilly and Old Hall manuscripts. Other sources remained very sparing in their indications, and there is a general decline in the number and range indicated from about 1400 onwards.

Before 1450, few theorists directly admit that ♭ or ♮ necessarily cause individual pitch inflection. Those who do include Petrus frater dictus Palma ociosa (ed. J. Wolf, *SIMG*, xv, 1913–14, pp.504–34) and the author of the Berkeley treatise. But for most theorists ♮ simply denotes *mi*, and ♭ *fa*; that is, they indicate where the semitone lies in relation to the sign. The signs express a relationship, not absolute pitches within a system. Most theorists explain the alteration of tone and semitone in the melodic context of its hexachordal access, and avoid saying that ♮ raises or that ♭ lowers an individual note from a fixed place. (♭ on F or ♮ on B, for example, rarely do anyway.) Rather, the sign increases or diminishes the (linear) ascent or descent ('♭ lessens the ascent and ♮ augments it': Prosdocimus, ed. Herlinger, 76–7; 'on *la sol la* [A G A] the *sol* should be raised and sung as *fa mi fa*': Johannes de Muris, *CoussemakerS*, iii, 73). The *coniuncta* is simply the moment of change at which the singer sings a semitone for a tone, or vice versa.

In rare cases (Ugolino's treatise and some practical examples), notated *mi* or *fa* may be used to bring not the signed note but its neighbour to a semitone distance from it and not vice versa. A *mi* sign on F will usually mean that F is to be pronounced *mi* and that the interval F–G, instead of being a tone as in *musica recta*, will be sung as a semitone. Nearly always this means that F will be construed and sung as F♯, but occasionally the semitone interval, though notated in the same way, may have to be F–G♭, more normally notated with the *fa* sign on G, which could in some circumstances produce the same result as a *mi* sign on F (Bent, 1972; Hughes, 1972; Memelsdorff, 1999). Lebertoul's *O mortalis homo* (*GB-Ob* Can.misc. 213, f.41*v*) has a G♭ *fa* signature producing F♯s (Brothers, 1997, pp.40ff). In the more rarely used signs further round the spiral in either direction, the signs on G or D may mean either flat/natural or natural/sharp, depending on context. Since any note is mutable in this way, a 'two-position' rather than a 'three-position' system is in operation. Any note may be *mi* or *fa* in relation to its neighbour, but which semitone is not necessarily defined. F *fa* can be in our terms F♮, F♭, or even F𝄫.

Although means of notation existed throughout the period, the usage of accidentals and signatures in musical manuscripts bears little relationship to modern notions of consistency; the placing of signs often seems casual or capricious. Some scribes placed the sign near, above or below the affected note, without regard for its alignment on the staff: this is particularly common in some late 14th- and early 15th-century Italian and south German sources. Other scribes placed it well in advance of – or even after or simply near – the note to which it applied. In view of the close connection between the 'signs' of *musica ficta* and the practice of solmization, such pre-

placing may serve as an advance warning of mutation. Thus the progression *fa–mi* (between which no mutation can take place) is very often preceded, rather than divided, by the ♮ sign indicating *mi*. A consequence of this (solmization) function of a sign is that it does not necessarily have longer validity than for the note to which it most directly refers. In some situations a larger context will be affected, but an accidental, written or not, may easily be overruled (for the sake of contrapuntal propriety) on subsequent appearances of the affected note. Tinctoris (*Liber de natura et proprietate tonorum*, 1476) says that the 'signature flat' at the beginning of the staff affects the whole segment for which it is given, but does not make it clear whether he means a segment of music or of staff; the 'accidental' flat, however, lasts as long as the hexachord segment (the *deductio*) before which it is placed – this indeed could be a very small local segment. Inconsistencies within pieces and between sources abound, from the Notre Dame manuscripts (ed. E.H. Roesner, *Les quadrupla et tripla de Paris*, Monaco, 1993, p.xc) to the 16th century. Most scholars see this as a consequence of their inessential notational status, early notation not being considered imperfect by its own standards; rather, that composers and notators expected singers to complement it on the basis of shared internalized contrapuntal training, as a literate reader can construe an unpunctuated text; and that the results of this process are largely recoverable as part of the implicit text and the intended sounding results (e.g. Bent, *EMc*, 1994, 1998; Cross, 1990). Others treat early notation as approaching the prescriptive force of modern notation, and the notated manuscript accidentals as (almost) self-sufficient; they therefore keep editorial 'intervention' to a minimum. Such face-value readings of notation, or the belief that singers were capable of applying only melodic rules, often conflicts with elementary counterpoint precepts, requiring the construction of a partly independent theoretical tradition to account for the resulting eccentricities (Harden, 1983; Hirshberg, 1996; Brothers, 1997).

Different versions of the same piece often notate different, though rarely conflicting, signs; proponents of an unnotated performing tradition usually seek to reconcile these as largely complementary explicit testimony to implicit practice; others see variants as indicators of different intended sounding results. Dahlhaus even believed that the notated counterpoint is largely abstract, and that the composer may have been indifferent to the actual sound (1969). At the other extreme, Cross believes that recoverable composers' intentions fully determine a single intended result, to the extent that she does not distinguish manuscript-authorized from editorial accidentals in the musical text of her edition of Machaut's *Messe de Nostre Dame* (New York, 1998). From a position closer to the latter, Bent (passim) holds that some intentions are largely recoverable from theorists' own prioritization of rules, while leaving other inflections elective, dependent (as in the punctuation and rhetorical delivery of a text) on some latitude of interpretation and articulation by performers. If the notation of 'accidentals' was optional ('accidental'), performers were expected to apply their training and knowledge of conventions to the realization of the under-notated music. By a combination of compositional and notational indicators, the composer could tease the performer to fulfil, sidestep or frustrate expectations. As in all repertories, there are cases where composers seem to defy standard contrapuntal precepts, but the number of such anomalies can be considerably reduced by situating them in relation to norms. Despite different emphases, scholars strive to reconcile theoretical, musical and source evidence. There is general agreement on the need to prioritize rules that frequently conflict, but disagreement remains as to how this should be done.

(ii) Signatures. Where flats are indicated at the beginning of the staves, the number often differs between voice parts of the same piece, the lower part or parts having, usually, one flat more than the upper (partial signatures, sometimes called conflicting or contrasting). From the top downwards, a three-part piece might have parts with signatures of —, —, B♭; —, B♭, B♭; B♭, B♭, B♭ + E♭; B♭, B♭ + E♭, B♭ + E♭. They may come and go within a copy, or vary between sources, and their interpretation has been hotly debated. Apel claimed that they implied bitonality (1938); Hoppin proposed modal transposition, since they affect pitch levels about a 5th apart (1953, 1956). Lowinsky saw them as practical reflections of cadence structures in voices lying a 5th apart, the signature being omitted when no note of that pitch was required (1954). But this would suggest that the fear of a vertical imperfect octave was less than of an imperfect 5th (Berger, 1987, p.66); some theorists say the opposite. All these views accord the signature its modern significance of inflecting all notes written at that pitch level and perhaps of octave equivalents. But if B♭ is available by *recta* in an unsignatured part, what is the purpose of flat signatures? The possibility remains that they denote the transposition of hexachord systems, especially since hexachords rather than modes form the basis of medieval discussions of *ficta* in polyphony (Lockwood, *Grove6*; Bent, 1972). If the hexachords on G, C and F are transposed one degree flatwards, in the case of a single flat in the signature the hexachords for that part will be on C, F and B♭, leaving two hexachords common to both a signatured and an unsignatured part, and thus a considerable range of *recta* notes, including B♭, which a simultaneous unsignatured part is perfectly free to use. If the whole part is in *ficta*, there would be no *recta/ficta* orientation to govern performers' choices. Such flatward transpositions of the hexachord system (with hexachords on B♭, F and C, making E♭ readily available) may have been counted as transposed *recta* (not all agree), as distinct from the individual transpositions of *ficta* hexachords. Where there is a signature, the transposed *recta* priorities would be established for the duration of the signature, leaving the singer of a signatured part equally free to raise B for a leading note as to sing F♯ in an unsignatured part. The distinction between applying chromatic alteration by means of transposition and by means of individual emendation does, after all, go back to the 11th-century theorists. The idea that a flat signature might effect downward transposition by a 5th of a combined *recta* and *ficta* system of hexachords was tentatively deduced from Ugolino (ii.48–50) by Bent (1972), extended with cognizance of the ambiguity by Hughes (1972), and dismissed without explanation of the abiding anomaly by Berger (1987). Aaron (*Toscanello in musica*, 1529) rejects the practice of partial signatures, along with the allegation that they help to avoid false 5ths, on the grounds that it confounds the interval species and the octaves.

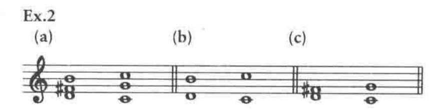
One example of a piece involving sectional transposition by clef and flats is Pycard's Credo (Old Hall MS,

no.76). There are occasional examples of signatures of E♭ alone, and some progressively flattening pieces only sign the more extreme flats. There also exist about a dozen pieces, mostly from the 15th century, whose only clefs are flat signatures (*fa* signs) detached from letter names (the 'less principal clefs'). The relationship between the parts is easily inferred; such pieces (preserved alongside 'normal' pieces) can be performed without the need to name the pitches, even though two flats a 5th apart might notionally be thought of as B and F (or E and B) in an upper part and E and B (or A and E) in a lower. Similar problems arise in canons notated on a single staff such as Ockeghem's *Prenez sur moi*, and in his *Missa cuiusvis toni*, notated without letter-clefs and capable of more than one resolution (for bibliography on these works *see* OCKEGHEM, JEAN DE).

A few rare cases of sharp signatures date mostly from the 14th century, and sharps occur frequently as accidentals. By the late 15th century notated sharp signs, on the other hand, become quite rare. Sharp signatures are used for rare examples of canon at the 5th, as in Ockeghem's *Prenez sur moi* and in Willaert's *Musica nova* (1559). From 1540 on, especially in Italian prints, the sharp sign becomes more frequent, but its placing is still free and sometimes ambiguous. Harrán (1976, 1978, following Kroyer, 1902; see also Ficker, 1914) proposed an ingenious but flawed interpretation of sharps as 'cautionary signs' with the opposite of their normal meaning, in order to overcome certain types of false relations in *note nere* Venetian madrigals of the 1540s. Instead of confirming an expected inflection, the signs are alleged to warn the singer not to inflect. Godt (1978, 1979: see under Harrán, 1976) challenged this view on logical, historical and musical grounds. Some of the problems which his hypothesis addressed can be overcome by recognizing verbal boundaries and permitting F♮ to follow F♯ after a sense break; the same is true of the problems in Willaert discussed (also without text) by Lockwood (1968).

The normal sign for the sharp is ✕, but variants of this sign appear. The sign ♮, which was the traditional sign for B *quadratum* in contradistinction to B *rotundum*, returned around 1540 as a distinctive symbol and attained its modern meaning; Einstein (*The Italian Madrigal*, 1949, i, 412) noted its use in a Vicentino madrigal collection of 1542.

4. RULES FOR INFLECTION AND ADJUSTMENT. 13th-century theorists gave reasons both of consonance and melody, stressing perfect vertical consonances on 5ths, octaves and other perfect intervals (Lambertus, *CoussemakerS*, i, 258) and requiring 'leading notes' to be a semitone from their destination (Garlandia, *CoussemakerS*, i, 115). These principles were more fully expounded in the 14th century, most clearly by Johannes de Muris, who stated that, for melodic progressions, lower returning notes (e.g. in the progression G–F–G) should be raised (G–F♯–G); and that leading notes approached by any other means (e.g. by leap) should be raised (e.g. D–F♯–G; *CoussemakerS*, iii, 71–3). This is also implied by the author of the *Quatuor principalia* (*CoussemakerS*, iv, 250), who gave the widespread prohibition of *mi* against *fa* in vertical perfect intervals and stated that a perfect interval should be approached by the nearest imperfect interval: a major 3rd will expand to a 5th, a major 6th to an octave, a minor 3rd will contract to a unison, and so on; where one part proceeds by step, it will be a semitone (ex.1*a–b*). The so-called double leading-note cadence of ex.2*a* results from the superimposition of the two-part progressions exx.2*b* and



2*c*; it has nothing to do with perfecting the vertical 4th, which was not during this period considered a perfect interval for purposes of counterpoint, despite its acoustical status. As the 15th century progressed, composers cultivated different cadence forms; not to sharpen the third in ex.2*a* may avoid angularity but evades real issues of cadence structure (Dahlhaus, Untersuchungen, 1968, pp.75–6; Eng. trans., 340–41).

Theorists of the 13th to 15th centuries said surprisingly little about the melodic interval of the tritone, although it was disqualified in earlier chant treatises. Prosdocimus's music examples observe the leading-note principle even when the leap preceding it has to be a tritone. An anonymous 15th-century theorist from Seville (Gallo, 1968) did state explicitly that melodic tritones should be avoided when they return within their own confines, that is, when they are not ancillary to an upward-resolving leading note; this rule became common from then on. In his treatise on the modes, *Liber de natura et proprietate tonorum* (1476; chap.8, on the 6th tone), Tinctoris made clear that in practice the F modes, properly formed with B♭, often require singers to use B♭ to mollify such tritone outlines. But in order to establish priority between conflicting rules of correction he introduced into this treatise on modes in chant a surprising and isolated detour into considerations of polyphony, showing that in two-part writing the correction of simultaneous 5ths must take a higher priority than tritone correction. The melodic tritone should be corrected, except where this would result in a false simultaneity. The tritone is suffered only for such intervallic correction, not for modal integrity. His famous comment that notation of obvious B♭s for tritone avoidance is asinine should not be applied incautiously to the notation of all accidentals. He corroborates the priority of vertical correction over tritone avoidance also for other modes, and his examples use naturals to confirm that. The tritone is easier to sing mediated than as a direct leap.

Two commonly cited rules of *musica ficta* originate from the 16th century or even later. Although both are expressed in solmization syllables, they betray internally the decay of that tradition. The jingle 'una nota super la semper est canendum fa' ('a note above *la* is always to be sung *fa*'; not attested in that form before Praetorius, *Syntagma musicum*, iii, 1618) itself denies the medieval semitone definition of *mi–fa*. It is understood to mean that the top of a phrase bounded by a 6th or a 4th or even a tone which descends within itself (D, F or A up to B and down again) should be rounded off so that the boundary interval is a minor 6th, a perfect 4th or a semitone; earlier theorists expressed it more precisely in terms of melodic tritone avoidance.

The other famous jingle, 'mi contra fa est diabolus in musica' ('*mi* against *fa* is the devil in music'), short-circuits to a sobriquet for the diabolic tritone (properly the augmented 4th, which was not, at that time, synonymous with the diminished 5th), and lacks essential qualifiers. Both of the above are anachronistic, even for

the 16th century, and need to be replaced by more careful formulations. For example, the widespread prohibition of sounding *mi* against *fa* (*mi contra fa*) is often quoted without two qualifications which alone make sense of it, given to its older formulation by medieval writers from the fully functioning hexachordal tradition: the rule applies only in perfect intervals (i.e. 5ths and octaves, understood as arrival points) and in counterpoint (i.e. between parts that are in dyadic contrapuntal relationship, not just anywhere in the texture).

Many attempts have been made to compile theorists' rules for *musica ficta*; these have naturally varied according to the priorities observed by individual scholars and their different readings of various theorists.

For many years, the most thorough account was by Lowinsky (1964), who equated with necessity (*causa necessitatis*): I.1, the prohibition of the simultaneous sounding of *mi* against *fa*, interpreted as diminished octaves and 5ths between (any) two simultaneously sounding voices; I.2, the 'una nota super la' rule (see above) to prevent a linear tritone when a line ascends above the syllable *la* (Aaron, *Lucidario*, 1545, showed that this was by no means a universally applicable doctrine); and I.3, the prohibition of false relations. Under the heading *causa pulchritudinis* Lowinsky included: II.1, the raising of the leading note at cadential formulae; II.2, the rule of propinquity, that is, approaching a perfect consonance in two voices by the nearest imperfect consonance; and II.3, the rule of ending on a complete triad (according to Lowinsky this was known only in the 16th century).

However, this classification represents a conflation and does not prioritize the rules to address their frequent conflicts. Necessity interpreted as the correction of consonances was indeed historically associated with I.1, but also with II.1 and II.2, because the approach (e.g. from 6th to octave) encapsulates the defining *mi–fa* or *fa–mi* progression (e.g. G♯–A or B♭–A) by which the perfect interval is reached (Bent, 1972). I.2 was not so formulated by theorists until the solmization system (whose raison d'être was the *mi-fa* semitone) had atrophied; irrespective of the solmization in which it is expressed, this formulation does not address how it should be reconciled with I.1 when, as often happens, they conflict. I.3 has been understood to apply not only to simultaneous but also oblique false relations, which are not explicitly discouraged until Zarlino and are often artfully exploited in earlier music; this rule can be subsumed under a more precise formulation of I.1, but it cannot be avoided all the time.

Aaron referred to 'ordinary and special rules devised by musicians'; his prioritization of rules in the supplement to *Toscanello in musica* can be inferred from his examples and commentary (Bent, *JM*, 1994, pp.324–5). He indeed, like Tinctoris, adjusts the melodic tritone when it returns within itself, but will tolerate it in the interests of achieving a simultaneous perfect 5th or octave, which, especially between lower parts and on strong beats, always takes priority over melodic correction. Quoting a passage from the bass part of the third Agnus Dei of Josquin's *Missa 'L'homme armé' super voces musicales* (ex.3), Aaron explains that the tritone *f–b* cannot be changed to *f–b♭* since that in turn would cause a diminished 5th *b♭–e*: 'thus the singer will be obliged to sing the harsh tritone for the sake of that interval [a 5th] or rather that syllable which occurs in the position of *hypatē mesōn*, called *E la mi*; because in order to accommodate the interval in the most convenient way, he is forced to break the rule'.

Ex.3

There remains considerable disagreement as to how the theoretical and musical evidence should be calibrated and interpreted. Urquhart argues (passim) that rules affecting simultaneities, such as the *mi contra fa* prohibition, are directed at composers, and that singers were able only to apply melodic principles. Bent suggests that performers could, by contrapuntal training, rehearsal and aural anticipation (aided by lateral displacement and suspension in composed music), balance and prioritize the claims of (1) simultaneous combinations and (2) melodic smoothness (Bent, 1984, *EMc*, 1994, 1996). Both accept false relations caused by cadential collisions (see also, for example, Boorman, 1990; Bray, 1970–71, 1978), Bent on grounds that in earlier music they usually arise between parts not governed by the prohibition, and in later music were sometimes excepted by theorists; Urquhart shows a wider tolerance for other kinds of contrapuntal dissonance. The quest for viable solutions that meet both theoretical and practical criteria continues; it will always be hampered by our unavoidable oral and aural disconnection with the music as heard and intended in its own time.
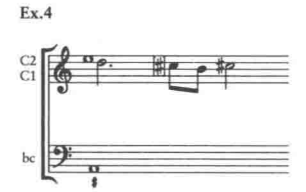
5. After 1600. By the early 17th century the practice of *musica ficta* in the current sense, that is, the introduction during performance of unnotated chromatic alterations according to a set of commonly accepted principles, had largely become obsolete, except occasionally among certain circles of musicians, such as Roman church choirs, whose repertories also continued to include earlier, 16th-century polyphony (see S.R. Miller: *Music for the Mass in Seventeenth-Century Rome*, diss., U. of Chicago, 1998, p.448). In spite of that, scores continued to include many notes that lacked accidental signs but nevertheless required alteration. Until the later 18th century, when modern conventions fell more or less into place (for instance, an accidental remains in force to the end of the bar), notational practices were far from uniform and often show an unpredictable mixture of older and newer habits, but the most common circumstances in which accidentals were omitted are described below.

To begin with, there remained as legacy from the Renaissance a somewhat casual attitude towards the notation of accidentals, which may in part be responsible for the current misapprehension that *musica ficta* continued to be practised well after 1600. When working under pressure, copyists are more likely to commit errors of omission than errors of commission, and during the early 17th century they were more likely to omit a sharp or a flat sign than an entire note. This did not represent a *musica ficta* practice, as the omissions follow no systematic or consistent pattern and largely correlate with the overall lack of accuracy of the text. In carefully prepared autographs, presentation copies or engraved prints, omissions of clearly necessary accidentals tend to be rare; they are much more frequent in manuscripts that show other signs of hasty copying or in prints using movable type (which often harbour errors of all kinds). The editorial procedure for supplying unintentionally omitted

accidentals is, nevertheless, to some extent similar to the guidelines followed for adding *musica ficta*, including the 'correction' of certain diminished or augmented intervals and cadential chord progressions, although, even more than with the earlier practice, caution must be exerted not to subvert intended expressive effects.

The casual attitude towards the notation of accidentals extended to their positioning. During the Middle Ages and the Renaissance an accidental had often appeared well ahead (i.e. to the left) of the note that was supposed to be altered, and was understood to indicate a shift in the hexachord governing the entire passage rather than the raising or lowering of an individual pitch. By the early 17th century such distant placement had become rare, but accidentals were sometimes positioned above, below or somewhere else in the general vicinity, particularly when there was insufficient space immediately to the left of the note. Certain scholars have pointed to situations where accidentals even appear to have been placed after (to the right of) a note, and dubbed these seemingly backward-acting signs 'retrospective accidentals'. Most often the accidental is followed by another note at the same pitch (ex.4 presents a typical situation) and, since
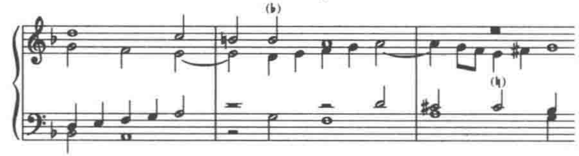
Ex.4



these omissions are not consistent, it might make more sense to regard them as instances of the casual practice described earlier than of a curious, backward-reading convention.
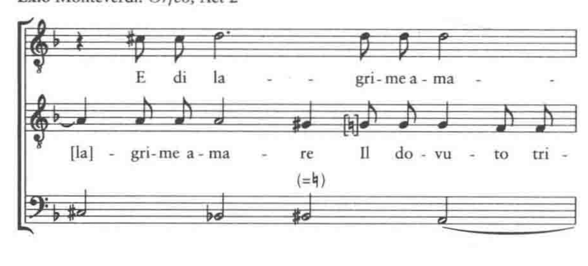
The question that arises most frequently with early scores is whether a notated accidental applies only to the note that immediately follows or also to subsequent notes of the same pitch. In this regard a fairly wide range of practices is encountered, and the editor or performer is challenged to determine which is applicable. At one extreme, the accidental applies only to the note that follows; every note that needs to be inflected is given its own appropriate accidental, including repeated notes. Under this policy cancellation signs are superfluous and generally not supplied; as a result there is a danger of misreading chromatic passages such as shown in ex.5.
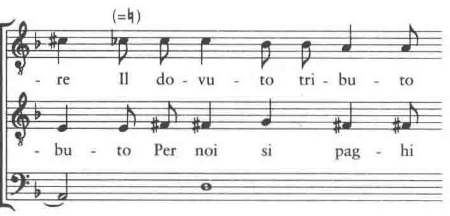
Ex.5 Frescobaldi: *Fantasia seconda* (1608), mm.80–82



This extreme practice is rarely encountered after the very early 1600s. Usually, an accidental remains in force for notes that are immediately repeated, sometimes also during ornamental subdivisions of a beat such as written-out trills, or even over a more extended passage, possibly continuing across a bar-line. Cancellation signs (still most often in the form of sharps to cancel flats and flats to cancel sharps: ex.6) continued to be rarely used except to cancel accidentals prescribed by key signatures, and editors or performers thus need to judge the range of

Ex.6 Monteverdi: *Orfeo*, Act 2
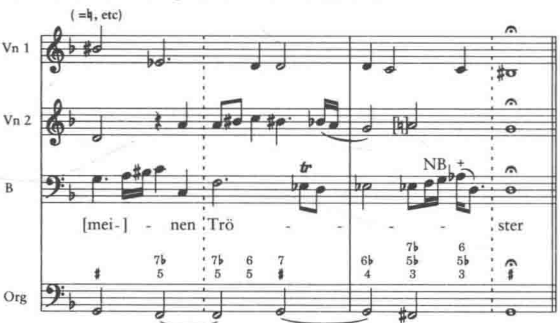




action of an accidental on the basis of musical context, relevant stylistic practice, and notational habits followed elsewhere in the score.

Modern editions often include far more editorial accidentals than 17th-century taste would have demanded. This may be due in part to the aforementioned misguided application of *musica ficta* practice, but sometimes also to an attempt to make the work conform to later principles of major/minor tonality. In early 17th-century music (as in 20th-century jazz practice) degree inflections are usually determined by the local harmony (that is, the underlying chord and sometimes the chord that follows) rather than by the key or mode of the entire passage. Close juxtaposition of major and minor forms of a chord and various types of cross-relation – not excluding vertical major–minor clashes – were favoured expressive devices; they were to become much rarer towards the end of the century without, however, vanishing altogether. Still in the 1660s a composer such as Matthias Weckmann liked to exploit such devices, which by this time had become unusual enough that he felt a need to confirm his intentions with special warning signs (see the '+' signs as well as 'NB' by the two conflicting pitches in ex.7); despite these signs, a 20th-century editor of the work changed the A♮ in the second violin part to an A♭.

Unnotated accidentals often do need to be added by the performer when executing ornaments such as trills and mordents, and also when realizing figured basses. The notating of degree inflection in bass figures was ruled by conventions that varied strongly with time and place, and

Ex.7 Weckmann: *Wie liegt die Stadt so Wüste*, mm.252–5



the modern principle that the realization must observe the key signature unless the figures prescribe otherwise does not always apply. For example, in many 17th-century continuo basses the 5th is always to be played perfect, regardless of the key signature, unless the figure 5 with a sharp or a flat (or a slash across the figure) appears above the bass, even if in those same basses the 3rd is to be played major or minor according to the key signature (unless contradicted by a figure). Another almost universal convention is that the final chord of a movement or a section should be played as a major chord, regardless of what is implied by the signature; the required alteration is almost never noted in the figures, although it may be indicated in the other parts when those include the 3rd of the chord.

BIBLIOGRAPHY

HDM2 (W. Apel); *MGG1* ('Laurentius de Florentia'; N. Pirrotta); *MGG2* ('Musica ficta', §B; P.W. Urquhart); *RiemannG*; *SpataroC*
C.-E.-H. de Coussemaker: *Histoire de l'harmonie au Moyen Age* (Paris, 1852), 295–349
A. de La Fage: *Essais de diphthérographie musicale* (Paris, 1864/*R*)
G. von Tücher: 'Zur Musikpraxis und Theorie des 16. Jahrhunderts, v: Accidentien und Musica ficta', *AMZ*, new ser., viii (1873), 1–6, 17–21, 33–7, 49–54, 65–9, 81–7, 129–33, 161–5, 177–82, 193–6, 209–16
R. Schlecht: 'Über den Gebrauch des Diesis im 13. u. 15. Jahrhundert', *MMg*, ix (1877), 79–98, 99–108
R. Hirschfeld: 'Notizien zur mittelalterlichen Musikgeschichte (Instrumentalmusik und Musica ficta)', *MMg*, xvii (1885), 61–7
P. Spitta: 'Die Musica Enchiriadis und ihre Zeitalter', *VMw*, v (1889), 443–82
G. Jacobsthal: *Die chromatische Alteration im liturgischen Gesang der abendländischen Kirche*(Berlin, 1897/*R*)
W. Schmidt: *Die Calliopea legale des Johannes Hothby* (Leipzig, 1897)
T. Kroyer: *Die Anfänge der Chromatik im italienischen Madrigal des XVI. Jahrhunderts* (Leipzig, 1902/*R*)
J. Wolf: *Geschichte der Mensural-Notation von 1250–1460* (Leipzig, 1904/*R*), i, 109ff
A. Einstein: 'Claudio Merulo's Ausgabe der Madrigale des Verdelot', *SIMG*, viii (1906–7), 220–54, 516 only
H. Riemann: *Verloren gegangene Selbstverständlichkeiten der Musik des 15. und 16. Jahrhunderts* (Langensalza, 1907)
E. Wilfort: 'Glareans Erwiderung', *ZIMG*, x (1908–9), 337–41
IMusSCR III: Vienna 1909 [incl. articles by E. Bernoulli, O. Chilesotti, T. Kroyer, R. Schwartz, J. Wolf]
R. von Ficker: 'Beiträge zur Chromatik des 14. bis 16. Jahrhunderts', *SMw*, ii (1914), 5–33
K. Dèzes: *Prinzipielle Fragen auf dem Gebiet der fingierten Musik* (diss., Humboldt U., Berlin, 1922)
K. Jeppesen: *Palestrinastil med saerligt henblik paa dissonansbehandlingen* (Copenhagen, 1923; Eng. trans., 1927, 2/1946/*R* as *The Style of Palestrina and the Dissonance*)
E. Frerichs: 'Die Accidentien in Orgeltabulaturen', *ZMw*, vii (1924–5), 99–106
K. Jeppesen, ed.: *Der Kopenhagener Chansonnier* (Copenhagen, 1927, 2/1965)
W. Apel: 'Accidentals and the Modes in 15th- and 16th-Century Sources', *BAMS*, ii (1937), 6–7
W. Apel: *Accidentien und Tonalität in den Musikdenkmälern des 15. und 16. Jahrhunderts*(Strasbourg, 1937/*R*)
W. Apel: 'The Partial Signatures in the Sources up to 1450', *AcM*, x (1938), 1–14 [see also postscript, *AcM*, xi (1939), 40–42]
J.S. Levitan: 'Adrian Willaert's Famous Duo *Quidnam ebreitas*', *TVNM*, xv/3 (1938), 166–92; xv/4 (1939), 193–233
C.W. Fox: 'Accidentals in Vihuela Tablatures', *BAMS*, iv (1940), 22–4
W. Apel: *The Notation of Polyphonic Music, 900–1600* (Cambridge, MA, 1942, 5/1961; Ger. trans., rev., 1970), 104ff, 120
H. Hewitt, ed.: *Harmonice musices odhecaton A* (Cambridge, MA, 1942/*R*), 16
L. Hibberd: '*Musica ficta* and Instrumental Music, *c*1250–*c*1350', *MQ*, xxviii (1942), 216–26
E.E. Lowinsky: 'The Goddess Fortuna in Music, with a Special Study of Josquin's *Fortuna d'un gran tempo*', *MQ*, xxix (1943), 45–77
E.E. Lowinsky: 'The Function of Conflicting Signatures in Early Polyphonic Music', *MQ*, xxxi (1945), 227–60
M. van Crevel: 'Secret Chromatic Art in the Netherlands Motet?', *TVNM*, xvi/4 (1946), 253–304
E.E. Lowinsky: *Secret Chromatic Art in the Netherlands Motet* (New York, 1946/*R*)
L. Schrade: 'A Secret Chromatic Art', *JRBM*, i (1946–7), 159–67
M. Johnson: 'A Study of Conflicting Key-Signatures in Francesco Landini's Music', *Hamline Studies in Musicology*, ed. E. Krenek, ii (Minneapolis, 1947), 27–40
J. Smits van Waesberghe, ed.: Johannes Afflighemensis [Cotto]: *De musica cum tonario*, CSM, i (1950)
R. Hoppin: 'Partial Signatures and Musica ficta in some Early 15th-Century Sources', *JAMS*, vi (1953), 197–215
H. Anglès: Introductions to *Cristóbal de Morales: Opera omnia*, iii, v, MME, xv (1954); xx (1959)
E.E. Lowinsky: 'Conflicting Views on Conflicting Signatures', *JAMS*, vii (1954), 181–204
S. Clercx: 'Les accidents sous-entendus et la transcription en notation moderne', *L'Ars Nova: Wégimont II 1955*, 167–95
K. Levy: 'Costeley's Chromatic Chanson', *AnnM*, iii (1955), 213–63
G. Reaney: 'Musica ficta in the Works of Guillaume de Machaut', *L'Ars Nova: Wégimont II 1955*, 196–216
R. Hoppin: 'Conflicting Signatures Reviewed', *JAMS*, ix (1956), 97–117
E.E. Lowinsky: 'Adrian Willaert's Chromatic "Duo" Re-Examined', *TVNM*, xviii/1 (1956), 1–36
E.E. Lowinsky: 'Matthaeus Greiter's *Fortuna*: an Experiment in Chromaticism and in Musical Iconography', *MQ*, xlii (1956), 500–19; xliii (1957), 68–85
L. Spiess: 'The Diatonic "Chromaticism" of the *Enchiriadis* Treatises', *JAMS*, xii (1959), 1–6
A. Seay, ed.: Ugolino of Orvieto: *Declaratio musicae disciplinae*, CSM, vii (1959–62)
E.E. Lowinsky: *Tonality and Atonality in Sixteenth-Century Music* (Berkeley, 1961)
G. Haydon: 'The Case of the Troublesome Accidental', *Natalicia musicologica Knud Jeppesen septuagenario collegis oblata*, ed. B. Hjelmborg and S. Sørensen (Copenhagen, 1962), 125–30
C. Dahlhaus: 'Zu Costeleys chromatischer Chanson', *Mf*, xvi (1963), 253–65
E.E. Lowinsky: Introduction to *Musica nova*, ed. H.C. Slim, MRM, i (1964), pp.xiii-xxi
G. Massera: 'Musica inspettiva e accordatura strumentale nelle *Scintille* di Lanfranco da Tarenzo', *Quadrivium*, vi (1964), 85–105
G. Reaney, A.Gilles and J. Maillard, eds.: P. de Vitry: *Ars nova*, CSM, viii (1964)
L. Lockwood: 'A Dispute on Accidentals in Sixteenth-Century Rome', *AnMc*, no.2 (1965), 24–40
H. Kaufmann: 'A "Diatonic" and a "Chromatic" Madrigal by Giulio Fiesco', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966), 474–84
A. Seay: 'The 15th Century Coniuncta: a Preliminary Study', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966), 723–37
R.L. Crocker: 'A New Source for Medieval Music Theory', *AcM*, xxxix (1967), 161–71
E.E. Lowinsky: Introduction to O. Petrucci: *Canti B*, ed. H. Hewitt, MRM, ii (1967), pp.ix-xiv
A. Seay, ed. and trans.: *Johannes de Grocheo: Concerning Music* (Colorado Springs, CO, 1967, 2/1973)
C. Dahlhaus: *Untersuchungen über die Entstehung der harmonischen Tonalität* (Kassel, 1968; Eng. trans., 1990, as *Studies on the Origin of Harmonic Tonality*)
C. Dahlhaus: 'Zur Akzidentiensetzung in den Motetten Josquins des Prez', *Musik und Verlag: Karl Vötterle zum 65. Geburtstag*, ed. R. Baum and W. Rehm (Kassel, 1968), 206–19
F.A. Gallo: 'Alcune fonti poco note di musica teorica e pratica', *L'Ars Nova italiana del Trecento: convegni di studio 1961–1967*, ed. F.A. Gallo (Certaldo, 1968), 49–76
C.G. Jacobs: 'Spanish Renaissance Discussion of Musica ficta', *Proceedings of the American Philosophical Society*, cxii (1968), 277–98
E. Kottick: 'Flats, Modality and Musica ficta in some Early Renaissance Chansons', *JMT*, xii (1968), 264–80

L. Lockwood: 'A Sample Problem of *musica ficta*: Willaert's *Pater noster*', *Studies in Music History: Essays for Oliver Strunk*, ed. H. Powers (Princeton, NJ, 1968), 161–82

E.E. Lowinsky: 'Echoes of Adrian Willaert's Chromatic "Duo" in Sixteenth- and Seventeenth-Century Compositions', ibid., 183–238

P. Aldrich: 'An Approach to the Analysis of Renaissance Music', *MR*, xxx (1969), 1–21

K.P. Bernet Kempers: 'Accidenties', *Renaissance-muziek 1400–1600: donum natalicium René Bernard Lenaerts*, ed. J. Robijns and others (Leuven, 1969), 51–9

C. Dahlhaus: 'Tonsystem und Kontrapunkt um 1500', *JbSIM 1969*, 7–18

Andrew Hughes: 'Ugolino: the Monochord and Musica ficta', *MD*, xxiii (1969), 21–39

M. Huglo: 'L'auteur du "Dialogue sur la musique" attribué à Odon', *RdM*, lv (1969), 119–71

G. Reaney: 'Accidentals in Early Fifteenth-Century Music', *Renaissance-muziek 1400–1600: donum natalicium René Bernard Lenaerts*, ed. J. Robijns and others (Leuven, 1969), 223–31

D. Crawford: 'Performance and the Laborde Chansonnier: Authenticity of Multiplicities: Musica ficta', *College Music Symposium*, x (1970), 112–13

F.J. Smith: '"Accidentalism" in Fourteenth-Century Music', *RBM*, xxiv (1970), 42–51

R. Bray: 'The Interpretation of Musica ficta in English Music *c*.1490–*c*.1580', *PRMA*, xcvii (1970–71), 29–45

H.M. Brown: 'Accidentals and Ornamentation in Sixteenth-Century Intabulations of Josquin's Motets', *Josquin des Prez: New York 1971*, 475–522

M. Huglo: 'Der Prolog des Odo zugeschriebenen "Dialogus de musica"', *AMw*, xxviii (1971), 134–46

P. Doe: 'Another View of Musica ficta in Tudor Music', *PRMA*, xcviii (1971–2), 113–22

G.G. Allaire: *The Theory of Hexachords, Solmization and the Modal System*, MSD, xxiv (1972)

M. Bent: 'Musica recta and Musica ficta', *MD*, xxvi (1972), 73–100

Andrew Hughes: *Manuscript Accidentals: Ficta in Focus, 1350–1450*, MSD, xxvii (1972)

E.E. Lowinsky: 'Secret Chromatic Art Re-Examined', *Perspectives in Musicology*, ed. B.S. Brook, E.O.D. Downes and S. Van Solkema (New York, 1972), 91–135

E. Reimer, ed.: Johannes de Garlandia: *De mensurabili musica* (Wiesbaden, 1972)

O. Ellsworth: 'The Origin of the Coniuncta: a Reappraisal', *JMT*, xvii (1973), 86–109

H. Tischler: '"Musica ficta" in the Thirteenth Century', *ML*, liv (1973), 38–56; also pubd in *IMSCR XI: Copenhagen 1972*, 695–6

D. Harrán: 'New Evidence for Musica ficta: the Cautionary Sign', *JAMS*, xxix (1976), 77–98 [see also I. Godt, *JAMS*, xxxi (1978), 385–8; D. Harrán, *JAMS*, xxxi (1978), 388–95; I. Godt, *JAMS*, xxxii (1979), 364–7]

J. Haar: 'False Relations and Chromaticism in Sixteenth-Century Music', *JAMS*, xxx (1977), 391–418

B.J. Harden: 'Musica ficta in Machaut', *EMc*, v (1977), 473–7

R.E. Voogt: 'Musica ficta According to Johannes Tinctoris', *Journal of the Graduate Music Students at the Ohio State University*, vi (1977), 6–23

R. Bray: '16th-Century *musica ficta*: the Importance of the Scribe', *JPMMS*, i (1978), 57–80

C.V. Palisca, ed.: *Hucbald, Guido, and John on Music: Three Medieval Treatises* (New Haven, CT, 1978)

R. Samuel: *Modality, Tonality and Musica ficta in the Sixteenth-Century Chanson* (diss., Washington U., 1978)

A. Seay, ed.: Anonymus 2: *Tractatus de discantu* (Colorado Springs, CO, 1978)

J. van Benthem: 'Fortuna in Focus: Concerning "Conflicting" Progressions in Josquin's *Fortuna d'un gran tempo*', *TVNM*, xxx (1980), 1–50

K. Berger: *Theories of Chromatic and Enharmonic Music in Late Sixteenth Century Italy* (Ann Arbor, 1980)

J. Hirshberg: 'Hexachordal and Modal Structure in Machaut's Polyphonic Chansons', *Studies in Musicology in Honor of Otto E. Albrecht*, ed. J.W. Hill (Kassel, 1980), 19–42

H. Schmid, ed.: *Musica et Scolica enchiriadis, una cum aliquibus tractatulis adiunctis* (Munich, 1981)

T. Noblitt: 'Chromatic Cross-Relations and Editorial Musica ficta in the Masses of Obrecht', *TVNM*, xxxii (1982), 30–44

R.C. Vogel: 'The Musical Wheel of Domingo Marcos Durán', *College Music Symposium*, xxii/2 (1982), 51–66

B.J. Harden: *Sharps, Flats, and Scribes: 'Musica ficta' in the Machaut Manuscripts* (diss., Cornell U., 1983)

M. Bent: 'Diatonic *ficta*', *EMH*, iv (1984), 1–48

H.M. Brown: 'La musica ficta dans les mises en tablatures d'Albert de Rippe et Adrian Le Roy', *Le luth et sa musique*, ii, ed. J.-M. Vaccaro (Paris, 1984), 163–82

O.B. Ellsworth, ed.: *The Berkeley Manuscript, University of California Music Library, MS.744 (olim Phillipps 4450)*, GLMT (1984)

J. Herlinger, ed.: Prosdocimus de Beldemandis: *Contrapunctus*, GLMT (1984)

N.C. Phillips: *Musica and Scolica enchiriadis: the Literary, Theoretical, and Musical Sources* (diss., New York U., 1984)

J. Caldwell: 'Musica ficta', *EMc*, xiii (1985), 407–8

N. Routley: 'A Practical Guide to Musica ficta', *EMc*, xiii (1985), 59–71

D. Pesce: 'B-flat: Transposition or Transformation?', *JM*, iv (1985–6), 330–49

K. Berger: *Musica ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino* (Cambridge, 1987)

D. Pesce: *The Affinities and Medieval Transposition* (Bloomington, IN, 1987)

D. Zager: 'From the Singer's Point of View: a Case Study in Hexachordal Solmization as a Guide to Musica recta and Musica ficta in Fifteenth-Century Vocal Music', *CMc*, no.43 (1987), 7–21

B.R. Carvell: 'Notes on "una nota super la"', *Music from the Middle Ages through the Twentieth Century: Essays in Honor of Gwynn S. McPeek*, ed. C.P. Comberiati and M.C. Steel (New York, 1988), 94–111

R. Killam: 'Solmization with the Guidonian Hand: a Historical Introduction to Modal Counterpoint', *Journal of Music Theory Pedagogy*, ii (1988), 251–73

R. Toft: 'Traditions of Pitch Content in the Sources of Two Sixteenth-Century Motets', *ML*, lxix (1988), 334–45

P.W. Urquhart: *Canon, Partial Signatures, and 'Musica ficta' in Works by Josquin Desprez and his Contemporaries* (diss., Harvard U., 1988)

A. Gilles: 'De musica plana breve compendium: un témoignage de l'enseignement de Lambertus', *MD*, xliii (1989), 33–62

S. Boorman: 'False Relations and the Cadence', *Essays on Italian Music in the Cinquecento*, ed. R. Charteris (Sydney, 1990), 221–64

L.E. Cross: *Chromatic Alteration and Extrahexachordal Intervals in Fourteenth-Century Polyphonic Repertories* (diss., Columbia U., 1990)

K.-W. Gümpel: 'Gregorianischer Gesang und Musica ficta: Bemerkungen zur spanischen Musiklehre des 15. Jahrhunderts', *AMw*, xlvii (1990), 120–47

B. Sydow-Saak: 'Musica falsa/musica ficta' (1990), *HMT*

M.Y. Fromson: 'Cadential Structure in the Mid-Sixteenth Century: the Analysis Approaches of Bernhard Meier and Karol Berger Compared', *Theory and Practice*, xvi (1991), 179–213

C. Page: *The Summa musice: a Thirteenth-Century Manual for Singers* (Cambridge, 1991)

D. Stern: *The Use of Accidental Inflections and the Musical System in Josquin's Period, ca. 1480–1520* (diss., CUNY, 1991)

C. Berger: *Hexachord, Mensur und Textstruktur: Studien zum französischen Lied des 14. Jahrhunderts* (Stuttgart, 1992)

S. Fuller: 'Tendencies and Resolutions: the Directed Progression in Ars Nova Music', *JMT*, xxxvi (1992), 229–58

R. Toft: *Aural Images of Lost Traditions: Sharps and Flats in the Sixteenth Century* (Toronto, 1992)

P. Urquhart: 'False Concords in Busnoys', *Antoine Busnoys: Notre Dame, IN, 1992*, 361–87

R.C. Wegman: 'Musica ficta', *Companion to Medieval and Renaissance Music*, ed. T. Knighton and D. Fallows (London, 1992), 265–74

P. Urquhart: 'Cross-Relations by Franco-Flemish Composers after Josquin', *TVNM*, xliii (1993), 3–41

M. Bent: 'Accidentals, Counterpoint and Notation in Aaron's *Aggiunta* to the *Toscanello in musica*', *JM*, xii (1994), 306–44

M. Bent: 'Editing Early Music: the Dilemma of Translation', *EMc*, xxii (1994), 373–94

P. Urquhart: 'An Accidental Flat in Josquin's *Sine nomine* Mass', *From Ciconia to Sweelinck: donum natalicium Willem Elders*, ed. A. Clement and E. Jas (Amsterdam, 1994), 125–44

G. Allaire: 'Debunking the Myth of Musica ficta', *TVNM*, xlv (1995), 110–26
R. Erickson: *Musica enchiriadis and Scolica enchiriadis* (New Haven, CT, 1995)
P.M. Lefferts: 'Signature-Systems and Tonal Types in the Fourteenth-Century French Chanson', *PMM*, iv (1995), 117–47
M. Bent: 'Diatonic *ficta* Revisited: Josquin's *Ave Maria* in Context', *Music Theory Online*, ii/6 (1996) <www.smt.ucsb.edu/mto>
K. Falconer: 'Consonance, Mode and Theories of Musica ficta', *Modality in the Music of the Fourteenth and Fifteenth Centuries*, ed. U. Günther, L. Finscher and J. Dean, MSD, xlix (1996), 11–29
J. Hirshberg: 'The Exceptional as an Indicator of the Norm', ibid., 53–64
T. Brothers: *Chromatic Beauty in the Late Medieval Chanson: an Interpretation of Manuscript Accidentals* (Cambridge, 1997)
A. Newcomb: 'Unnotated Accidentals in the Music of the Post-Josquin Generation', *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. J.A. Owens and A.M. Cummings (Warren, MI, 1997), 215–25
P. Urquhart: 'Calculated to Please the Ear: Ockeghem's Canonic Legacy', *TVNM*, xlvii (1997), 72–98
P. Urquhart: 'Three Sample Problems of Editorial Accidentals in Chansons by Busnoys and Ockeghem', *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. J.A. Owens and A.M. Cummings (Warren, MI, 1997), 465–81
M. Bent: 'The Grammar of Early Music: Preconditions for Analysis', *Tonal Structures in Early Music*, ed. C.C. Judd (New York, 1998), 15–59
B.J. Blackburn: Review of T. Brothers: *Chromatic Beauty in the Lute Medieval Chanson*, *JAMS*, li (1998), 630–36
S. Fuller: 'Modal Discourse and Fourteenth-Century French Song: a "Medieval" Perspective Recovered?', *EMH*, xvii (1998), 61–108
E.E. Leach: *Counterpoint in Guillaume de Machaut's Musical Ballades* (diss., U. of Oxford, 1998)
P. Otaola: 'Les coniunctae dans la théorie musicale au Moyen Age et la Renaissance (1375–1555)', *Musurgia*, v (1998), 53–69
P. Memelsdorff: 'Le grant desir: cromatica criptica in Matteo da Perugia', *Provokation und Tradition: Erfahrungen mit der alten Musik: Festschrift Klaus L. Neumann*, ed. H.-M. Linde and R. Rapp (Stuttgart, 1999)
D. Pesce: *Guido d'Arezzo's Regule rithmice, Prologus in antiphonarium, and Epistola ad michahelem: a Critical Text and Translation* (Ottawa, 1999)
M. Russo and D. Bonge: 'Musica Ficta in Thirteenth-century Hexachordal Theory', *Studi musicali*, xxviii (1999), 309–26

MARGARET BENT (1–4, bibliography), ALEXANDER SILBIGER (5)

Musica figurata (Lat.). Figural music. *See* FIGURAL, FIGURATE, FIGURED.

Musical [musical comedy, musical play]. The principal form of Western popular musical theatre in the 20th century, in which sung and danced musical numbers in popular and pop music styles are combined within a dramatic structure. Although first associated with light romantic content, the form has increasingly drawn on a significantly wider range of subject matter. It is primarily identified with the USA and, especially in its formative years, England, and these centres provide the focus for this article. Musical theatre influenced by American and British models exists in other countries; but the global repertory of the musical has been almost exclusively informed by Broadway and the West End. Other centres (notably Germany in the latter quarter of the century and Italy more recently) have increasingly shown an interest in the presentation of musicals from the USA-UK canon, and the global spread of the musical as a principal world theatre form emphasizes both its important role within Western popular culture and its increasing links with international commerce. The organization of the canon has retrospectively been interpreted in ways such as by thematic sub-genre (fairytale musical; folk musical; show musical; initially applied to film musicals in Altman, B1987), or in chronological periods (as in Mordden, B1998, pp.37–8, 78–9). A chronological approach is used here to highlight the mainstream names and shows, while parallel discussions of themes and styles provide considerations of changing features of and approaches to the genre.

1. INTRODUCTION. The origins of the musical have been attributed to many different sources, all involving drama interspersed with different styles of either American or European popular song or light music. There are problems in identifying a specific origin for musical comedy (Borroff,C1984), but in general it has roots in comic opera and operetta, music hall, minstrel shows, vaudeville and burlesque, and its evolution was further influenced by early popular styles such as ragtime and jazz. The more mature musical has incorporated elements of developing pop music, innovations in theatrical presentation and an expansion in the range of its dramatic themes. Indicative of the coalescence of disparate forces into an identifiable genre has been the changing nature of its terminology. 'Musical comedy' has been variously attributed to American and English shows in the 1880s and 90s; through the first half of the 20th century variants can be found, most commonly 'musical romance' and 'musical play', although the latter term is primarily associated with post-*Oklahoma!* shows (1943 onwards) in which music, drama and dance aspired to an integrated dramatic whole. The abbreviation to 'musical' happened within about 20 years from around 1940, suggesting that the dramatic qualities shown by such qualifiers as 'comedy', 'play', 'romance' and 'farce' were subsumed within an increasingly established and identifiable genre of the 'musical'.

The character of the musical also shifted from a light diversion (usually with a domestic narrative) as in 'musical comedy', to something that may include overt analysis and social comment, often encompassing psychological and symbolic focusses. The process through the century has been one of expansion of the genre, establishment of a repertory and concommitant conventions, and innovation from a core repertory that is itself constantly being re-evaluated. From a position of 'musical comedies' being considered transient – often representing an idealized, fashionable contemporary life – the 'musical' has become less transient, with many shows now reaching runs of over a decade. There is an implicit dialogue across historical periods and stylistic facets of the various sub-genres of the musical as new shows, shows in long initial runs and revivals are performed alongside each other. The establishment of a canon has been further validated by the expansion of writing on the subject from that of narrative histories to detailed analyses of key works and the publishing of critical editions. By the end of the 20th century, a growth in the academic study of the musical (primarily of American works) had begun the critical reconsideration of contributors to the canon and even the nature of the canon itself.

The status of the musical as a theatrical force has also changed. While early musical comedy of the 1890s onwards principally interpolated popular songs into light plots, a century later almost any subject is thought suitable for the musical, which is often presented as through-sung with extensive use of musical motif. In the latter form it is difficult to draw a clear boundary with that of opera, and shows including Kern's *Showboat*, Loesser's *The*

Most Happy Fella, Bernstein's *West Side Story* and Sondheim's *Sweeney Todd* have been presented as part of the operatic repertory. The dissemination of the largest of the through-sung shows of the 1980s and 90s, particularly those associated with Andrew Lloyd Webber, has led to the term 'mega-musical' to describe their lavish stagings, simultaneous multiple productions around the world and their commercial importance. The assumption that the through-sung form of the musical is that most readily identified with the genre at the end of the 20th century – an impression reinforced by such long-playing shows as *Les misérables*, *Cats* and *The Phantom of the Opera* – has led to the occasional reintroduction of the term 'musical comedy' (for example *The Witches of Eastwick*, London, 2000) to denote a show which is not through-sung.

Many musicals are now so well established in the active repertory that their reinterpretations by different directors have opened up debate and comparisons similar to those of opera and drama productions; Rodgers and Hammerstein have been particularly prone to such re-presentation and re-evaluation, with revivals including such directorial impositions as that of, for example, the staging of *South Pacific* as though performed by the inmates of a mental asylum.

2. To 1918.

(i) History. The immediate ancestors of musical comedy on both sides of the Atlantic are the comic operas, burlesques and extravaganzas of the second half of the 19th century. The term 'musical comedy' was used in a general sense to describe certain British and American works in the 1870s and 80s, but the credit for establishing musical comedy as a genre belongs to the London theatre manager George Edwardes. In 1892 at the Gaiety Theatre he produced the 'musical farce' *In Town*, composed by F. Osmond Carr, with a loose and vaguely topical plot, plentiful song-and-dance numbers, and featuring popular performers of the comic opera stage and a galaxy of female beauty. A year later at the same theatre Edwardes staged *A Gaiety Girl* with music by Sidney Jones, and for the first time a work was described simply as 'musical comedy'. A contemporary press report described it as 'one of the most curious examples of dramatic architecture that we have for some time seen. It is sometimes sentimental drama, sometimes comedy, sometimes almost light opera, and sometimes downright "variety show"', and this evidently popular formula was adapted by Edwardes for his other theatres.

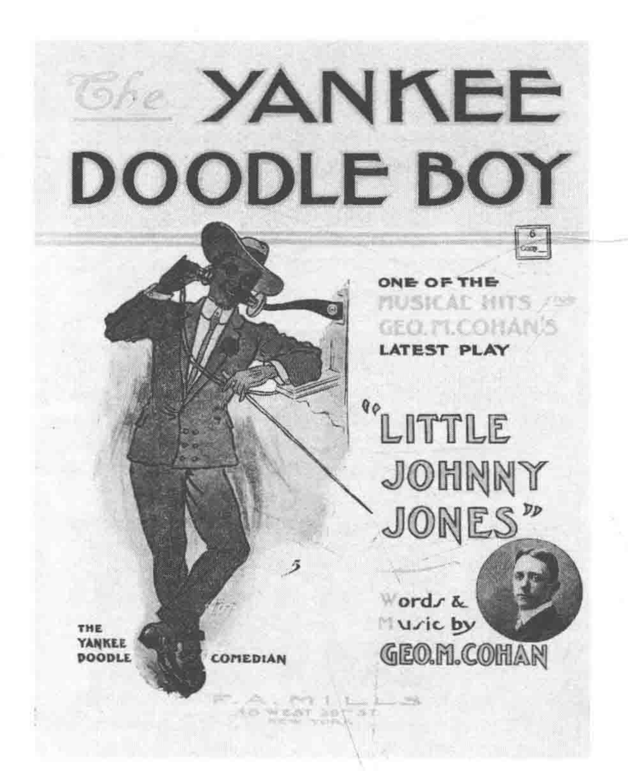
With the 'musical farce' *The Shop Girl* in November 1894, Edwardes took care to maintain continuity with earlier burlesque by stressing its 'variety show' aspect. With its sumptuous contemporary dresses, youthful cast, romantic plot and catchy tunes, *The Shop Girl* established the formula for the Gaiety musical comedy. Its score was by the Belgian Ivan Caryll, with additional numbers provided by Lionel Monckton; between 1894 and 1909 the pair collaborated on ten more musical comedies for the Gaiety. The emphasis on the chorus of 'Gaiety Girls' and on leading ladies such as Ellaline Terriss and later Gertie Millar was reflected in titles such as *The Circus Girl* (1896) and *The Runaway Girl* (1898).

Meanwhile, at Daly's Theatre, Edwardes developed a variant formula with a more consistent romantic plot, with comic relief restricted to secondary characters, and with a more substantial musical score, which was closer to traditional English light or comic opera. *An Artist's Model* (1895), with music by Sidney Jones, was first announced as a 'comedy opera' (a common alternative to 'comic opera'), while *The Geisha* (1896, music also by Jones) finally bore the designation 'musical play', a description which continued to be used for works with a more consistent plot. At a time when French operettas and the comic operas of Gilbert and Sullivan had, like burlesque, lost much of their appeal, musical comedies at the Gaiety and musical plays at Daly's became the fashionable forms of popular musical theatre in London.

Other managers copied Edwardes's formula in shows such as *Florodora* (1899; music by Leslie Stuart) and *A Chinese Honeymoon* (1899; music by Howard Talbot). Musical comedy spread round Britain and reached the Commonwealth and the USA. As early as 1894 an Edwardes company took *A Gaiety Girl* to New York and it was followed by a steady flow of later works. On the Continent many British musical comedies were staged in operetta theatres; around the turn of the century, for example, *The Runaway Girl* was at the Theater an der Wien and *Florodora* at the Bouffes Parisiens. The success of Jones's *The Geisha* surpassed even that of a earlier Japanese subject, *The Mikado*, and on German stages exceeded that of any current native work.

Edwardian musical comedy reached its zenith with *Miss Hook of Holland* by Paul A. Rubens (1907), *Our Miss Gibbs* by Caryll and Monckton (1909), *The Arcadians* by Monckton and Talbot (1909) and *The Quaker Girl* by Monckton (1910). Thereafter its appeal declined in favour of Viennese operetta and ragtime-inspired revue. Only in the special conditions of wartime did Edwardian-style musical comedy enjoy its last big successes with Rubens's *To-Night's the Night* (1915) and particularly *The Maid of the Mountains* (1916) with a score by Harold Fraser-Simson and additional numbers by James W. Tate. The latter achieved a run of 1352 performances, a record for a musical play exceeded only by the 2238 performances of *Chu Chin Chow* (1916), a 'musical tale of the east', with music by Frederic Norton.

The early history of American musical comedy was dominated by European works and styles. Besides the successful productions of British musical comedies by visiting British companies, many Edwardian shows were adapted for performance by American casts. There were also a number of European composers active in New York, among them Kerker, Luders, Victor Herbert, Ludwig Englander, Rudolf Friml and Sigmund Romberg. The works of George M. Cohan were the immediate forerunners of an essentially American musical comedy style. His earliest shows were little more than extensions of vaudeville routines, but *Little Johnny Jones* (1904) had all the main elements of American musical comedy (fig.1). In contrast to the romanticized subjects, idealized characters and more extended writing of European and British works, it was a simple show with American characters and a story line linking dances and songs such as 'Give my regards to Broadway'. Cohan's popularity began to fade around 1914, and the native successes of the following years showed that no individual style of musical comedy had yet been firmly established. *Going Up* (1917) was a successful work by the ragtime composer Louis A. Hirsch (1887–1924), while *Irene* (1919), with a score by Harry Tierney, was still highly dependent on European escapism and musical style. However, it was also during



1. Sheet music cover of George M. Cohan's song 'The Yankee Doodle Boy' from his 'Little Johnny Jones' (New York: F.A. Mills, 1904)

these years that the acknowledged founding father of American musical comedy, Jerome Kern, was attracting attention with his first complete musical comedy scores.

Kern received his early training in London as a songwriter for British musical comedies, and in the USA provided extra numbers for adaptations of European shows, such as 'How'd you like to spoon with me?' for Caryll's *The Earl and the Girl* (1905) and 'They didn't believe me' for Jones and Rubens's *The Girl from Utah* (1914). Then, with Guy Bolton and P.G. Wodehouse, Kern created a series of intimate shows at the 299-seat Princess Theatre using a small orchestra and chorus and functionally simple sets and costumes; the first show, *Nobody Home* (1915), an adaptation of Rubens's book for his British musical comedy *Mr. Popple (of Ippleton)* (1905), was a moderate success. Two ensuing productions, *Very Good, Eddie* (1916) and *Oh Boy!* (1917), were outstanding situation comedies with catchy songs that not only possessed witty lyrics and rhymes but also contributed to the action.

(ii) Approaches. The musical comedy arose from a variety of attempts to introduce contemporary music and dramatic material into comic opera forms and from the introduction of drama to link the disparate elements of vaudeville and music hall. The gradual claiming of the comic opera ground by the vernacular and contemporary was first expressed through approaches to plot, character and costume. For example Edward Harrigan and Tony Hart used working class Americans as characters in the Mulligan Guard series, notably *The Mulligan Guard Ball* (1879). Similar uses of more contemporary and 'ordinary' characters were brought into early British musical comedy, amplified by, for example, the use of the new White City Stadium as a dramatic location and contemporary fashions in the costuming of *Our Miss Gibbs* (fig.2). In America on the one hand was the modernization of the comic opera through Reginald De Koven in *Robin Hood* (New York, 1891; London, 1891, as *Maid Marian*) and on the other the crude dramatic linking of vaudeville styles in the works of George M. Cohan. Both were aiming at some new accommodation between existing musical theatre forms, popular music style and dramatic coherence. Comic opera provided the dramatic context to hold the work together, while the individual songs provided an injection of the contemporary.

Changes in popular music styles also provided the material to update the sound of comic opera, and operetta forms. Early examples of British musical comedy from the Gaiety and Daly's juxtaposed rather than integrated comic opera and popular song styles. Often these shows were collaborative, exploiting the more sophisticated ensemble writing and classical lyricism of composers such as Ivan Caryll and Howard Talbot alongside the popular songwriting of others such as Lionel Monckton, Leslie Stuart and Paul Rubens. By the time of the late example of *The Arcadians* the sense of old style versus new has become explicit in a plot which places Arcadians in contemporary London. The contrasts of the innocent and honest Arcadians with the dishonest city dwellers is portrayed musically in the comparisons of such operatic numbers for the Arcadians as 'The Joy of Life', 'The Merry Pipes of Pan' and 'Arcady is ever young' with popular songs for the Londoners on gambling ('Back your fancy'), suggestive flirtations ('All Down Piccadilly' and 'Half-past Two'), the music hall character number ('My Motter'), the regional number ('The Girl with the Brogue') and the comically cynical ('Truth is beautiful').

It required the rise of new popular song styles, led by black music developments such as ragtime, to provide a new impetus to the music itself. For example, the cakewalk – an advertised feature of *In Dahomey* (New York 1902; London 1903) – spread through such shows to Europe and into operetta. However, while shows such as *In Dahomey* were hugely important in disseminating new dance styles, black performers remained more prominent in revue for much of the first part of the century. A second strand of contemporary popular music was developed by Kern in establishing a distinctive American idiomatic popular song style, first through interpolations into European shows for Broadway and after 1912 in his own works. His 'They didn't believe me' has often been described as a significant moment for this development. Kern's pivotal role in the ascendance of an American identity for the musical is also shown through many innovations associated with his shows, such as the use of the saxophone in the orchestra (*Oh! I Say*, 1912), and the introduction of his shows and interpolated songs into the West End through to the 1930s. The small scale 'Princess' shows of Kern with P.G. Wodehouse and Guy Bolton drew on contemporary characters and fashions much as *Our Miss Gibbs* had in London but importantly established an American identity for the shows rather than a borrowed European one.

3. 1919–42.

(i) History. Although ragtime and jazz were to have more impact on revue than on musical comedy, American composers and styles increasingly influenced the British musical stage. *To-Night's the Night* had included two



2. 'Our Miss Gibbs' by Caryll and Monckton, Gaiety Theatre, London ('Play Pictorial', 22 January 1909): Mr Amalfy, Director General of the White City, receiving the Earl of St Ives

numbers by Jerome Kern, and the reversal of British and American dominance was symbolized by the importation of several works with scores by Ivan Caryll, by then settled in America. The romantic Ruritanian musical play was disappearing in favour of American song-and-dance musicals with their added emphasis on chorus dancing.

By the mid-1920s various teams of American writers were establishing themselves. Prominent among the composers was George Gershwin, who, after composing for several spectacular revues, wrote the score of *Lady, be Good!* (1924) with his brother Ira Gershwin as lyricist. Besides the title song and 'Fascinating Rhythm', it featured the singing and dancing of Fred and Adele Astaire, who helped to make tap-dancing a popular feature of musical comedies of the 1920s. The Gershwins continued with *Tip Toes* (1925), *Oh Kay!* (1926) and *Funny Face* (1927); their *Girl Crazy* (1930) introduced two new stars in Ethel Merman, who sang 'I got rhythm', and Ginger Rogers with 'Embraceable You'. Another composer who made a significant (though brief) contribution was Vincent Youmans, whose *No, No, Nanette* (1924) and *Hit the Deck* (1927) contained songs such as 'Tea for Two' which for many people epitomize the spirit of the decade. Other teams who turned to musical comedy from the world of revue included that of the lyricists B.G. DeSylva and Lew Brown and the composer Ray Henderson, whose *Good News!* (1927) featured the song 'The best things in life are free'. The following year the New York theatre was introduced to the highly sophisticated and often risqué songs of the lyricist and composer Cole Porter, whose *Paris* (1928) contained the song 'Let's do it'.

Despite successful individual songs and routines, these shows were often little more than vehicles for individual stars with contrived boy-meets-girl situations and happy endings, songs that for the most part were just catchy tunes with lyrics tagged on, and occasional spectacular 'production numbers'. A more creative approach characterized the works of the composer Richard Rodgers and the lyricist Lorenz Hart: such shows as *The Girl Friend* (1926) produced songs with a more inventive matching of lilting tunes and adult wit and sentiment (together with ingenious rhyme schemes), and other shows experimented with musical comedy conventions and subject matter. *Dearest Enemy* (1925) was concerned with American history and *Peggy-Ann* (1926) with dream psychology. In 1927 New York first saw *Show Boat* with book and lyrics by Oscar Hammerstein II and music by Kern, a work that firmly pointed the way to the Broadway musical play of the 1940s. By contrast with the usual procedure of building a show around songs and performers, *Show Boat* boasted a cohesive story into which were integrated songs that contributed to the action by creating mood, revealing character or advancing the plot.

In *The Cat and the Fiddle* (1931) and *Music in the Air* (1932) Kern made further breaks with conventional precedents; like *Show Boat*, the former revolved around a 'show within a show', a procedure whereby the internal show, integral to the story, provided an excuse for introducing a big set number. Thereafter Kern concentrated on films in Hollywood. Cole Porter continued the song-and-dance tradition of the 1920s musical with *Gay Divorce* (1932, film 1934), in which Fred Astaire sang 'Night and Day', and followed it with *Anything Goes* (1934, film 1936) and others, while the Gershwins wrote works of increasing seriousness. Their *Strike Up the Band* (1927, rev. 1930) was a satirical look at war and big

business, and *Of Thee I Sing* (1931) ridiculed the American presidential system and became the first musical play to win a Pulitzer Prize for drama. In their final Broadway collaboration, *Porgy and Bess* (1935), the Gershwins raised the musical to the level of opera. Other important American songwriters for musical comedies in the 1930s included Irving Berlin (*Face the Music*, 1932) and Arthur Schwartz (*Revenge with Music*, 1934; lyrics by Howard Dietz), Harold Arlen (*Hooray for What?*, 1938) and Vernon Duke, who composed the commercially unsuccessful but artistically highly regarded black folk musical *Cabin in the Sky* (1940, film 1943).

Among British composers Noël Coward was exceptional in capturing some of the sophistication of American songwriting, although he often relied more on European influences, as in *Bitter Sweet* (1929, films 1933 and 1941) and *Operette* (1938). One of the most prolific British theatre composers between the wars was Vivian Ellis, who produced many light musical comedies for London, including *Mr Cinders* (with Richard Myers, 1929), *Jill Darling* (1934) and *Under Your Hat* (1938). Another successful British composer of songs in the light, syncopated style of the time was Noel Gay, whose biggest musical comedy success was *Me and My Girl* (1937, film 1939, as *The Lambeth Walk*) which included 'The Lambeth Walk' and ran for 1646 performances. Other musical plays followed the romantic Ruritanian style of continental operetta, for example *Balalaïka* (1936, film 1939) with music by George Posford and Bernard Grün (1901–72), and above all such works of Ivor Novello as *Glamorous Night* (1935; fig.3), *Careless Rapture* (1936) and *The Dancing Years* (1939, film 1950).

With origins in European serious music, Kurt Weill began his American career with *Johnny Johnson* (1936), a bitter yet amusing antiwar piece. His *Knickerbocker Holiday* (1938, film 1944) had a historical subject that drew analogies with Fascist oppression and a score that included Weill's most celebrated American number, 'September Song', while the subject of *Lady in the Dark* (1941, film 1944) was psychoanalysis. Weill's works did a good deal to further the idea of the American musical play, with set numbers played down in the interests of integration of plot and music. At a time when the use of professional harmonizers, arrangers and orchestrators was standard practice, Weill was exceptional in completing his own scores.

The most significant works of the late 1930s, in terms of both their song content and their development of the musical comedy formula, came from Rodgers and Hart. In *On your Toes* (1936, film 1939) the subject was ballet, and the score featured a quasi-jazz ballet sequence 'Slaughter on Tenth Avenue' as well as such hit numbers as 'There's a small hotel'. *I'd Rather be Right* (1937) was another political satire, featuring George M. Cohan as a US president with a striking resemblance to Franklin D. Roosevelt, while *The Boys from Syracuse* (1938, film 1940) was based on Shakespeare's *The Comedy of Errors*. *Pal Joey* (1940, film 1957) featured a cast of thoroughly disreputable characters and a story of blackmail, illicit love affairs and various types of skulduggery.

(ii) Approaches. By 1919, there were two main strands contributing towards the establishment of the musical. From music hall and vaudeville came song-and-dance numbers, and from operetta and comic opera came a sense of musical and dramatic integration in structured musical scenes. Operetta, given a new prominence by the international success of Franz Lehár's *Die lustige Witwe* (Vienna, 1905; London, 1906; New York, 1907; Melbourne, 1908; France, 1909), had established conventions that did not naturally accommodate contemporary popular music. Conversely, musical comedy gained its distinctive musical motivation from vernacular song and new trends in dance music but had not established its own dramatic conventions. There is, however, no clear defining line between operetta and the musical at this time; the term 'musical play' was often applied to works which bridge the two genres, and included Sigmund Romberg's



3. Gypsy wedding from Ivor Novello's musical comedy 'Glamorous Night', Theatre Royal, Drury Lane, 1935, with Novello (Anthony Allen) and Mary Ellis (Militza Hajós)

The Student Prince in Heidelberg (1924, later as *The Student Prince*; silent film 1926, film 1954), *The Desert Song* (1926, films 1929, 1943, 1953) and *The New Moon* (1928, film 1940) and Kern's *Show Boat* (1927, films 1929, 1936, 1951); similar hybrids include the 'musical romances' of Ivor Novello, such as *Glamorous Night*, *Careless Rapture*, *Crest of the Wave* (1937) and *The Dancing Years*. George Gershwin's shows were of two types; both used contemporary popular songs as their musical focal points but presented them in different settings. In the first, the songs were generally presented as discrete numbers, from the 'song-and-dance' heritage of musical comedy, and such shows included *Oh! Kay*, *Funny Face*, *Rosalie* (1928) and *Girl Crazy*. In the second, the songs were set within the longer musical scenes characteristic of operetta, as in *Strike Up the Band*, *Of Thee I Sing* and *Let 'em Eat Cake* (1933). Kern similarly integrated popular song into scenes in *Show Boat*, for example with his use of the ragtime number 'Can't help lovin' dat man of mine' within an extended scene, so creating a flow akin to that of an operetta finale.

Such cross-fertilizations are typical of the 1920s and 30s, and even became themselves the subject of operetta as in Kálmán's *Die Herzogin von Chicago* (1928), and of musical comedy as in Kern's *The Cat and the Fiddle* and – through dance – Rodgers and Hart's *On Your Toes*. Beyond this, operetta was associated with older European culture and 19th-century dance styles, particularly the waltz. The effects of World War I and the growing assertiveness of an American culture increasingly distinct from its European roots further led musical theatre away from operetta. In *Die Herzogin von Chicago*, the rich American, Mary Lloyd, literally and symbolically replaces 19th-century operetta with the 1920s jazz band and the waltz with the charleston, explaining 'Sehen Sie, das ist Tempo, das ist Rhythmus, das ist business, das ist Amerika!!' (Act 1).

The influence of popular dance styles on musical comedy went beyond that of just songs. While the operetta had appropriated such dances as the waltz, polka, and march for song, it had never fully exploited dance for its own sake. Musical comedy, however, featured dance as a major element, shown in the choice of starring performers (e.g. Fred and Adele Astaire or Jessie Matthews) and in the presence of the dancing chorus of girls, something associated with the origins of musical comedy and a continuing major feature of revue. The increased prominence of dance was also shown in the need for specialist music arrangers for dance numbers, and *On Your Toes* can be seen as the culmination of the growing ascendancy of dance in this period.

Vigorous and syncopated popular dance styles along with the instrumentation and voicings of the dance band were gradually incorporated into pit orchestra textures, especially for dance numbers. This was brought about in part through the occasional involvement of band leaders and their orchestras in the pit, but most importantly through work of specialist orchestrators such as Robert Russell Bennett from around 1920 onwards and Hans Spialek in the 1930s. Changes can be heard in the growing prominence of the saxophone and the close voicings of the brass, often employing mutes. The featured role of piano duos in several Gershwin shows including *Oh! Kay* and of a piano trio in Bennett's orchestrations for Kern's *The Cat and the Fiddle* displayed that instrument's potential in the pit as an exciting solo timbre, while its suitability for jazz rhythms and unobtrusive harmonic and rhythmic support led to it gradually replacing the harp.

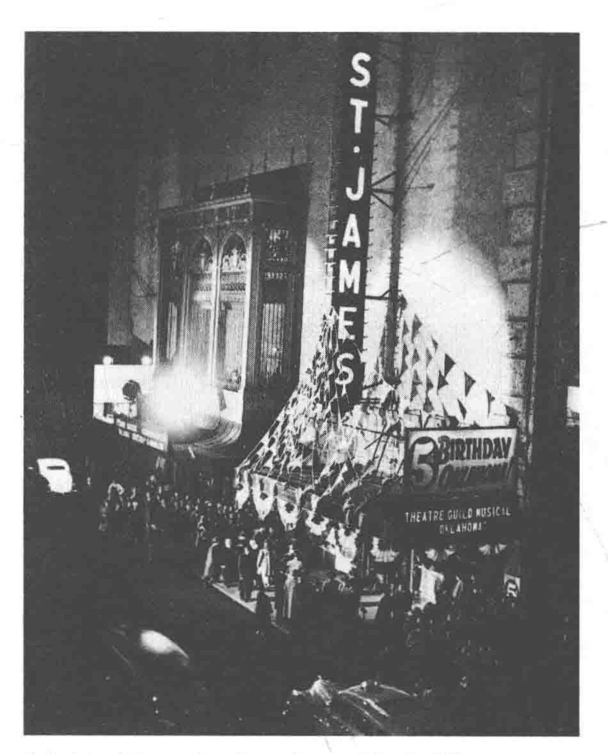
Shows at this time are generally remembered more for leading performers and for individual songs than as whole shows. Particularly in the 1920s, many shows were designed as star vehicles for such names as Marilyn Miller, Eddie Cantor, Fred and Adele Astaire, Gertrude Lawrence and Ethel Merman. Closer in spirit to revue or pantomime, these shows easily allowed performers to interpolate dramatically irrelevant routines and songs to show off their trademark idiosyncracies. Examples include Al Jolson in *Sinbad* (1918), *Bombo* (1921) and *Big Boy* (1925), Ed Wynn in *The Perfect Fool* (1921) and W.C. Fields in *Poppy* (1923; silent film 1925 as *Sally of the Sawdust*, film 1936). The songs of Jerome Kern, Rodgers and Hart and of Cole Porter in the USA and, to a lesser degree, Vivian Ellis in England, are still remembered where the original show has fallen from the repertory, as with Kern's 'Smoke gets in your eyes' (*Roberta*, 1933), Rodgers and Hart's 'My heart stood still' (*A Connecticut Yankee*, 1927) and 'Dancing on the Ceiling' (*Evergreen*), Porter's 'Begin the Beguine' (*Jubilee*, 1935) and Ellis's 'Spread a little happiness' (*Mr Cinders*, 1929) and 'She's my lovely' (*Hide and Seek*, 1937). The notion of a show as a complete score was more associated at this time with operetta-derived forms and with exceptions such as Youmans's *No, No Nanette* (Chicago, 1924; London and New York, 1925).

While such individual numbers are standards and contemporary recordings have documented elements of their original performance style, restoration of whole shows has been necessary to put the music into its forgotten dramatic context. Consequently, the move towards establishing original performing versions of musical comedies has focussed on this period. Such interest has been fuelled by the discovery of material previously unknown or thought lost – notably that found in Secaucus, New Jersey (1982) – and through such resultant recordings as that of *Show Boat* under John McGlinn (EMI, 1988) and *Girl Crazy* under John Mauceri (Elek., 1990).

4. 1943–59.

(i) History. The musical underwent a far-reaching exploration and expansion in the USA through works which form the basis of the mainstream canon today, written by such established figures as Rodgers and Hammerstein (previously writing, however, with different partners), Cole Porter and Irving Berlin, and newer ones such as Frank Loesser, Alan Jay Lerner and Frederick Loewe and Leonard Bernstein. British musical theatre equally drew on established theatre writers, notably Vivian Ellis, Noël Coward and – most importantly for the West End – Ivor Novello, but there were no significant newer writers until well into the period, and the influences from British musical theatre were consequently limited.

Oklahoma! (1943, film 1955) has been considered pivotal in the rise of the musical play over the musical comedy. It was the first collaboration between Richard Rodgers and Oscar Hammerstein II, and was also distinguished by stylized movement from the choreographer Agnes DeMille which further added to its significance as a seminal work. *Oklahoma!*'s impact was great (fig.4), and although the nature of its importance is increasingly



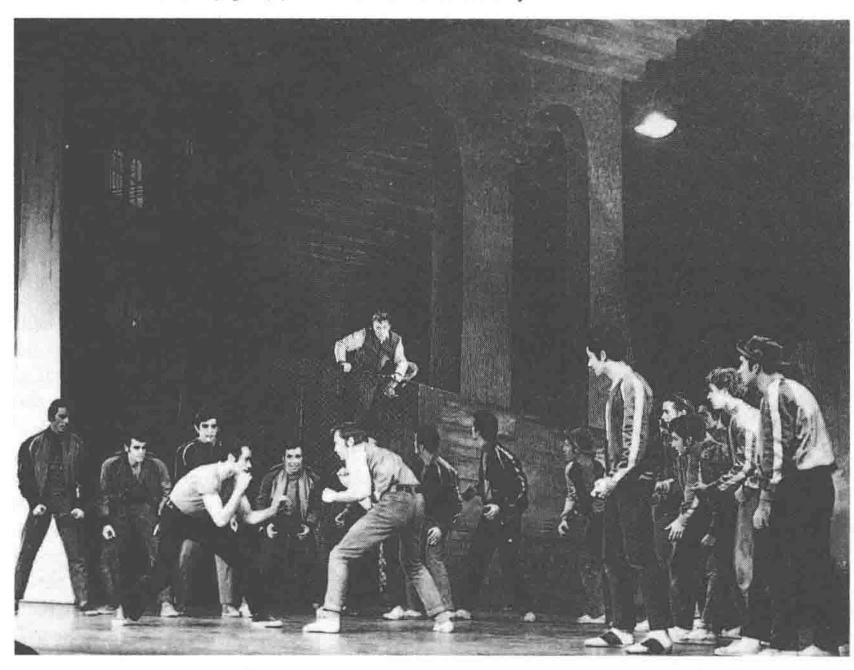
4. St. James Theatre, Broadway, decorated for the fifth anniversary of the original production of 'Oklahoma!' by Richard Rodgers and Oscar Hammerstein II, March 1948

being reconsidered, the serious contemporary attention paid to the work is indicative of a maturity in the musical. However, the diversity of the form can be seen in other works of the time. Hammerstein's updated reworking of Meilhac and Halevy's libretto for Bizet as *Carmen Jones* (1943, film 1954) showed classical aspirations that were followed through by Robert Wright and George Forrest in their adaptation of Grieg for their biographical musical of him, *Song of Norway* (1944, film 1970). 1944 saw Porter's latin-tinged score for *Mexican Hayride* (1944, film 1948), the last work by Romberg, *Up in Central Park* (1945, film 1948), and the start of the long Broadway careers of Leonard Bernstein, the writers Betty Comden and Adolph Green and the choreographer Jerome Robbins, in *On the Town* (1944, film 1949). With *Carousel* (1945, film 1956) Rodgers and Hammerstein further established their own dominance in musical theatre through a dramatically driven approach to the musical play that continued through the successes of *South Pacific* (1949, film 1958) and *The King and I* (1951, film 1956). Alongside these were the continuing works of Cole Porter, especially *Kiss Me, Kate* (1948, film 1953), with its clever plotting and consistently memorable score, and the less effective *Can-Can* (1953, film 1960). From Irving Berlin came the more resolutely musical-comedy style in the star vehicles for Ethel Merman, *Annie Get Your Gun* (1946, film 1950) and *Call Me Madam* (1950, film 1953).

In 1943, the West End musical was more directly related to World War II through the provision of diverting entertainments alongside reflections of the war in the few new works. In this latter category were the spy story of Harry Parr Davies's *The Lisbon Story* (1943, film 1946), and Novello's *Arc de triomphe* (1943). In 1945, Manning Sherwin's *Under the Counter* reflected wartime rationing in a successful comedy for Cicely Courtneidge. The war prevented any new American shows being produced in London for seven years, and so the opening of the much-heralded *Oklahoma!* (1947) became a major theatrical force. A.P. Herbert and Vivian Ellis's *Bless the Bride* (1947) dealt with the consequences of war and national identity, distanced by time – it was set around the outbreak of the Franco-Prussian war in 1870–71 – and with an operetta style appropriate to its European setting. Its opening, just a few days apart from that of *Annie Get Your Gun* on top of the success of *Oklahoma!*, provoked comparisons between British and American musical theatre styles that affected the confidence of the West End for well over a decade. Yet those few long-running American shows of the late 1940s were matched by the hugely successful works of Ivor Novello. Through *Perchance to Dream* (1945) and *King's Rhapsody* (1949, film 1955) he retained links with a more European comic opera and operetta heritage that has persisted at an almost sub-conscious level in British musicals, and in *Gay's the Word* (1951) represented the ongoing American ('new') versus British ('old') musical theatre debate of the time. Ellis and Novello had been leading forces in British musical theatre of the 1930s, as had Noël Coward: Novello died in 1951, and by the mid-1950s Ellis and Coward had been eclipsed by shows from American writers. From *Bless the Bride* through to *The Water Gipsies* (1955) Ellis showed a growing tendency towards a more lyrical and serious style. Coward's musical theatre reputation never recovered from the disaster, despite much musical merit, of *Pacific 1860* (1946) and changes of direction as with the shades of Frank Loesser's *Guys and Dolls* in his *Ace of Clubs* (1950) followed by the drawn-out operetta of *After the Ball* (1954).

The period 1943–59 encompasses most of the musicals by Loesser, a well-established popular song lyricist, especially for Hollywood, who had also begun to compose his own music. His Broadway shows from *Where's Charley?* (1948) through to the Pulitzer prize-winning *How to Succeed in Business Without Really Trying* (1961, film 1967) display a constant reinvention of style and approach that encompasses the extremes of Broadway of the time, from the concentrated musical-comedy writing of *Guys and Dolls* (1950, film 1955) to the expansive operatic writing of *The Most Happy Fella* (1956). This dynamism of approach to the musical is further borne out by the works of Bernstein which included the experimentation of *Candide* (1956, initially unsuccessful and subsequently revised many times) and the canonic *West Side Story* (1957, film 1961). The latter work, although not as long-running as many other key works of the period, was nonetheless hugely influential through its rich and vivacious score and its culmination for the 1950s of the gradual elevation of dance to a central narrative role (fig.5). It also brought its co-lyricist, Stephen Sondheim, to wider attention. Harold Rome moved from the striking popular styles of *Wish You Were Here* (1952) to the broader emotional canvas of *Fanny* (1954). Jule Styne had a light musical comedy success with *Bells are Ringing* (1956, film 1960), but with *Gypsy* (1959, film 1962) produced one of the great dramatically charged and psychologically complex musicals of the canon.

Kurt Weill continued to be active on Broadway during the 1940s with innovative works whose value has only more recently been understood. His operatic tendencies



5. The Rumble (closing scene of Act 1) from Bernstein and Sondheim's 'West Side Story', Her Majesty's Theatre, London, 1958: Tony (Don McKay) arrives to break up the fight between Bernardo (Ken LeRoy) and Riff (George Chakiris)

came through in both *Street Scene* (1947), set in a New York City tenement, and *Lost in the Stars* (1949), an adaptation of Paton's *Cry the Beloved Country*, whose story of racial prejudice in South Africa gave an opportunity for black performers to gain wider exposure. In particular, he collaborated with Lerner on *Love Life* (1948), a 'vaudeville' about marriage through the centuries in America, presented in self-contained scenes rather than a continuous narrative. Lerner had already collaborated with the composer Frederick Loewe to write *Brigadoon* (1947, film 1954), and later wrote with him *Paint Your Wagon* (1951, film 1969), *My Fair Lady* (1956, film 1964) and *Camelot* (1960, film 1967). The decade finished on Broadway with the last collaboration of Rodgers and Hammerstein (who by now signified an older mainstream) on the song score to *The Sound of Music* (1959, film 1965). Far from the perceived revolution of realism in *Oklahoma!*, this last work has become – somewhat unjustly – a symbol for the most sentimental aspects of the musical. In the same year, further contrast was found with a parody of Romberg and Friml's operetta in Besoyan's *Little Mary Sunshine* (1959), and with Bock and Harnick's political satire *Fiorello!* (1959) which won the Pulitzer prize for drama.

Most of the 1950s in London's West End was marked by productions of recent new American shows, notably *Love from Judy* (1952) by the American composer Hugh Martin but written for London, and by two small-scale shows that surprisingly achieved long runs. Julian Slade's *Salad Days* remained a quaint English piece whose charm was gained through a naivety of musical and dramatic style. Although it ran for over five years in London, it has never spread seriously into an international repertory. But with *The Boy Friend* (1953, film 1971), Sandy Wilson wrote a work based on the characteristics of earlier 1920s musicals that went beyond pastiche, introduced Julie Andrews to Broadway in its first US production and became a work of the international repertory. Both of these works are retrospective in style and set apart from the mainstream, gaining their success by contrast with contemporary large-scale shows of more serious dramatic intent; a more original impetus to take the British musical into the 1960s came with a swing towards 'realism' in Bart's *Fings ain't wot they used to be* (1959) and the early pop styles and dramatic cynicism of *Expresso Bongo* (1958, film 1959), that in turn built on some of the 'youth' orientation of Julian More and James Gilbert's *Grab me a Gondola* (1956).

(ii) Approaches. This period saw the rise of the 'integrated' musical play as a development of the musical comedy. In the musical play, music and dance were intended to support the drama by providing advancements in the plot or characterization; consequently the songs and other music had to fulfil a more specific function than before. Through the 1940s and 50s, elements of both the entertaining diversions of musical comedy and the more serious intent of musical plays are found alongside each other, often within a single show. Although it has been common to pinpoint *Oklahoma!* as the pivotal moment of change towards the musical play, it was not so much a cause as a symptom. All of its supposed innovations – opening with a solo voice rather than a chorus, the use of ballet for psychological revelation, the advancement of character through song – have earlier precedents. However, *Oklahoma!* provided a focus for all of these, further aided by its creation of an American mythic folk history and an assertion of 'American-ness' at a time of war, and its wide dissemination through broadcasting and recordings both nationally and internationally.

Developments in recording, broadcasting and film helped many shows of the 1940s and 50s to become classics of the canon. While individual songs from shows of the 1920s and 30s have lived on as 'standards' in the jazz and popular singer repertories, many 40s and 50s shows have become known in their original versions, often as near-complete song scores. Although partly encouraged by the placing of numbers more clearly and memorably within an obvious dramatic context, most importantly by 1948 the LP had been introduced and so

allowed show scores to be recorded almost complete on a single disc. It was thus possible to be well acquainted with the numbers from, for example, *My Fair Lady* through its landmark high-selling Broadway cast album without seeing the show. By raising the prominence of musical theatre in general and in providing publicity for an individual show, original cast recordings contributed greatly to the increasing length of initial runs of musicals (*My Fair Lady* achieved 2717 performances on Broadway) and to their viability and longevity as touring productions. Additional exposure through radio and through relatively faithful screen adaptations in the 1950s also increased audiences for musicals, in turn creating a wider base for stage revivals and the basis of a mature performing repertory.

Dance became increasingly important in this period as a part of dramatic advancement; there are important ballet scenes in, for example, *Oklahoma!*, *On the Town*, *Carousel*, *The King and I* and *A Tree Grows in Brooklyn* (1951), while the use of stylized movement as in Michael Kidd's choreography for *Guys and Dolls* and *Lil' Abner* (1956, film 1959) further brought the roles of choreographer and director together. In such a combined role, Agnes DeMille broke new ground in Rodgers and Hammerstein's *Allegro* (1947), while Jerome Robbins's extensive influence is most remembered through *West Side Story* in this period and seven years later through *Fiddler on the Roof* (1964). The two Adler and Ross hits, *The Pajama Game* (1954, film 1957) and *Damn Yankees* (1955, film 1958), provided early choreographic opportunities for Bob Fosse who was to become important as a director-choreographer in the following decade, firmly establishing the 'concept musical'.

The essential constitution of the theatre orchestra stayed relatively constant in the 1940s and early 50s, although the textures themselves increasingly relied more on reeds and brass than on strings, as in Don Walker's orchestrations for *Kiss Me, Kate*. The voicings of the big band and its interplay of brass and reeds becomes more noticeable and woodwind doublings of clarinet and saxophone enabled the orchestration to cover both big-band styles and more lyric orchestral textures as in Walker's orchestration of *Call Me Madam*. The symphonic aspirations of the pit orchestra can be heard in Walker's orchestrations of *The Most Happy Fella* and most famously in those of Sid Ramin and Irwin Kostal for *West Side Story*. Amplification was still at a relatively unsophisticated level for most of this period – *Annie Get Your Gun* was presented in one of London's largest theatres in 1947 with only three microphones to provide general cover – and orchestrations needed to allow for this. It is only towards the end of the 1950s that developments from the emerging pop scene entered the theatre with greater use of amplification on stage and electric guitars in the pit.

Along with the increasing strength of the developing orchestral sound, voices further developed a popular-vernacular rather than operatic style. Such performers as Ethel Merman and Judy Holliday established the dominance of the strong female belt voices (with limited mezzo rather than soprano registers) that also mark the leading ladies of the 1960s such as Liza Minnelli and Carol Burnett, who first made her mark in 1959 with Mary Rodgers's *Once Upon a Mattress*. The leading romantic male voice was baritone, as with the 'operatic' Alfred Drake in *Oklahoma!*, *Kiss Me, Kate* and *Kismet* (1953, film 1955), and the more youthful, popular music sound of Jack Cassidy in *Wish You Were Here*. The romantic tenor associated with operetta had become sufficiently dated by this time so that Novello could use one in *Gay's the Word* as a symbol of obsolescence and a figure of fun, although the emerging styles of contemporary pop performance were also parodied at an early stage in America (*Bye Bye Birdie*, 1960) and England (*Expresso Bongo*).

Although there had been occasional mainstream shows both by black writers and with black performers, Broadway was predominantly white. Works by the white composer Harold Arlen addressed this by using racially integrated casts: with the lyricist E.Y. Harburg for *Finian's Rainbow* (1947, film 1968) and *Jamaica* (1957), and with Truman Capote for *House of Flowers* (1954). Rodgers and Hammerstein's *The Flower Drum Song* (1958) also made use of a racially disparate cast. A revival and international tour of *Porgy and Bess* that began in 1953 brought black performers significant exposure in musical theatre, although it was with the rise of pop music in subsequent decades and its integration into musical theatre that black performers and writers became more integrated into the mainstream.

5. 1960–2000.

(i) History. There was a substantial generational shift in musical theatre writers in the 1960s. The last Broadway work from Frank Loesser was *How to Succeed in Business Without Really Trying* (1961, film 1967), whose satire on big business won a Pulitzer prize and maintained Loesser's reputation for an ever-adaptable style. The successful partnership of Adler and Ross – protégés of Loesser – was abruptly curtailed by Ross's early death in 1955. The last major success for Richard Rodgers was *The Sound of Music* (1959, film 1965) and his later works without Hammerstein, who died in 1960, did not achieve mainstream popularity. The most notable of these works was *Do I Hear a Waltz* (1964) with lyrics by Stephen Sondheim, who had already established his abilities as a lyricist in collaboration with Bernstein (*West Side Story*). Cole Porter died in 1965, and although Irving Berlin was to live for most of the rest of the century, his last work was the indifferent *Mr. President* (1962). One of the few composers from before 1960 to carry over successfully into the new decade and beyond was Jule Styne, and two of his biggest successes border this period: *Gypsy* (with lyrics by Sondheim, 1959) and *Funny Girl* (1961, film 1968).

New composers built upon and developed the musical from the basis of a now-established repertory. They included Charles Strouse, Cy Coleman, Jerry Herman and John Kander, all of whose works informed the main canon of the genre almost to the end of the century. Strouse had established himself as a popular songwriter before writing the music for *Bye Bye Birdie* (1960, film 1963), a musical that drew on the contemporary rock and roll scene both for its plot and some of its musical style. This was followed by *Golden Boy* (1964) for Sammy Davis jr, and the now perennial *Annie* (1977, film 1982), whimsically adapted from the cartoon strip, 'Little Orphan Annie'. Coleman had his first big success with *Wildcat* (1959), but produced his most vibrant score for *Sweet Charity* (1966, film 1969) which strikingly drew on contemporary pop and jazz for its distinctive sound.

Such inventive use of a wide range of styles has become a hallmark of his best work, from the 'comic operetta' set pieces of *On the Twentieth Century* (1978) and the jaunty vaudeville and ragtime of *Barnum* (1980) to the big-band and swing styles of the stylishly clever *City of Angels* (1989). Less wide-ranging in style, but with its own strong sense of theatricality, is the work of Jerry Herman, whose ability to encapsulate a particular strain of Broadway optimism in shows such as *Hello, Dolly!* (1964, film 1966), *Mame* (1966, film 1974), *Mack and Mabel* (1974) and *La cage aux folles* (1983) has put him at the fore of characterizing the genre in the USA. John Kander's work has been more sporadic in its success, but no less significant; of his shows with the lyricist Fred Ebb, *Cabaret* (1966, film 1972) and *Chicago* (1975) have both extended the ability of the musical to comment as well as narrate. This role of the musical for commentary through the elevation of its dramatic subtext has played an increasing part in the musical post-1970.

Continual stylistic searching has been uniquely shown by Stephen Sondheim, whose work has moved from the status of cult failure to the core of the repertory. He has adapted popular song forms as commentary (*Follies*, 1971), for thematic transmutation (*Merrily We Roll Along*, 1981) and even broken them down for a more overtly motivic-based use (*A Little Night Music*, 1973, and *Sunday in the Park with George*, 1984). His shows have ranged from the book musical *A Funny Thing Happened on the Way to the Forum* (1962, film 1966), through the quasi-operatic *Sweeney Todd* (1979) to revue in *Assassins* (1991). Through his constant musical reinventions, complex lyric writing and profile as both composer and lyricist, he has significantly shaped the contents of and approaches to the musical, particularly from the 1980s onwards.

Others have influenced the form in more limited ways. Lionel Bart's *Oliver!* (1960, film 1968) established a new record for the West End, running for over 2600 performances; David Heneker's *Half a Sixpence* (1963, film 1967) combined the direct style of *Oliver!* with a more American format and provided a showcase for the pop singer Tommy Steele. Both shows found ways of combining English music hall and contemporary popular ballad styles effectively in scores that suggested something of their period settings, but also owed much to affectionate caricature. Although both transferred successfully to Broadway, only *Oliver!* has been continually revived. The reworking of older forms also characterized other successful British shows of the time. Anthony Newley and Leslie Bricusse's *Stop the World – I Want to Get Off* (London, 1961; Broadway, 1962) used revue with an allegorical story. More surprising was the bold operetta of Ron Grainer's *Robert and Elizabeth* (1964), which also reminded British musical theatre of its strong operetta links that have periodically come to the fore, from Novello to Lloyd Webber, and so perhaps delineate a difference between British and American musical theatre at a fundamental level.

The growing split between pop music and musical theatre became clearest in the 1960s. In 1958, pop had already successfully been used in a witty and ironic setting in the English show *Expresso Bongo*, a neglected early use of true pop style. However, the most radical change came through Galt McDermott's 'American tribal love-rock musical' *Hair* (1968, film 1979) which brought the 'summer of love' philosophy, fashions and music on to the Broadway stage. Indeed, even in the creation of the work, its approach was more to do with an overt sense of 'community' rather than 'cast'. Although not the first musical to address political concerns, its timing and profile place it as the most significant. In contrast, Burt Bacharach and Hal David's *Promises, Promises* (1968) had a pop score that became equally iconic, but of the 1960s commercial mainstream. With the established 'theatrical' styles invigorated with newer 'pop' styles, the musical language available for use in stage works rapidly and widely increased. The range of styles taken into the musical is well shown in the juxtapositions of the 1970s: in 1975 there was the self-referential theatre setting of *A Chorus Line* (1975, film 1985) and 1920s pastiche in *Chicago*; in 1978 the 'overblown, bravura comic-operetta' of *On the Twentieth Century* was set against the country music styles of *The Best Little Whorehouse in Texas* (film 1982) and the soft rock of *I'm Getting my Act Together and Taking It on the Road*. By 1981, Broadway contrasted an updating of Gilbert and Sullivan's *The Pirates of Penzance* (film 1983) with a more conventional 'show-tune' style in *Woman of the Year* and girl-group pop in *Dreamgirls*. The musical palette and dramatic forms encompassed most pop music styles, mediated by the Broadway derivatives of the Tin Pan Alley popular song.

Sometimes viewed as in opposition to Sondheim's explicitly cerebral and intellectual approach are the so called mega-musicals that began in the late 1970s. Particularly associated with the works of Andrew Lloyd Webber, such quasi-operatic works characteristically integrate story lines of high drama with impassioned music that uses fusions of contemporary pop and rock rhythms and accompaniments, often filtered through a broader 19th-century Romantic sensibility. Unlike that of most of the British composers of this period, Lloyd Webber's work has found an international audience. In collaboration with the lyricist Tim Rice, he had huge international success first with *Jesus Christ Superstar* (recording 1970; Broadway stage 1971; London stage 1972; film 1973) which established a new confidence in using pop and rock in musicals. Such mega-musicals have also tended towards being completely sung or with minimal spoken interludes, often an effect achieved by implying narrative through a non-continuous episodic line as with *Evita* (1978, film 1996) and most notably Boublil and Schoenberg's *Les misérables* (1985) after Victor Hugo's novel. Later examples include Lloyd Webber's more overtly operatic *Phantom of the Opera* (1986), and Boublil and Schoenberg's *Miss Saigon* (1989), a reworking of *Madame Butterfly* set against the backdrop of the Vietnam war. These shows, primarily from London, gradually began to dominate the Broadway repertory in lengthy runs, leading to the use of the term 'British invasion', paralleling the supposed 'American invasion' of the West End immediately after World War II.

One antidote to the increasing intellectual or emotional weight that the musical has been expected to bear through the mega-musical is found in the increasing number of revivals, which both reaffirm the canon and by comparison shape the value judgments of the active repertory. But alongside the regular reinterpretations of classic 'post-*Oklahoma!*' book musicals, by such writers as Rodgers and Hammerstein and Frank Loesser, there has been an increasing interest in pre-World War II shows. *On Your*

Toes (Broadway, 1983) was followed by the hugely successful *Me and My Girl* (London 1984; Broadway 1986), a light concoction for 1939 by the English composer Noel Gay, revised with a new book; 1992 saw a major rewriting and revival of Gershwin's *Girl Crazy* (1930) as *Crazy for You* (1992).

Not all influential shows were large scale. With the high cost of mounting major productions set alongside the growth of fringe theatre activity, small-scale productions have also played a role in extending the range of the musical. One of the most notable of such productions is the 'Falsetto' trilogy of William Finn. In the first of the series, *March of the Falsettos* (1981), the four characters chart a plot of domestic relationships centred on sexual orientation and psychoanalysis. There has also been a more recent move to use the term 'musical' to describe any presentation involving substantial pop or popular music elements that takes place in the theatre; accordingly, the designation has become interchangeable in publicity material with what would formerly have been considered 'revue'. The compilation show, drawing on the work of a particular person or musical style, has long been a popular small-scale format. Following the success of the London revue *Cowardy Custard* (1973; *Oh! Coward* on Broadway) later shows have adopted the format, most notably *Side by Side by Sondheim* (1977) which also substantially raised the profile internationally of that composer. Most major figures have now had revue compilations, Jerry Herman scoring twice with *Jerry's Girls* and *The Best of Times*. The pop world has been represented by bio-musicals of such figures as Buddy Holly and revue compilations such as *Smokey Joe's Cafe* for the work of Leiber and Stoller. These shows inevitably use the personae of a well-established pop past, but effective musicals drawing on current pop styles have been few, partly reflecting the shifts in pop music towards on the one hand a predominant soul-derivative ballad style and on the other repetitive and non-vocal club dance music. *Rent* (1996) was unusual in its effective use of contemporary musical styles, and its modern approach was further emphasized by a visual presentation in which performers used head-microphones such as those used in stadium rock concerts and by stage direction that drew on both the extrovert postures of a rock concert and the acting of a drama with a 'fourth-wall' integrity.

(ii) Approaches. The major innovation of the 1960s and early 70s is the 'concept musical', in which ideas of how the show will be staged affect the content and construction of the drama. It came to the fore mainly through the rise of the director-choreographer towards the end of the 1950s, and particularly through Bob Fosse (*Sweet Charity*, *Pippin*, 1972, *Chicago*) and Michael Bennett (*A Chorus Line*). Notably the director Hal Prince (associated with many shows by Sondheim) has been innovative in the presentational style of the musical through such diverse key works as *Cabaret*, *Pacific Overtures* (1976), *Evita* and *The Phantom of the Opera*. These musicals also demonstrate a widening base of musical styles, including respectively 1960s jazz, rock, ragtime, popular ballad, Weimar cabaret, far-eastern influences, symphonic rock and opera.

The historical links between popular music and musical theatre were increasingly strained as pop styles became more diverse; from the late 1960s onwards it has been rare for a show song to enter the pop charts unless distanced from its theatrical origins by different arrangements, lyrics and singers. Dramatic narrative was not well served by aspects of developing pop, such as repetitive lyrics, loud and heavy instrumentation and a strong emphasis on the rhythmic rather than lyric element: the successful rock works *Jesus Christ Superstar* and *Evita* notably began as studio recordings rather than being first conceived for the stage. Musical theatre in part adapted to the growing rift with pop music by drawing on a wider range of existing musical styles of popular resonance. These included those styles listed above along with those representing a wider cultural diversity. In the 1960s this resulted in such musical borrowings as the Jewish sounds of *Fiddler on the Roof* (1964) and the Spanish rhythms of *Man of la Mancha* (1965, film 1972). Later came the 1950s doo-wop of *Grease* (1972, film 1978), the classic Hollywood film score of the 1940s in *Sunset Boulevard* (1993) and Eastern ethnic colorations in *Miss Saigon*. By the late 1990s, almost any musical style of the century had become acceptable for use in a musical.

The effective dramatization of large-scale themes became a major characteristic of musicals in the 1980s and 90s. Such works include Maury Yeston's *Titanic* (1997), which describes the events of the sinking of the liner in 1912, and puts characterization above narrative, using an eclectic range of musical styles and approaches from sung-through montage to period pastiche. Stephen Flaherty and Lynn Ahrens's *Ragtime* (1998), based on the novel by E.L. Doctorow, whose broad themes include black civil rights and immigrant life in America in the first years of the 20th century, is set to the music of ragtime and its derivatives. In both of these examples, the musical has adopted a greater awareness of its ability to interpret history, using characters as signifiers of an underlying philosophical discourse. This has been an implicit feature of musicals from early times (as in the important but exceptional *Showboat* some 70 years previously) but has become one of the leading explicit features of the mainstream musical at the start of the 21st century.

The growing heritage of the musical has been asserted and referenced, resulting in the pastiche work and theatrical settings of, for example, *Cabaret*, *Follies*, *Chicago*, *Barnum*, *On the Twentieth Century* and *Phantom of the Opera*. More recent works have also shown the establishment of a distinct and consciously intellectualized style of music for theatre, independent of contemporary pop music, and drawing on overt thematic development and juxtaposition to highlight strong psychological and analytic elements in the drama. Such an approach, characteristic of the through-sung musical of the 1980s or 90s, is at the root of both Sondheim's style and his influence on later composers. Even the work of composers with distinct individual voices, such as that of Yeston in *Titanic*, is inevitably heard against a background of Sondheim's stylistic traits. The through-sung musical also exhibits aspects of its operetta forerunners and perennial operatic aspirations, while its lack of distinction between the dramatic registers of speech when all set to music, as in *Aspects of Love* (1989), has been viewed as a weakening of the musical (Steyn, B1997, p.278).

More flexibility of instrumentation and scale was needed as the music encompassed a wider base of genres. Early 1960s shows shifted from a more traditional sound based on conventional string, woodwind and brass divisions to something more akin to a big band, centred

on reeds and brass, supported by drum kit and (often electric) bass. This has created the archetypal 'Broadway' sound of scores by composers such as Coleman and Herman through orchestrators such as Philip J. Lang and William Brohn, while the increasing diversity of orchestrational approaches is shown by Jonathan Tunick – especially in his work on Sondheim's shows – and has considerably increased a general awareness of the importance of the orchestrator's role. Such changes were also facilitated by the greater sophistication of microphones, allowing at first better general stage coverage with float microphones, then individual and invisible radio microphones. With the balance between voice and orchestra in the hands of a sound engineer, the orchestrator has been able to explore a wider range of accompanimental sounds and the use of rock ensembles was possible. Rock groups and the use of electric, then electronic, keyboards have become the basis of such shows as *The Rocky Horror Show* (1973, film 1976; primarily rock and roll styles) and *Little Shop of Horrors* (1982, film 1986; 1960s girl-group pop), while the 'mega-musical' style of *Jesus Christ Superstar* and *Evita* encompasses the wide instrumentation of symphonic rock and pop. Synthesizers were first used to add unusual sounds, an early example being for *Company* (1970), but are now ubiquitous, often replacing string sections or boosting the effect of a limited number of players. Common features of show sound systems include: additional singers offstage in an amplified booth who boost the chorus sound onstage; pre-recorded vocal lines for soloists to facilitate special stage effects or retain, paradoxically, a consistent standard of 'live' performance; pre-recorded chorus lines to strengthen the vocal level, particularly during strenuous dancing or difficult staging; pre-recorded backing tracks that broaden the textures produced by the live players or help to reproduce in live performance arrangements more familiar through recordings that rely on special studio techniques. Soloists have also been able to exploit the individual amplification afforded by body microphones, especially with intimate and breathy vocal tones which would otherwise be inaudible in a theatre, so bringing vocal interpretations in theatre closer to those of pop.

Whereas the source material for musicals up to the 1950s that did not use original plots had generally been found in novels and plays, from the 1960s onwards the sources expanded to include the staging of successful film musicals (*42nd Street*, 1980 and *Meet Me in St. Louis*, 1960, rev.1989) and the musicalization of successful films (*Applause*, 1970, the notorious disaster of *Carrie*, 1988 and *The Witches of Eastwick*, 2000). This represents a reverse on the tendency of the 1930s–50s to transfer primarily from stage to screen. The films of stage musicals have also had an effect on revivals on stage where the films – increasingly after the 1950s with rewritten scores and plot lines – have led to the inclusion in stage productions of film material. A good example is found in *Cabaret*: for the film, much of the score was rewritten, and the numbers 'Mein Herr' and 'Money, Money, Money' replaced their respective stage numbers, 'Don't tell Mama' and 'Sitting Pretty'; in new stage productions the film songs often replace the original show songs, reflecting the wider dissemination available through film and consequent expectations of the audience. By the 1990s, the screen to stage transfers had extended to include cartoons, Disney having major successes first with a stage re-creation of its *Beauty and the Beast* (1994) and then with an innovative adaptation of *The Lion King* (1998). Such shows also provided material more suitable for a family audience, not previously widely addressed by the repertory.

Subject matter has become more representative of wide social concerns and interests and explicitly representative of certain key groups of writers, performers and audience. Thus the 1960s saw mainstream shows representing Jewish culture, such as *Milk and Honey* (1961), *I Can Get It For You Wholesale* (1962) and *Fiddler on the Roof* (1964). The self-referencing of the world of theatre was portrayed in *Applause* and even more cynically in *A Chorus Line* than in the stock 'backstage' musicals of earlier periods. Gay themes in particular, formerly an important but implicit and covert element of the musical, are now explicit in the mainstream, such as in *La cage aux folles*, *Kiss of the Spider Woman* (1992) and *Rent*. The deconstruction of Miller (C1998) is indicative of both this and the increasingly serious academic approach to the musical, here from a literary and dramatic standpoint. From earlier narratives of such noted chroniclers as Gerald Bordman and Stanley Green, the range of musicological writings now extends to the intense analysis of Sondheim (Banfield, C1993) or popular song construction (Forte, C1995). Block (C1997), produced as a study guide for key texts, indicates the extent to which the musical has developed a history and social importance to warrant its serious study.

BIBLIOGRAPHY

A Source books, catalogues and discographies. B General surveys. C Specific studies.

A: SOURCE BOOKS, CATALOGUES AND DISCOGRAPHIES

GänzlBMT; *GänzlEMT*
R. Lewine and A.Simon: *Encyclopedia of Theatre Music* (New York, 1961)
S. Green: *Ring Bells! Sing Songs! Broadway Musicals from the 1930s* (New York, 1971)
S. Green: *Encyclopaedia of the Musical* (New York, 1976)
J.P. Wearing: *The London Stage . . .: a Calendar of Plays and Players* (Metuchen, NJ, 1976–93)
B. Rust with R.Bunnett: *London Musical Shows on Record 1897–1976* (Harrow, 1977; 2/1989 as *London Musical Shows on Record 1889–1989*, by R. Seeley and R. Bennett)
W.T. Stanley: *Broadway in the West End: an Index of Reviews of American Theatre in London, 1950–1975* (Westport, CT, 1978)
J.P. Wearing: *American and British Theatrical Biography* (Metuchen, NJ, 1979)
G.W. Hodgkins: *The Broadway Musical: a Complete LP Discography* (New York, 1980)
D. Hummel: *The Collector's Guide to the American Musical Theatre* (Metuchen, NJ, 1984)
G.B. Bryan: *Stage Lives: a Bibliography and Index to Theatrical Biographies in English* (Westport, CT, 1985)
S. Green: *Broadway Musicals: Show by Show* (Milwaukee, WI, 1985, 4/1994 rev. by K. Green)
S. Suskin: *Show Tunes . . .: the Songs, Shows, and Careers of Broadway's Major Composers* (New York, 1986, enlarged 3/2000)
R. Simas: *The Musicals No One Came to See: a Guidebook to Four Decades of Musical-Comedy Casualties On Broadway, Off-Broadway and in Out-of-Town Try-Outs, 1943–1983* (New York, 1987)
K. Gänzl: *The Blackwell Guide to the Musical Theatre on Record* (Oxford, 1990)
S. Suskin: *Opening Night on Broadway: a Critical Quotebook of the Golden Era of the Musical Theatre, 'Oklahoma!' (1943) to 'Fiddler on the Roof' (1964)* (New York, 1990)
S. Suskin: *More Opening Nights on Broadway: a Critical Quotebook of the Golden Era of the Musical Theatre, 1965 through 1981* (New York, 1997)

B: GENERAL SURVEYS

Grove6; GroveA; GroveO

J.W. McSpadden: *Operas and Musical Comedies* (New York, 1946, 2/1951)

E. Short: *Fifty Years of Vaudeville* (London, 1946)

W.J. Macqueen-Pope: *Gaiety: Theatre of Enchantment* (London, 1949)

C.M. Smith: *Musical Comedy in America* (New York, 1950)

D. Ewen: *Complete Book of the American Musical Theater* (New York, 1958, 3/1976 as*New Complete Book of the American Musical Theater*)

D.C. Blum: *A Pictorial History of the American Theatre, 1860–1960* (Philadelphia,1960)

S. Green: *The World of Musical Comedy* (New York, 1960, 3/1974)

D. Ewen: *The Story of America's Musical Theater* (Philadelphia, 1961, 2/1968)

L. Engel: *The American Musical Theatre* (New York, 1967, 2/1975)

R. Mander and J.Mitchenson: *Musical Comedy: a Story in Pictures* (London, 1969)

L. Engel: *Words with Music* (New York, 1972)

E. Mordden: *Better Foot Forward: the History of American Musical Theater* (New York, 1976)

L. Engel: *The Making of a Musical* (New York and London, 1977)

G.M. Bordman: *The American Musical Theatre: a Chronicle* (New York, 1978)

D. and J. Parker: *The Story and the Song: a Survey of English Musical Plays, 1916–78* (London, 1979)

R. Altman: *The American Film Musical* (Bloomington, IN, and London, 1987)

S. Morley: *Spread a Little Happiness: the First Hundred Years of the British Musical* (London,1987)

K. Mandelbaum: *Not Since Carrie: Forty Years of Broadway Musical Flops* (New York, 1991)

P. O'Connor: 'Music for the Stage', *Music in Britain: the Twentieth Century*, ed. S. Banfield (Oxford, 1995), 107–24

E. Mordden: *Make Believe: the Broadway Musical in the 1920s* (New York, 1997)

M. Steyn: *Broadway Babies Say Goodnight: Broadway Then and Now* (London, 1997)

E. Mordden: *Coming Up Roses: the Broadway Musical in the 1950s* (New York, 1998)

C: SPECIFIC STUDIES

F.M. Collinson: *Orchestration for the Theatre* (London, 1941)

A. Wilder: *American Popular Song: the Great Innovators, 1900–1950* (New York, 1972)

M. Wilk: *They're Playing our Song: from Jerome Kern to Stephen Sondheim* (New York, 1973)

O.L. Guernsey, ed.: *Playwrights, Lyricists, Composers on Theater* (New York, 1974) [repr. of selected articles from *Dramatists Guild Quarterly*, 1964–74]

R.R. Bennett: *Instrumentally Speaking* (Melville, NY, 1975)

G. Loney, ed.: *Musical Theatre in America: Greenvale, NY, 1981*

J.P. Green: '*In Dahomey* in London in 1903', *BPiM*, xi (1983), 22–40

E. Borroff: 'Origin of Species: Conflicting Views of American Musical Theater History', *American Music*, ii/3 (1984), 101–11

O.L. Guernsey, ed.: *Broadway Song & Story: Playwrights, Lyricists, Composers Discuss their Hits* (New York, 1985)

A. Lamb: 'From *Pinafore* to Porter: United States-UK Interactions in Musical Theater, 1879–1929', *American Music*, iv/1 (1986), 34–49

T.L. Riis: 'The Experience and Impact of Black Entertainers in England, 1895–1920', *American Music*, iv/1 (1986), 50–58

F. Hirsch: *Harold Prince and the American Musical Theatre* (Cambridge, 1989)

A. Woll: *Black Musical Theatre: From 'Coontown' to 'Dreamgirls'* (Baton Rouge, LA, 1989)

P. Furia: *The Poets of Tin Pan Alley* (New York, 1990)

J.P. Swain: *The Broadway Musical: a Critical and Musical Survey* (New York and Oxford, 1990)

S. Banfield: *Sondheim's Broadway Musicals* (Ann Arbor, MI, 1993)

L. Davis: *Bolton and Wodehouse and Kern: the Men who Made Musical Comedy* (New York, 1993)

A. Forte: *The American Popular Ballad of the Golden Era 1924–1950* (Princeton, NJ, 1995)

T. Hischak: *Word Crazy: Broadway Lyricists from Cohan to Sondheim* (Westport, CT, 1995)

R. Lawson-Peebles, ed.: *Approaches to the American Musical* (Exeter, 1996)

G. Block: *Enchanted Evenings: the Broadway Musical from 'Showboat' to Sondheim* (New York,1997)

D.A. Jansen: '"Tell Me Dusky Maiden": the First Black Composers on Broadway', 'If You've Never Been Vamped by a Brown Skin: Black Theatre Composers of the 1920s', *Spreadin' Rhythm Around* (New York, 1998), 77–117, 335–413

D.A. Miller: *Place for Us: Essay on the Broadway Musical* (Cambridge, MA, 1998)

M. Wilk: *Overture and Finale: Rodgers and Hammerstein and the Creation of their Two Greatest Hits* (New York, 1999) [incl. material previously pubd as *OK! The Story of Oklahoma*, New York, 1993]

For further bibliography *see* entries on individual composers and FILM MUSICAL, LYRICS, LONDON (i), MUSIC HALL, NEW YORK, OPERETTA and VAUDEVILLE.

JOHN SNELSON (1, 2(ii), 3(ii), 4, 5, bibliography), ANDREW LAMB (2(i), 3(i))

Musical comedy. *See* MUSICAL.

Musical Antiquarian Society. Organization founded in London by William Chappell in 1840. It was the first society dedicated to publishing early English music, and between 1841 and 1848 it produced 19 volumes of music from Byrd to Purcell. At its peak it boasted members throughout the United Kingdom and abroad, supported by a network of local secretaries from Aberdeen to Plymouth, Dublin and Neath. The society began with 674 members; this rose to 950 by 1842. Thereafter a decline set in, and by 1846 numbers were down to 415. The society's last reported Council was in office until the end of October 1847, and the introduction to the final publication was dated December 1848. The society published its own volumes. These were printed by the firm of Chappell, which also published volumes of keyboard accompaniments, by George Macfarren, to all but two of the society's volumes. Mainstays of the society's Council included Chappell, Edward Rimbault, William Horsley, Macfarren, Edward Hopkins and Edward Taylor, all of whom also edited volumes for the society, while Moscheles, William Dyce, Maria Hackett and T.A. Walmisley were among the more prominent members. The society took a leading role in the revival of practical interest in Tudor music.

BIBLIOGRAPHY

R. Turbet: 'Horsley's 1842 Edition of Byrd and its Infamous Introduction', *British Music*, xiv (1992), 36–46

R. Turbet: 'The Musical Antiquarian Society, 1840–1848', *Brio*, xxix (1992), 13–20

RICHARD TURBET

Musical Association. *See* ROYAL MUSICAL ASSOCIATION.

Musical bottles. *See* BOUTEILLOPHONE.

Musical bow [harp bow] (Fr. *arc musical, arc sonore*; Ger. *Musikbogen*; It. *arco sonore*; Sp. *arco musical*). A bow-shaped chordophone consisting solely of a flexible stave, curved by the tension of a string (or strings) stretched between its ends, any associated resonator being either unattached, or detachable without destroying the sound-producing apparatus (*see* KHOIKHOI MUSIC, fig.3 and SOUTH AFRICA, fig.3). Hornbostel and Sachs classified both the musical bow and the 'stick zither' (which has a rigid stave) as types of bar zither (*see* CHORDOPHONE).

1. History. 2. Structure. 3. Resonators. 4. Technique.

1. History. The musical bow, in various forms, is widely distributed in Africa, America, Oceania, parts of Asia and formerly to a small extent in Europe (East Prussia, the Netherlands, Italy, Latvia and Lithuania). It is frequently played recreationally as a solo instrument or (with a resonator) for song accompaniment, and in some areas is important in magic or religion. In the cave Les Trois Frères in south-western France a rock painting from *c*15,000 BCE shows musical use of a bow in a religious ceremony.

Whether the archer's bow or the musical bow came first has long provoked conjecture and contention. Apollo was both an archer and the god of music; Homer and Euripides refer to the musical note emitted by the archer's bowstring and the delight it gave to the ear. Legend in North India names the simple *pināka* musical bow as the prototype of all string instruments and ascribes its invention to the god Śiva. In Japan legend traces the origin of the *koto* (fretted long zither) to the god Ameno Kamato, who placed six archers' longbows close together with their strings uppermost. A southern African Khoisan rock painting reported by G.W. Stow depicts similar use of seven shooting bows (see frontispiece in *KirbyMISA*).

The notion that all string instruments evolved from the musical bow was dismissed by Balfour in the late 19th century, but he firmly believed that the musical bow had evolved from the shooting bow. Montandon (1919), however, asserted that the weapon evolved from the musical bow, after the musical bow had changed from an original idiochord form (in which the string is a partially detached strip from the same piece of cane as the stave, lifted on bridges) to heterochord form (with a tied-on string). Hornbostel (1933) objected that the shooting bow was already known in the earliest cultures. He favoured Sachs's claim that weapon and instrument originated independently but had later become similar in shape.

According to Sachs the earliest musical bow had a separate resonator (the stick being pressed against a vessel placed on the ground) and this had developed via an intermediate form (the ground zither) from the percussion beam (a pole suspended in two nooses above a pit, and struck with two sticks). Sachs (1940) held that 'those forms of bow which we have good reason to believe are the oldest have nothing to do with a hunters' bow' (being generally too long for shooting, and some of them idiochords, with bridges) and that they were not associated with hunters' beliefs and ceremonies: in many cases only women play them, and they may serve variously to induce meditation, invoke the spirits or accompany initiation.

Some peoples who play musical bows hunt without bows and arrows (as was true of the Zulu in former times), while others (such as the Dan of Côte d'Ivoire) use a different form of bow for their hunting. The Dan ascribe their musical bow to a genie who used to play it to warn animals of approaching hunters; absentmindedly he once left it on an ant heap, and a hunter appropriated it. On the other hand, there is clear evidence that the Khoisan of southern Africa have long played tunes on their hunting bows and continue this practice in modern times. In this instance at least, elaborate origin theories have seemed superfluous to some scholars: Kirby in his extensive Khoisan studies chose to adopt Balfour's practical view that 'the idea of adapting the shooting bow to musical purposes ... might well arise in more than one centre, since it involves little more than the appreciation of the musical qualities in the twang of the bow-string, a thing which is almost forced upon the attention of the archer' (Balfour, p.86). The only native string instrument of the Amerindians (apart from the Apache fiddle) was the *ma'wo*, a musical bow of the Californian tribes. This was often a hunting bow adapted as a musical instrument, though quite elaborate bows were also made specifically for music.

Musical bows are usually played singly, but a few instances of multiple use are known. The pluriarc (which is really a bow lute) resembles a series of bows with a common resonator. The terms 'ground bow' or 'earth bow' are misnomers (*see* Ground harp). The arched harp of Sumeria (depicted on a vase from *c*3000 BCE) has some bow-like features and is regarded by Sachs (1940, p.80) as a descendant of the musical bow, hence the occasional use of the term 'Bow harp'. Similar arched harps survive in many parts of Africa north of the equator (*see* Harp, §III).

2. Structure. The stave varies from about 50 cm to 3 metres in length with different varieties. It may be of round, semicircular or flat section, and often tapers towards the ends. The dividing line between musical bows and stick zithers (with a rigid stave) is often uncertain, especially with idiochord varieties. Bow staves are usually made from a single length of wood or cane, but a few types have two or three sections (Xhosa *umrhubhe*; Sotho *setolotolo*). 'Scraped bows' (Ger. *Schrapbogen*), found in India, central and southern Africa and South America, have serrations along one side of the stave (the instrument being sounded by scraping across these with a stick or rattle-stick). With other types of bow, the string may be set in vibration by plucking it with fingertip or plectrum, by tapping it with a small stick or grass stalk, by stroking it with a friction stick (in Colombia, South Africa, Loango and Marquesas) or with a subsidiary bow (in Patagonia), which, among the Araucano and Chaco in South America, is interlinked with the main bow.

Some Afro-Colombians and Amerindians of the Atlantic coastal region of Colombia play a type of mouth-resonated musical bow known as the *marimba*. The bow used by Afro-Colombians is stopped by a short wooden rod held in the left hand, thus producing two fundamentals, and the cord is struck near the mouth with a thin piece of bamboo. The Motilón and Guajiro Indians obtain several fundamentals by stopping the cord with the fingers of the left hand; a thin piece of bamboo, moistened by the mouth to create the required friction, is used somewhat like a violin bow to produce the tone. Both types of bow are now rare.

The Aeolian bow, sounded by the force of wind or breath, is exemplified by the tiny 'whizzing bow' swung round like a bullroarer (and thus qualifying as a 'free aerophone') which is found sporadically in West Africa (Liberia), China, Indonesia and eastern Brazil. It is also used, attached to large kites, in Indonesia and eastern Asia (Java: *sundari*; Laos: *tamoo*). Bows sounded with the breath are confined to the South African *gora* and its derivatives.

Both idiochord and heterochord musical bows may have one or more strings. The string of the heterochord bow may be made from rattan, vegetable fibre, sinew, twisted animal hairs or wire. It may either vibrate as a whole, or be divided into unequal segments (usually two) by a bridge (*see* Mvet) or by a 'brace' (also called 'tuning

noose' or 'tension noose') – a loop, passing round both stave and string, which keeps the string pulled inwards, towards the stave. Some braced bows, such as the *egoboli* of Uganda, have an additional smaller noose near each end for making finer adjustments of the string tension. In rare cases a single bowstring may be laced more than once across the curved frame of the stave, as in the *adungu* of the Acholi in Uganda. The breath-sounded *gora* is exceptional in that a piece of quill connects the string with the stave at one end.
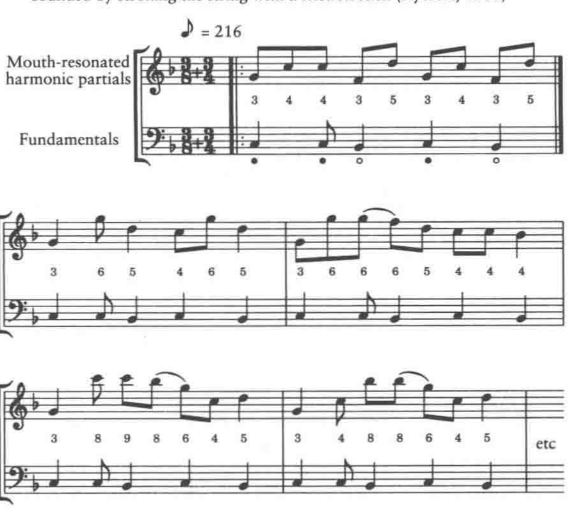
3. RESONATORS. As far as supplementary resonance is concerned, bows may be subdivided into two broad categories: those without and those with an attached resonator. The first of these may be further divided between bows played entirely without a resonator and others played with a separate resonator. The first of these two types is rare, the North Indian *pināka* being a reported example (Balfour, p.54). Whizzing bows perhaps qualify but are usually considered aerophones. The bow shown in KHOIKHOI MUSIC, fig.3, appears to have no resonator, but apparently that instrument was often pressed against a wooden dish, dry skin bag or some other vessel which could serve as a temporary independent resonator. Similar use of a calabash, bowl, pot, basket, tin can etc, has been widely reported in India, North America and Borneo as well as in Africa. Bows with a separate resonator also include the mouth bow, in which the player's mouth cavity supplies resonance: this type is widespread in Africa, South America and Oceania. The stave may be held against the player's mouth, or the string may vibrate freely between the lips.

Bows with an attached resonator usually have an open-ended gourd attached in some way to the stave on the opposite side to the string; these, known as gourd bows, are common in equatorial and southern Africa and among African Americans in South America. The bow is usually held vertically, with the opening in the gourd facing the player's chest (*see* SOUTH AFRICA, fig.3). *The belembau-tuyan* of the Chamorro people of the Mariana Islands, Micronesia, is played by a seated or reclining player, the gourd against the stomach. The Indian *ṭuila* and instruments like the *nenjenje* of the Meje in central Africa have similar features but, having rigid flat bars, are really stick zithers. In southern Africa two typical mono-heterochord gourd bows are the Zulu *ugubhu* (unbraced, with resonator near the bottom of the stave) and *umakhweyana* (braced, with the resonator near the centre, attached to the brace; *see* SOUTH AFRICA, fig.3). The opening in the gourd resonators of the Zulu instruments is mostly between 5 and 7 cm in diameter, but in those of most other ethnic groups the hole is larger, or a hemispherical half gourd may be used. In some areas supplementary rattles, bells or jingles are attached to the stave, or used with the beater, and the *kalumbu* of the Valley Tonga (Zambia) may have a mirliton attached to the gourd. In the case of another smaller variety of mono-heterochord gourd bow found in East, Central and West Africa, the half-gourd resonator is placed over the player's mouth (e.g. the *ekitulenge* of the Konjo in Uganda. A polyheterochord U-shaped gourd bow with five to seven strings (known as the forked harp and sometimes nicknamed the bellyharp) is used in the savanna region of West Africa.

4. TECHNIQUE. The fundamental pitch of a musical bow is often varied by the performer. In bows with a bridge or brace the two unequal segments of the string yield different pitches. Additional pitches may be produced on braced and unbraced bows by stopping the string at one or more points with a finger, thimble, small stick or (as on the Brazilian BERIMBAU) the edge of a coin; harmonics are also often played. On some varieties with an unattached resonator harmonics are produced by touching the string at a nodal point with a finger or with the chin. With many other types the resonance frequency of the resonator is continually altered while playing to amplify one or other of the higher harmonics. The fundamental then serves only as a drone (or provides a simple ground bass if its pitch is varied) while selectively resonated upper partials are used for the melody. With mouth bows the volume of the player's mouth cavity is varied, as in the case of the jew's harp, to produce music as in ex.1.
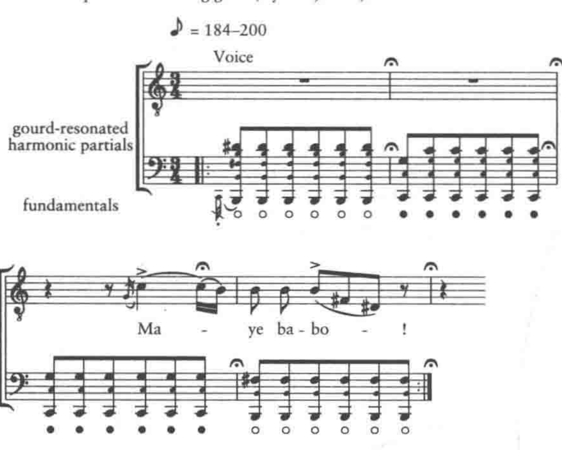
Pitch on mono-heterochord gourd bows is varied by finger-stopping (as with the unbraced Zulu *ugubhu*), and also, in the case of braced bows like the *umakhweyana*, through striking alternate segments of the string. Harmonic partials above each fundamental may be selectively amplified through covering the opening of the gourd to a varying extent, thereby altering its resonance frequency, as inex.2. This is achieved by moving it closer to, or further from, the chest while playing. The musical purpose of such movements was misunderstood by earlier investigators, including Kirby (p.198) and Sachs (1940, p.57). A few instances have been reported of players expanding and contracting their stomach muscles instead of moving the instrument. A !Kung Bushman was observed by England doing this with a tin can (in lieu of a gourd) held against his shooting bow to serve as an unattached resonator; it seems likely, however, that he was imitating the gourd-bow technique of some neighbouring peoples. Gourd bows are generally used for self-accompaniment while singing and, certainly among the Nguni, the instrumental ostinato serves as a substitute chorus part, against which the performer takes the antiphonal role of the leading singer.

Ex.1 Music for *umqunge* (mouth bow), Mpondo, Xhosa, South Africa, sounded by stroking the string with a friction stick (Rycroft, 1966)



The classical Nguni instruments are the Zulu *ugubhu* (*see* SOUTH AFRICA, fig.3), Swazi *ligubhu* and Xhosa *uhadi*. These are large musical bows, about 1·5 metres long, with a gourd-resonator attached near the lower end, and a single undivided string struck with a piece of thatching grass. The instrument is held vertically in front of the player, so that the circular hole in the gourd faces his left breast or shoulder and can be moved closer or farther away for the selective resonation of harmonics, usually 2nd to 5th partials. Besides the fundamental note yielded by the open string, a second note is obtained by pinching the string near its lower end between the left thumbnail and forefinger, the remaining three fingers gripping the stave. The interval between the open and stopped notes produced by Xhosa players is usually roughly a whole tone; the outstanding Zulu musician, Princess Constance Magogo kaDinuzulu, uses a semitone varying from 90 to 150 cents on different occasions; both sizes of interval have been noted among Swazi players. Selectively resonated harmonics from the two fundamentals, though relatively faint, are used melodically as a vocal accompaniment (ex.2). The resultant hexatonic scales obtained from whole-tone and semitone stopping are shown in ex.3; though the open-string fundamental is shown as C, the tuning is often as much as a 5th lower, and the entire series is transposed accordingly.

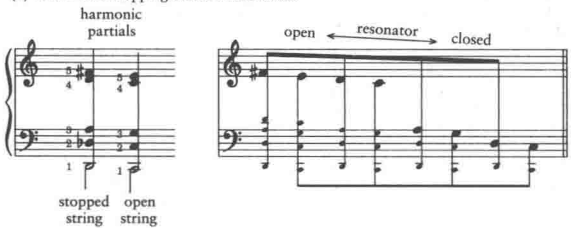
Ex.2 Zulu *ugubhu* (unbraced gourd bow), sounded by striking the string with a piece of thatching grass (Rycroft, 1976)



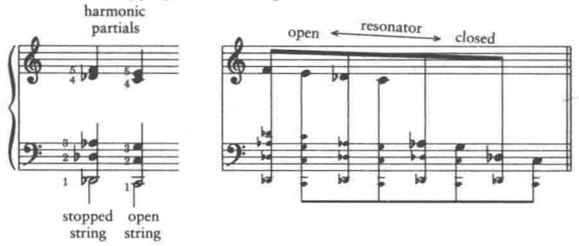
o unstopped
• stopped between left thumb-nail and forefinger

Ex.3 Selectively resonated harmonics on Nguni unbraced gourd bows (see Rycroft, 1969)

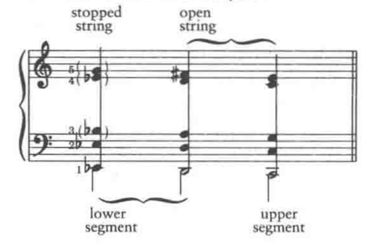
(a) Whole-tone stopping on the Xhosa *uhadi*



(b) Semitone stopping on the Zulu *ugubhu*



Ex.4 Notes obtainable on the braced gourd bow: the Zulu *umakhweyana* and the Swazi *makhweyane*.



A second type of gourd bow, the Zulu *umakhweyana* and the Swazi *makhweyane*, reputedly borrowed from the Tsonga people of Mozambique early in the 19th century, largely displaced the Zulu *ugubhu* and the Swazi *ligubhu* but was not adopted by the Xhosa. This instrument, shown in SOUTH AFRICA, fig.3*b*, differs from the earlier type in that the gourd-resonator is slightly smaller and mounted near the centre of the stave instead of at the bottom. In addition the string is tied back by a wire loop or brace attached to the resonator, so that two open notes are obtainable, one from each segment of the string. These notes are tuned anything from a whole tone to a minor 3rd apart, and a third fundamental, usually a semitone higher, can be produced by stopping with a knuckle the lower segment of the string below the restraining loop. This stopped note has a duller sound however and is not always used. Selectively resonated harmonics are used melodically in the same way as on unbraced gourd bows. The notes available from the braced gourd bow, when the two segments of the string are tuned a whole tone apart, are shown inex.4. Some players may transpose the entire series as much as a minor 3rd higher.

The largest collection of recordings of African musical bows is housed at the International Library of African Music, Rhodes University, Grahamstown, South Africa.

BIBLIOGRAPHY

IzikowitzMISAI; KirbyMISA; LaurentyC; OrtizIMA; WachsmannTCU, 311–415; *SachsH*

G. Fritsch: *Die Eingeborenen Süd-Afrikas* (Breslau, 1872), 20, 132–3, 190–91, 225, 327–8, 427, 439–40

O.T. Mason: 'Geographical Distribution of the Musical Bow', *American Anthropologist*, x (1897), 377–80

H. ten Kate: 'Geographical Distribution of the Musical Bow', *American Anthropologist*, xi (1898), 93–4

H. Balfour: *The Natural History of the Musical Bow* (Oxford, 1899/*R*)

B. Ankermann: *Die afrikanischen Musikinstrumente*, Ethnologisches Notizblatt, iii/1 (1901/*R*)

L. Frobenius: 'Die Saiteninstrumente der Naturvölker', *Prometheus*, xii (1901), 625, 648

G. Montandon: *La généalogie des instruments de musique et les cycles de civilisation* (Geneva, 1919)

C. Sachs: *Geist und Werden der Musikinstrumente* (Berlin, 1929/*R*)

E.M. von Hornbostel: 'The Ethnology of African Sound-Instruments', *Africa*, vi (1933), 129–57, 277–311

J. Kunst: *De toonkunst van Java* (The Hague, 1934; Eng. trans., rev. 2/1949, enlarged 3/1973), 232f

T. Norlind, ed.: *Systematik der Saiteninstrumente, Geschichte der Zither* (Stockholm, 1936)

G.-J. Duchemin: 'Autour d'un arc musical du Saloum oriental', *Première conférence internationale des Africanistes de l'ouest: Dakar 1945* (Paris, 1950–51), 248–[?]58

D.K. Rycroft: 'Tribal Style and Free Expression', *AfM*, i/1 (1954), 16–27
H.-H. Wängler: 'Über südwestafrikanische Bogenlieder', *Afrika und Übersee*, xxxix (1954–5), 49–63; xl (1956), 163–74
C.M. Camp and B.Nettl: 'The Musical Bow in Southern Africa', *Anthropos*, l (1955), 65–80
H. Fischer: *Schallgeräte in Ozeanien: Bau und Spieltechnik, Verbreitung und Funktion* (Strasbourg, 1958/R; Eng. trans., 1983, 2/1986)
S. Marcuse: *Musical Instruments: a Comprehensive Dictionary* (New York, 1964/R)
G. List: 'The Musical Bow at Palenque', *JIFMC*, xviii (1966), 36–49
D. Rycroft: 'Friction Chordophones in South-Eastern Africa', *GSJ*, xix (1966), 84–100
N.M. England: 'Bushman Counterpoint', *JIFMC*, xix (1967), 58–66
G. Kubik: *Mehrstimmigkeit und Tonsysteme in Zentral- und Ostafrika* (Vienna, 1968), 50ff, pl.2
D. Taylor: 'The Music of Some Indian Tribes in Colombia', *Recorded Sound*, nos.29–30 (1968), suppl., pp.i–xxii
D. Rycroft: *Zulu, Swazi and Xhosa Instrumental and Vocal Music* (Tervuren and Brussels, 1969) [with disc]
G. Kubik: *Música tradicional e aculturada dos !Kung' de Angola* (Lisbon, 1970), 30ff
T.F. Johnston: 'Xizambi Friction-Bow Music of the Shangana-Tsonga', *AfM*, iv/4 (1970), 81–95
H. Zemp: *Musique Dan: la musique dans le pensée et la vie sociale d'une société africaine* (Paris, 1971)
H. Tracey: *Catalogue: the Sound of Africa Series* (Roodepoort, 1973)
M. Davidson: 'Some Patterns of Rhythm and Harmony in *Kalumbu* Music', *AfM*, v/3 (1973–4), 70–76
G. Kubik: 'Musical Bows in South-Western Angola, 1965', *AfM*, v/4 (1975–6), 98–104
D. Rycroft: 'The Zulu Bow-Songs of Princess Magogo', *AfM*, v/4 (1975–6), 41–97
D. Rycroft: 'The Musical Bow in Southern Africa', *Symposium on EthnomusicologyII: Grahamstown, 1981*, 70
D.A. Maraire: *The Position of Chipendani (Bow Instrument) in Shona Music Culture and Tradition* (thesis, U. of Washington, 1982)
T. de O. Pinto: 'Cross-cultural Communication: How do Brazilian Berimbau Players Perceive an Angolan Music Bow Performance?', *For Gerhard Kubik: Festschrift on the Occasion of his 60th Birthday*, ed. A. Schmidhofer and D. Schüler (Frankfurt, 1994), 469–78

DAVID K. RYCROFT

Musical box [music box] (Fr. *boîte à musique*; Ger. *Spieldose*; It. *scatola armonica*; Sp. *caja de música*). A MECHANICAL INSTRUMENT in which tuned steel prongs (lamellae) are made to vibrate by contact with moving parts driven by a clockwork mechanism. Probably several French, German and Swiss watch-makers discovered that tuned steel strips could replace flat bells in musical watches (*see* MUSICAL CLOCK); but it was their application in 1796 by Antoine Favre of Geneva that started the development of larger brass cylinders with steel pins playing, firstly, a line of separate tuned teeth, and, later, a one-piece tuned steel comb (*see* MECHANICAL INSTRUMENT, fig.3), with the essential refinement of steel dampers. Small musical movements were first made in quantity for snuff-boxes (Fr. *tabatières*) and were known by the French term. Similarly, large movements, known as *cartels*, took their name from the wall and bracket clocks for which they were first made. These two descriptive names replaced the early term *carillons à musique*.

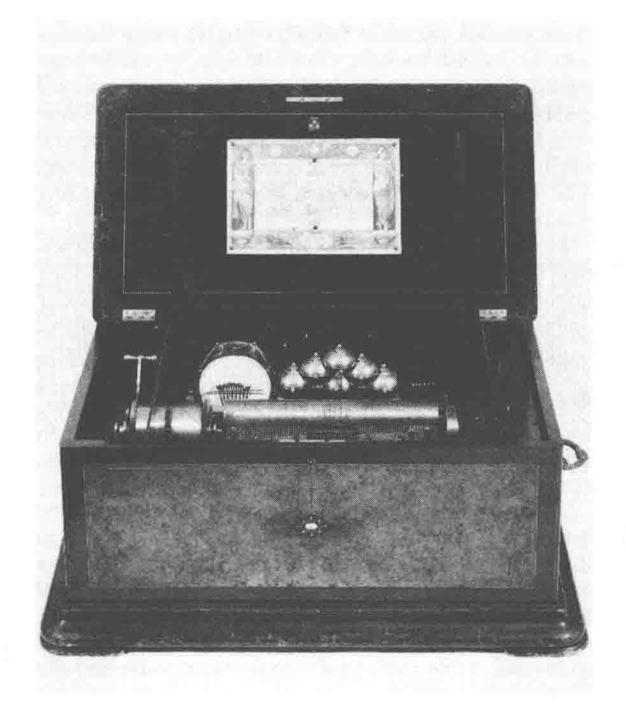
By about 1825 the musical box was well established in its standard form, with combs having as many as 250 teeth covering a range of about six octaves, and generally tuned to an unequal temperament. Cylinder sizes ranged from those designed for snuff-box miniatures (less than 10 mm in diameter) through the common type with diameters of 54 mm, playing one minute per tune, to 100 mm and sometimes even larger, giving playing times of three minutes per tune. Cylinder lengths range from as little as 20 mm to more than 500 mm; a typical good quality box playing eight airs of one minute each with a comb of 96 teeth would have a cylinder of 330 mm. Those with larger diameters were often pinned to play operatic overtures; the tune arrangers became very accomplished, and most effects in an orchestral score were skilfully imitated.

Musical box manufacture grew up mainly in Switzerland (particularly in the Geneva to St Croix region), long famous for precision horology; makers who soon became renowned include Brémond, Ducommun Girod, Junod, Langdorff, Lecoultre, Mermod, Nicole and Paillard. Those working elsewhere included such makers as Řebíček in Prague, Olbrich in Vienna and L'Epée near Montbéliard in France. L'Epée also produced the 'manivelle', a small hand-cranked musical box for children, generally with tinplate body and playing only one tune.

The combined technical and musical skills of these makers led to various refinements and additions. These included the Mandolin, in which the comb had groups of up to eight teeth tuned to the same pitch and capable of being sounded in rapid succession like a mandolin or for sustained note effect; the Piccolo, in which the comb had additional treble teeth to decorate the melody; and the Forte-Piano, which had a second, shorter comb to permit better dynamic contrast. In 1874 Paillard patented the Sublime Harmonie, which had two or more combs with teeth tuned to within about 4 Hz of the same pitch and thus offering both a beat effect and different harmonics which together enhance the performance. The harp-like accompaniment of the Harp Eolienne was effected by a short second comb with a tissue-paper 'zither' below (such tissue rolls could also be applied above the comb). Tuned bells (three to 12), drum (with vellum or brass head, normally with eight strikers) and castanet (hollow wooden block with six or eight strikers) were occasionally added, generally with separate provision to disconnect them. These were operated from untuned teeth on additional combs, which meant longer cylinders or fewer tunes or fewer notes. In the organ attachment, paired reeds (12 to 30) were fitted, tuned to differ in frequency by about 8 Hz, giving the beat effect described as 'Flûte voix célestes'. Only the bells and organ were generally regarded as attractive additions.

Most manufacturers produced most of these varieties under numerous descriptive names (e.g. Flutina, Harpe Harmonique, Expression Extra, Symphonie) that appeared on the tune sheets. But of the thousands of cylinder musical boxes (Nicole Frères alone made about 50,000), the vast majority were of the unadorned single-comb type. Besides sacred and popular music, arias and overtures from most operas popular between 1830 and 1890 were faithfully reproduced.

The small, plain cases of early musical boxes gave way about 1840 to cases of high quality, the lid and front embellished with fine marquetry and sometimes metal and mother-of-pearl inlays. Larger cases also improved the radiation efficiency of the bass notes. Lever winding displaced the separate winding keys about 1860. Longer playing time for one winding was provided on some boxes by double and occasionally quadruple springs. Longer compositions were usually handled by allowing them two or more turns of the cylinder; other devices invented for



Orchestral cylinder musical box by Paillard, Swiss, c1888 (private collection)

continuous long-playing were too complex for commercial success.

The basic shortcoming of the cylinder musical box was its limitation to the tunes on its one cylinder. The introduction of interchangeable cylinders left two remaining problems: vulnerability of the comb teeth during the change, and storage of spare cylinders. The latter was sometimes solved by building the box into a piece of furniture with storage drawers. Continued experiments to replace the cylinder by a simple steel disc with projections or slots to play one tune succeeded in about 1889 when Paul Lochmann set up his Symphonion factory in Leipzig. Soon two of his staff left and set up the rival Polyphon factory, also in Leipzig, and in 1892 they started production in New Jersey, USA, under the name Regina. Mermod and other Swiss manufacturers joined in, and by about 1900 disc machines were available in tremendous numbers and varieties, with discs up to 850 mm in diameter and including such effects as Sublime Harmonie and bells. Slot machines were made for use in public places, some fitted with automatic disc change. The disc machines were mostly mass-produced; their almost unlimited tune variety resulted in their soon eclipsing the cylinder musical box, being themselves duly eclipsed by the gramophone.

Manufacture of musical boxes survived to a limited degree in Switzerland and a strong revival of interest from the 1950s onward prompted the growth of a new industry in Japan and the USA.

For further illustration, *see* MECHANICAL INSTRUMENT, fig.5; *see also* BIRD INSTRUMENTS, §2.

BIBLIOGRAPHY

A. Chapuis and E. Gelis: *Le monde des automates* (Paris, 1928)
M.M. Curtis: *The Story of Snuff and Snuff Boxes* (New York, 1935)
R. Mosoriak: *The Curious History of Music Boxes* (Chicago, 1943)
J.E.T. Clark: *Musical Boxes: a History and an Appreciation* (Birmingham, 1948, 3/1961)
A. Chapuis and others: *Histoire de la boîte à musique et de la musique mécanique* (Lausanne, 1955; Eng. trans., 1980)
A. Buchner: *Hudební automaty* (Prague, 1959; Eng. trans., 1959/*R*, as *Mechanical Musical Instruments*)
F. Baud and others: *Au temps des boîtes à musique* (Lausanne, 1970)
D. Tallis: *Musical Boxes* (London, 1971)
Q.D. Bowers: *Encyclopedia of Automatic Musical Instruments* (Vestal, NY, 1972)
A.W.J.G. Ord-Hume: *Restoring Musical Boxes* (London, 1980)
J. Bravers: *Von der Äolsharfe zum Digitalspieler* (Munich, 1984)
R. Maas and J. van Witteloostuijn: *Muziek uit stekels en gaten* (Buren, 1984)
H.A.V. Bulleid: *Cylinder Musical Box Design and Repair* (New York, 1987)
H.A.V. Bulleid: *Cylinder Musical Box Technology* (New York, 1994)
A.W.J.G. Ord-Hume: 'Celebrating Two Hundred Years of Antoine Favre', *Mechanical Music*, xliii (1996), 2–12
A.W.J.G. Ord-Hume: *The Musical Box* (Atgelen, PA, 1996)
J.-C. Piguet: *Les faiseurs de musiques* (Sainte-Croix, Switzerland, 1996)

H.A.V. BULLEID

Musical clock (Ger. *Flötenuhr*, *Wälzenuhr*, *Hackbrettuhr*, *Harfenuhr*, *Spieluhr*, *Spielklok*). A clock combined with one or more forms of MECHANICAL INSTRUMENT which plays music at regular time-intervals. Unlike the chiming clock (*see* CHIMES, §2), with which it is frequently confused, the musical clock's performance is normally separate from the hourly chiming sequence, and can be selected automatically or manually (sometimes a choice is offered) from a repertory of tunes provided on a pinned wooden or metal barrel or cylinder as in the BARREL ORGAN or MUSICAL BOX.

The five principal types of musical clock are those fitted with: a carillon (with bells made of glass or metal); an organ (with either wood or metal flue pipes, and occasionally reeds); strings (struck like a dulcimer or plucked); a glockenspiel (of wood or metal bars on metal tubes); or a comb or combs of tuned steel teeth (as in a musical box). The 'compound' musical clock takes two of these types (very rarely three) and unites them into one mechanism. Compound clocks most frequently combine the carillon and the organ, or the organ and strings.

The earliest musical clocks were an extension of the CARILLON, connected with tower clocks in the 13th and 14th centuries. The first application of a music-producing mechanism to time-indicating clockwork is unknown, but in 1321 the abbey of Ste Catherine near Rouen possessed 'an iron time-keeping mechanism with a musical train' which could play the hymn *Conditor alme siderum*. Strasbourg Cathedral possessed a musical, astronomical and automaton clock by 1352. A similar musical clock at the cathedral of St Jean in Lyon (restored 1992–3) was described in 1379. It plays the hymn *Un queant laxis* on a carillon of six bells.

By the 16th century, smaller carillon clocks were being made for domestic use: the oldest of these to survive was made in London in 1598 by Nicholas Vallin, and the brothers Isaac and Josiah Habrecht (who made parts for the second clock at Strasbourg Cathedral) were making examples by the last decades of the 16th century (one is in the British Museum). Augsburg was an early centre for the making of extraordinary musical automata, usually associated with clocks. At the end of the 16th century, under the encouragement of patronage from the nobility and royalty of the Holy Roman Empire, makers such as the Bidermanns, Langenbucher, Runggells and Schlottheim produced exotic musical clocks. One surviving

compound table clock by Veit Langenbucher and the younger Samuel Bidermann plays a choice of three melodies on a 16-note pipe organ combined with a spinet (Time Museum, Rockford, Illinois). The Thirty Years War brought an end to sponsorship, and Augsburg declined in musico-horological significance.

In the 18th century the manufacture of clocks was concentrated in London. There these instruments were made by outstanding clockmakers, including Barbot, William Carpenter, James Cox, R. Fleetwood, Fox & Sons, Fromanteel & Clark, Henderson, George Higginson, Thomas Larrymore, Marriott, Eardley Norton, Robert Philip, Robert Sellers, Tomlin, and Williamson; musical clocks built by all these clockmakers are now in the largest collection of musical clocks, in the Palace Museum in Beijing.

Organ-playing clocks are more complex in construction and musical programme, and in London there were only a small number of makers, including Cox, J.J. Merlin and Charles Clay (for whose clocks Handel composed a number of pieces). If London favoured bells, Vienna concentrated on pipes: very few carillon clocks were made in Austria, but Vienna became the manufacturing centre of an organ-playing clock called the *Flötenuhr* ('flute-playing clock'). This used a special form of wooden pipe, the so-called 'Vienna flute', which had a reversed embouchure and a circular mouth. Some of the most important makers of the *Flötenuhr* were Christian Möllinger, Roentgen & Kintzing, Johann Elffroth, Kleemeyer, I.C. Knoop, D.N. Winkel, Pehr Strand and Joseph Niemecz (for a full list of makers see Ord-Hume, 1995). During the 'golden century' of the Viennese musical clock (*c*1720–*c*1820), the instrument underwent dramatic improvement. Flute-playing clocks played arrangements of music (overtures, arias, parts of the flute concertos and sonatas, marches and dance music), but also compositions written exclusively for them. There are 32 compositions and adaptations attributed to Haydn, which he wrote for flute-playing clocks constructed by Joseph Niemecz, Prince Esterházy's librarian. Four instruments by Niemecz with the 'Haydn' barrels are extant; these were discovered between 1948 and 1996. There are also three compositions for clocks by Mozart and three by Beethoven. The London carillon clock industry was eventually overtaken by the Swiss. In the 1760s Frederick the Great invited watchmakers from Switzerland to establish the manufacture of musical clocks in Berlin. Among well-known Berlin manufacturers are Konrad Ehrbar, Möllinger, Elffroth and the court watchmaker Pohlmann; the cylinders were pinned by the musician Kummer.

Two forms of string-playing clock (also called dulcimer- or harp-playing clocks) were also made in Germany. The smaller, less sophisticated *Hackbrettuhr*, made in the Black Forest, had a compass of about 18 notes (*c′–d‴* with the addition of two *b*♭s), while the *Harfenuhr*, from Berlin, had a fully chromatic compass of up to 50 notes). C.P.E. Bach composed at least two minuets for the *Harfenuhr*, and W.F. Bach wrote music for a *Harfenuhr* in Köthen Castle, which was destroyed during World War II.

A small but rich musical clock industry also existed in Stockholm (nurtured by King Gustaf III), and organ-playing clocks by Pehr Strand and also I.C. Knoop are of the highest order. Makers in the Low Countries produced a significant number of carillon-playing musical clocks, often with changeable cylinders, and generally playing a longer melody on the hour and a shorter one on the half-hour.

The era of the musical clock had closed by the end of the first quarter of the 19th century, although there was a brief revival at the end of the century and during the first decade of the 20th, when disc-playing MUSICAL BOX movements were incorporated in some clocks. These, however, were novelties rather than serious musical interpreters.

The musical watch is a variety of musical clock, invariably in the form of a pocket watch. In the earliest form only very simple tunes could be played using five or seven small saucer-shaped bells nested together. The case was necessarily bulky and the sound high-pitched. Antoine Favre of Switzerland was probably the first to apply the tuned steel tooth of the musical box mechanism to the musical watch (1796), making it possible to build much smaller watches with a greater musical compass. Flat disc musicwork enabled elaborate music to be set on a mechanism nor more than 5–6 mm thick. Later watches had tiny pinned-cylinder musicwork.

BIBLIOGRAPHY

G. Kinsky: 'Beethoven and die Flötenuhr', *Beethoven-Almanach*, ed. G. Bosse (Regensburg, 1927), 320–29
A. Chapuis and E.Gelis: *Le monde des automates: étude historique et technique* (Paris, 1928/R)
E.F. Schmid: 'Joseph Haydn und die Flötenuhr', *ZMw*, xiv (1931–2), 193–221, addns 335–6
A. Chapuis: *Le Grand Frédéric et ses horlogers* (Lausanne, 1938)
A. Protz: *Mechanische Musikinstrumente* (Kassel, 1939)
A. Orel: 'Andante für eine Walze: sekundäre Quellen zu Mozarts KV.616', *Acta Mozartiana*, iii/4 (1956), 3–9
A. Buchner: *Hudební automaty* (Prague, 1959; Eng. trans., 1959)
E. Simon: *Mechanische Musikinstrumente früherer Zeiten und ihre Musik* (Weisbaden, 1966/R)
K. Borman: *Orgel- und Spieluhrenbau: Kommentierte auf zeichnungen des Orgel- und Musikwerkmachers Ignuz Bruder (1829) und die Entwicklung der Walzenorgeln* (Zürich, 1968)
G. Holzhey: *Flötenuhren aus dem Schwarzwald* (Stuttgart, 1969)
A.W.J.G. Ord-Hume: *Clockwork Music: an Illustrated History of Mechanical Musical Instruments* (London, 1973)
A.W.J.G. Ord-Hume: *Joseph Haydn and the Mechanical Organ* (Cardiff, 1982)
J. Brauers: *Von der Aolsharfe zum Digitalspieler: 2000 Jahre mechanische Musik, 100 Jahre Schallplatte* (Munich, 1984)
J.J.L. Haspels: *Automatic Musical Instruments, their Mechanics and their Music, 1580–1820* (The Hague, 1987)
H. Jüttemann: *Schwarzwälder Flötenuhren: Kostbarkeiten aus der fruhen Uhrenindustrie des Schwarzwaldes in historischer und volkskundlischer Sicht und ihre Technik* (Waldkirch, 1991)
A.W.J.G. Ord-Hume: *The Musical Clock, Musical & Automation Clocks & Watches* (Ashbourne, 1995)

ALEXANDR BUCHNER/ARTHUR W.J.G. ORD-HUME

Musical Fund Society. Charitable concert organization founded in Philadelphia in 1820, probably the oldest music society still in existence in the USA; *see* PHILADELPHIA, §4.

Musical glasses [armonica; harmonica; glass harmonica]. Bell-type instruments made of glass or other brittle material that if rubbed in a certain fashion will respond like the strings of a bowed instrument, though with less capacity for nuance. They may also be struck, with moderate force, for quasi-plucking and melodic tremolo effects as on a xylophone, a method that prevails in Asia.

While it is not always possible to distinguish various types of bell or gong-chime among descriptions of ancient instruments, musical glasses in the West were evidently derived from Asian antecedents, particularly in Persia



1. Musical glasses used in a 'Pythagorean experiment': woodcut from Gaffurius, 'Theorica musicae' (1492)

from the 11th century onwards. The earliest known European allusion to musical glasses occurs in Gaffurius's *Theorica musicae* (Milan, 1492), which contains a woodcut showing the musical use of vessels in a 'Pythagorean experiment' (fig.1). An inventory made in 1596 of the Ambras collection (now in the Kunsthistorisches Museum, Vienna) describes 'Ain Instrument von Glaswerck', three and a third octaves in compass (see Primisser, 1819). These and similar phenomena, such as 'making a cheerful wine-music', described by Harsdörffer, may well have grown up independently of oriental influences, which seem however to have been fairly strong. Diderot referred to the use of musical glasses in ancient Persia; such musical practices had doubtless become known to western Europe through reports of early travellers.

It was apparently during the early 18th century that the glasses came into serious musical use, having been previously regarded in Europe as only a quasi-scientific toy or novel amusement for social gatherings. The sound was produced by striking the sides of the glasses with a stick, which was sometimes muffled. In England the more refined technique of stroking the rims with the fingertips seems to have been first used in 1744 by an Irishman, Richard Pockrich, whose glasses were graded by size and tuned by the addition of water where required to raise their natural pitch. In a concert at the Haymarket Theatre, London (23 April 1746; reported in the *General Advertiser*), Gluck played a concerto on 26 glasses; he gave another in Copenhagen in 1749. In London, newspaper announcements testify to the growing popularity of musical glasses in the 1750s. One particularly notable performer was Ann Ford, who married Philip Thicknesse, Gainsborough's friend and biographer. She published the first known method for the instrument in 1761 (unique copy now in *US-CA*) and gave explicit instructions for the use of the moistened pads of the fingers – with precise application of varying degrees of pressure – on the sides and rims of the glasses. Meanwhile, in spring 1761 Benjamin Franklin, then on a visit to England, heard Edmund Delaval, a fellow of Pembroke Hall, Cambridge, play on the glasses. Franklin was so impressed with the instrument that he decided to improve it. He took the bowls of the glasses and fitted them concentrically (the largest on the left) on a horizontal rod, which was actuated by a crank attached to a pedal (fig.2). Careful gradation of size ensured a more consistently accurate scale than was possible with water tuning, while the close proximity of the rims (which would be well moistened before use) enabled the player to produce chords and runs with far greater ease than had been possible when each glass stood separate on its base. In a letter (see Sparks) to an Italian scientist named Beccaria, Franklin proposed to call his instrument the 'armonica', as a compliment to the musical Italian language. (The intrusive 'h', of German origin, has no original authority, and only serves to confuse this instrument with the modern harmonica proper, i.e. the mouth organ.) Sonneck has shown that the date of Franklin's invention, also popularly known as the 'glassychord', cannot be later than autumn 1761. The name of the earliest known maker of the armonica is given in Jackson's *Oxford Journal* (29 May 1762) as Charles James of Purpool Lane, near Gray's Inn, London, who stated that he manufactured expressly for Franklin from the beginning. In a slightly later development of the armonica, the rims of the glasses (at least for half the

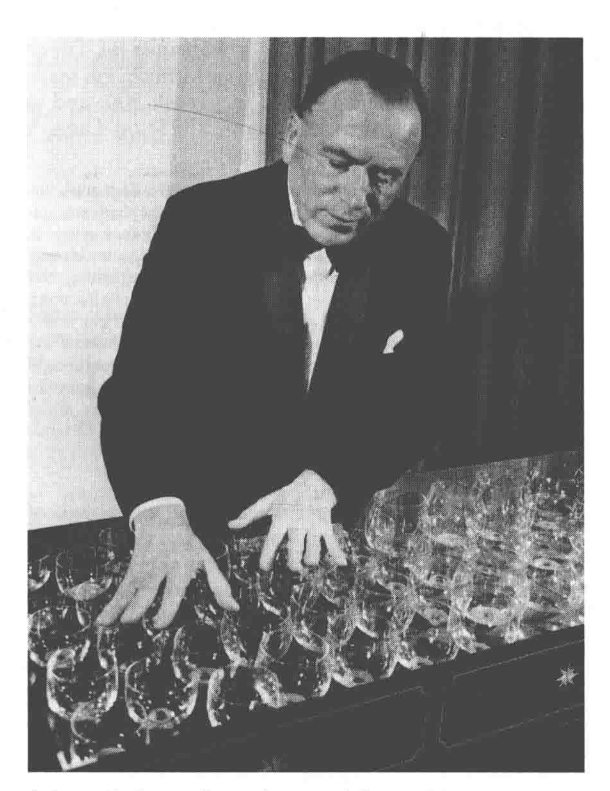


2. Benjamin Franklin playing the musical glasses: portrait by Alan Foster (b 1892) (private collection)

length of the spindle) were moistened automatically by means of a shallow trough of water through which they could pass as the spindle revolved. It is not known to whom the credit for this innovation belongs.

Franklin's invention achieved a certain popularity in America, but exercised far more influence in Europe, where it seems to have been introduced by Marianne Davies, a virtuoso who is thought to have received her own armonica from Franklin. She began to tour Europe in 1768, moving in the highest society. In 1773 she became known to the Mozart family, and caused Leopold Mozart to express an interest in owning an armonica himself. She also met Anton Mesmer, the originator of 'magnetism', who developed an enduring devotion to the instrument and used it to induce a receptive state in his hypnotic subjects. As on the glasses (i.e. the instrument in its original form), some of the finest armonica players were women, for instance Marianne Kirchgessner, the remarkable blind performer who became famous throughout Europe between 1790 and her death in 1808; Mozart composed his exquisite Quintet K617 for armonica, flute, oboe, viola and cello for her in 1791.

There is ample testimony that the practice of eliciting sounds from the revolving bowls of the glasses was apt to have a deranging effect on the nerves of the player. Sachs attributed this to 'the irritating permanence of extremely high partials and the continuous contact of the sensitive fingers with the vibrating bowls'. In some German towns the armonica was banned by the police. Various improvements were attempted, aiming to eliminate the fingers as the means of contact: several types of keyboard were devised, by Hessel at St Petersburg (1782), by H. Klein at Pressburg, by Röllig and by D.J. Nicolai at Görlitz (all 1784), and by Francis Hopkinson in America in 1787; P.J. Frick, a virtuoso armonica player, had introduced pads as early as 1769; and in 1779 Mazzucchi applied a form of violin bow to the instrument. But direct hand contact could not be rivalled for natural tone quality, whatever the gain might otherwise be in facility and speed of execution.



3. Bruno Hoffmann playing the musical glasses, 1971

The heyday of the armonica in Europe lasted until about 1830. Its distinctive tone of vibrant, piercing sweetness caught the imagination of various French and German Romantic writers; Goethe, for instance, wrote that in the sustained chords of this music he could detect 'Die Herzblut der Welt'. Even while the armonica was at the height of its popularity, the earlier form never quite lost its appeal; Ann Ford, for instance, was still playing the musical glasses in 1790. After the armonica had become a museum piece, the glasses lingered, at least in Britain, throughout the 19th century, and were often heard in music halls and sometimes at evangelical meetings. In the 20th century they have been revived by the German virtuoso Bruno Hoffmann (fig.3), whose playing of the Mozart quintet has been recorded.

BIBLIOGRAPHY

SachsH; MGG1 ('Glasharmonika'; B. Hoffmann)
G.P. Harsdörffer: *Deliciae physico-mathematicae* (Nuremberg, 1636/*R*), 147 only
A. Ford: *Instructions for the Playing of the Musical Glasses* (London, 1761)
D. Diderot, ed.: 'Verres, musique des', *Encyclopédie*, xvii (Paris,1765)
K.L. Röllig: *Über die Harmonika* (Berlin, 1787)
J.C. Muller: *Anleitung zum Selbstunterricht an der Harmonika* (Leipzig, 1788)
F.C. Bartl: *Nachrichten von der Harmonika* (Prague, 1796)
G. von Graubenfeld: *Aestetische Gedänken über Bartl's Tastenharmonika* (Vienna, 1798)
A. Primisser: *Die Kaiserlich-Königliche Ambraser-Sammlung* (Vienna, 1819)
J. Sparks, ed.: *The Works of Dr. Benjamin Franklin*, vi (Boston, 1840), 245
C.F. Pohl: *Zur Geschichte der Glas-Harmonika* (Vienna, 1862; Eng. trans., 1862)
D.J. O'Donoghue: *An Irish Musical Genius: Richard Pockrich, the Inventor of the Musical Glasses* (Dublin, 1899)
O.G.T. Sonneck: 'Benjamin Franklin's Musical Side', *Suum cuique: Essays in Music* (New York, 1916/*R*)
A.H. King: 'Some Notes on the Armonica', *MMR*, lxxxvi (1956), 61–9
B. Matthews: 'The Davies Sisters, J.C. Bach and the Glass Harmonica', *ML*, lvi (1975), 150–69
B. Boydell: 'Mr. Pockrich and the Musical Glasses', *Dublin Historical Record*, xliv (1991), 25–33
A. Chaigne: 'Le chant des verres de vin', *Sciences et avenir*, no.100 (1995), 52–7

ALEC HYATT KING

Musical Heritage Society. American mail-order record label. It was founded in New York in 1962 by Dr Michael Naida after he left Westminster. After a small initial group of pseudonymous issues licensed from the Telemann Society and Philips, MHS began to issue large numbers of recordings licensed from Erato. Eventually the label issued most of the Erato catalogue, including discs previously issued on several US retail labels. MHS also drew on such catalogues as Library of Recorded Masterpieces, Hispavox, Somerset, Amadeo, Expériences Anonymes, Boston, Angelicum, Muza, Arcophon, Lyrichord, Da Camera, Supraphon, Pelca, Iramac, Unicorn, Christophorus, Valois and Harmonia Mundi. From the first year the firm also made a smaller number of its own recordings in New York. Frederick Renz recorded with the New York Ensemble for Early Music, notably making

the first complete recording of the St Nicholas plays from Fleury. Robert Craft recorded a systematic programme of Stravinsky's music with the Orchestra of St Luke's and the Philharmonia. Julius Rudel, too, conducted the Orchestra of St Luke's, and Marilyn Mason and Ann Labounsky recorded on the organ. In 1976 Naida sold the firm to Albert Nissim, and the offices moved to New Jersey. From May 1981 until 1999 the firm offered its own productions on the retail market using the label Musicmasters. More recently the firm has licensed standard repertory from EMI and Polygram.

JEROME F. WEBER

Musical Institute of London. English organization. It was founded on 22 November 1851 'for the cultivation of the art and science of music ... for the holding of conversazioni, for the reading of papers upon musical subjects, and the performance of music in illustration'. Its membership ultimately comprised 180 Fellows, including a good representation of the most outstanding scholars, editors, executants, collectors and publishers of the time, 42 associates, and an honorary Fellow (Spohr). The first president was John Hullah, and the first vice-presidents were Sterndale Bennett, Charles Lucas and Ouseley. The institute maintained premises at 34 Sackville Street, Piccadilly, with a reading room and a fine library; the plan for a museum of musical instruments did not materialize. Although the institute was dissolved in the summer of 1853, and the promised volume of transactions was probably never printed, its work – however limited in achievement – anticipated that of the Musical Association by over 20 years. The institute may therefore be regarded as the earliest organization of its kind devoted to the scholarly study of music. (*See also* ROYAL MUSICAL ASSOCIATION.)

ALEC HYATT KING

Musical Instrument Digital Interface. *See* MIDI.

Musical instruments, restoration of. *See* INSTRUMENTS, CONSERVATION, RESTORATION, COPYING OF.

Musical play. *See* MUSICAL.

Musical saw. *See* SAW, MUSICAL.

Musical Society of London. Society active between 1858 and 1867 as a splinter group of the New Philharmonic Society. *See* LONDON (i), §VI, 2(ii).

Musical telegraph. An electromagnetic keyboard instrument developed in Chicago between 1874 and 1877 by Elisha Gray (*b* Barnesville, OH, 2 Aug 1835; *d* Newtonville, MA, 21 Jan 1901), an inventor in the field of telegraphy. *See* ELECTRONIC INSTRUMENTS, §II, 3 and fig.3.

Musical watch. A variety of MUSICAL CLOCK.

Musica poetica (Lat.). Composition in close relationship with the sound, structure and meaning of a text. *See* FIGURES, THEORY OF MUSICAL.

Musica reservata (i). Musical term found with various definitions and implications in sources from 1552 to 1625.

1. Original uses of the term. 2. Modern interpretations.

1. ORIGINAL USES OF THE TERM. Ever since the term 'musica reservata' was discovered at the end of the 19th century, its interpretation has been of major concern to musicologists. It is generally assumed to refer to a central aspect of the style or performance of music in the second half of the 16th century. Since the term appears relatively rarely, and explanations are sometimes obscure or altogether contradictory, great care is needed when attempting a clearcut definition. The sources that mention the term are as follows:

1552	A.P. Coclico: *Compendium musices* and *Consolationes piae*
1555	Two letters from G.S. Seld to Duke Albrecht V of Bavaria N. Vicentino: *L'antica musica ridotta alla moderna prattica*
	P. de Tyard: *Solitaire second*
1559	J. Taisnier: *Astrologiae iudiciariae isagogica*
*c*1560	Samuel Quickelberg's comments on Lassus's penitential psalms
1571	Anonymous treatise from the Synod of Besançon
1582	E. Hoffmann: *Doctrina de tonis*
1610	A. Brunelli: *Regole et dichiarationi de alcuni contrappunti doppii*
	P. Maillart: *Les tons, ou Discours sur les modes*, a copy of Tyard
1611	R. Ballestra: *Sacrae symphoniae*
*c*1623	Reference to Biagio Marini at the Neuburg court
1625	J. Thuringus: *Opusculum bipartitum*, a copy of Hoffmann

Those sources that do more than mention the term, and include details that could help to achieve an understanding of it, suggest that four aspects of music may be involved: musical expression of the meaning of the text; rhythm; chromaticism or the use of chromatic notes; performing practice.

The best-known description of *musica reservata* is that given by Samuel Quickelberg, a humanist of Dutch extraction living at the ducal court in Munich. He made the following comment (printed in Crevel, 300, and in vol.xxvi of the new Lassus edition, 1995) on Lassus's penitential psalms (composed *c*1560):

> Thus the illustrious prince commissioned his most excellent musician, Orlande de Lassus, more distinguished and polished than any our century has produced, to compose these psalms, mostly for five voices. Lassus expressed these psalms so appropriately in accommodating, according to necessity, thoughts and words with lamenting and plaintive tones, in expressing the force of the individual affections, and in placing the object almost alive before the eyes, that one is at a loss to say whether the sweetness of the affections enhanced the lamenting tones more greatly, or whether the lamenting tones brought greater ornament to the sweetness of the affections. This genre of music they call *musica reservata*. In it, whether in other songs [*carminibus*], which are virtually innumerable, or in these, Orlande has wonderfully demonstrated to posterity the outstanding quality of his genius.

Here *musica reservata* is presented as the expression of the affect and meaning of the words. However, the frequency and intensity of these features appear to be no greater in Lassus's penitential psalms than in the rest of his works. The value of Quickelberg's definition of *musica reservata* is reduced for two reasons: first, such musical word-painting and portrayal of affect were precisely the central characteristics of most music written around 1560; second, he omitted any mention of the specific compositional techniques used in this period. Moreover, it has been pointed out that Quickelberg's description has much in common with musical ideals which for some time had

been widely held in such humanist circles as that around Thomas More.

A short anonymous treatise in the acts of the Synod of Besançon from 1559 to 1571 (see Bäumker) seems to imply that *musica reservata* was concerned with rhythm; part of the text suggests that a characteristic was the practice of 'fuggir la cadenza'. The pupil is given the following rule:

One should tend to make voices progressing in diverse and (as far as possible) contrary motion unite at last in perfect consonances and return to a certain mode. However, in a continuous rhythm you will avoid the cadence [*clausulam*] so that there might result what is called *musica reservata*.

Musica reservata was used in three sources to mean the use of the *genus chromaticum*. It first occurs in this sense in a treatise by the astrologer and mathematician Jean Taisnier, who had travelled widely and was also active as a musician at the court of Charles V and elsewhere. In his treatise, *Astrologiae iudiciariae isagogica* (Cologne, 1559), he listed alongside other classifications of music a category of music both 'ancient and modern – called new or "reservata" by some who have held that the application of one or the other *diesis* or *diaschisma* in a secular song or motet turns the diatonic genre into the chromatic'. The second source is Eucharius Hoffmann's *Doctrina de tonis* (Greifswald, 1582), which was copied word for word by Joachim Thuringus in his *Opusculum bipartitum* (Berlin, 2/1625). The relevant passage runs as follows: 'Today, however, it [the chromatic genre] is being restored to singing by certain people and by them this is called *musica reservata*, since it is almost entirely reserved for certain musical instruments and has not been accepted or practised in singing'. Although the source of Hoffmann's description of the chromatic genre was clearly Nicola Vicentino's *L'antica musica ridotta alla moderna prattica* (Rome, 1555/*R*), Hoffmann stands alone in his distinctly questionable etymological explanation of the word *reservata*. There has been much controversy about the correct interpretation of a phrase in this passage from Vicentino's *L'antica musica*:

...they understand that (as the ancient authors prove) the chromatic and enharmonic music was fittingly reserved [*reservata*] for another purpose than [was] the diatonic, for the latter was sung, for the benefit of ordinary ears, at public festivals in places for the community: the former was used for the benefit of trained ears at private entertainments of lords and princes, in praising great personages and heroes.

Some scholars (Jeppesen and Lowinsky) have suggested translations of the critical section in the following manner: 'the chromatic and enharmonic *musica reservata* deservedly had a different application from that of the diatonic'. However, well-founded grammatical objections have been raised to this translation by Schrade, Palisca and others. Vicentino was certainly indicating that the use of diatonic as opposed to chromatic and enharmonic music was determined sociologically. His works are echoed in a passage on the genera from the *Solitaire second, ou Prose de la musique* (Lyons, 1555) of Pontus de Tyard, who stated that the diatonic was generally current, whereas application of the enharmonic required such exquisite skill as to seem to be reserved for the learned. Tyard was later quoted verbatim by Pierre Maillart in *Les tons, ou Discours sur les modes de musique* (Tournai, 1610/*R*).

Two statements in documents have been brought forward as evidence for the view that *musica reservata* means performance by soloists. In 1611 Reimundo Ballestra's *Sacrae symphoniae* appeared in Venice; in a document (see Federhofer, 1952) the pieces are described as *Musicalische Symphonien und Harmonien, ausser etlicher reservata*. As well as works written in the concertato style (*Symphonien*) and others in the *a cappella* and the polychoral (*Harmonien*) styles, there are some in which sections for soloists with organ continuo alternate with passages for the full ensemble. It is these last works that some musicologists identify as the 'etlicher reservata' group. The second piece of possible evidence for this interpretation is the title 'musico riservato', given about 1619 to Biagio Marini when he was a violinist at the Neuburg court. In a document described by Clark it is decreed that 'Marino ... will be "musico riservato" and with his violin should not be in the midst of the concerti grandi where he cannot be heard well'. From this it would appear that Marini was a soloist, not one of the ripieno players. 'Musico riservato' may, however, mean no more than a special musician, that is, one who is 'reserved' for special purposes, and it is unlikely to have any connection with *musica reservata*.

On the other occasions when the words *musica reservata* appear in contemporary documents the texts explain no more than do those discussed above, either about the technical character of compositions or about their performance. According to some of these sources *musica reservata* was in the 1550s both a new and a controversial kind of music, clearly distinguishable from other contemporary repertories. Georg Sigmund Seld, an imperial vice-chancellor resident in Brussels, was commissioned to find musicians in the Netherlands for the chapel of Duke Albrecht V of Bavaria, his former sovereign. In a letter of 22 September 1555 (Crevel, 295) Seld recommended to him Philippe de Monte, describing him as 'incontrovertibly the best composer in the whole land, especially in the new manner and "musica reservata"'. Even though the terms 'new manner' and 'musica reservata' cannot necessarily be equated, Seld's remark on the replacement of Cornelius Canis by Nicolas Payen as imperial Kapellmeister seems to indicate the relative novelty of the fashion: 'and so "musica reservata" will become still more the fashion than heretofore'. Seld's statement that 'Canis could not well reconcile himself to it' provides sufficient grounds for thinking that *musica reservata* was not greeted with universal approval. Novelty and controversy are also apparent in Taisnier's comments: in the passage quoted above, the terms *musica moderna*, *musica nova* and *musica reservata* are all used to mean the same thing. Taisnier's objection to this new music becomes clear in the course of his declarations. He sharply attacked the way the 'moderns' contravened the rules of traditional modality, their disregard for the intricacies of mensural theory, their use of certain figures (*semiminima* runs, canons and repetitions) to express the sense of the text and their new notational techniques. What Taisnier missed in the way of complex mensural practice in modern compositions and what he complained about in part-writing were precisely what Coclico praised in his *Compendium musices* of 1552 as the new musical ideals: the rejection of mensural subtleties and the rise of a text-setting style that laid greater emphasis on the content of the text. There are, however, difficulties about Coclico's declaration in the *Compendium musices* that he wrote his treatise 'in order to call to light again [*in lucem revocare*] this music that they ordinarily refer to as *reservata*'. This passage suggests a revival of an ancient

musical practice that had fallen into disuse, but such an interpretation is highly suspect in view of the humanists' fondness for images of revival and restoration. The words *musica reservata* also appear on the title-page of Coclico's *Consolationes piae*, a collection of motets dating from 1552 (ed. in EDM, 1st ser., xlii, 1958). The pieces reveal in fact a tendency to extreme word-painting, and some of the motets, with their extensive use of accidentals, have links with the similar chromatic experiments in some of Josquin's work. Coclico claimed to have been taught by Josquin and to be handing on his compositional practice and thinking.

Seld had mentioned *musica reservata* earlier in 1555 (letter of 28 April; Crevel, 294), reporting that he had invited a singer named Fux to his home with others after an audition: 'As we sang all sorts of "reservata" and music unknown to him, I consider that he is secure enough in all of them so that he, as all the others say, can compare favourably with any alto of the imperial chapel'.

An explanation of the word *riservato* to mean a complicated manner of composition seems to be suggested by a passage from Antonio Brunelli's *Regole et dichiarationi de alcuni contrappunti doppii* (Florence, 1610), in which he referred to 'regole piu riservate e recondite'. Although additional confirmation of this interpretation of *reservata* can be inferred if one includes among Ballestra's 'etlicher reservata' the elaborate, two-text homage motets in his *Sacrae symphoniae* (Federhofer, 1952, 1957) it is quite possible that, by associating *riservato* with *recondito*, Brunelli was using the word in a different, more general, sense. Whether it is possible to equate 'osservata', which occasionally occurs, with *reservata* remains questionable (see Sandberger, Crevel, Meier in *MGG1* and *ReeseMR*). It is perhaps misleading to mention here the words 'reservato ordine' found in Vincenzo Ruffo's *Opera nova di musica intitolata Armonia celeste* (Venice, 1556); they may mean no more than 'restrained orderliness' (see Osthoff, *EinsteinIM*, Palisca).

2. Modern interpretations. As they have gradually become known in musicological circles, these sources have given rise to various contradictory interpretations. Many musicologists, accepting Quickelberg's definition, have been of the opinion that *musica reservata* is music with heightened expressiveness, presenting the text to the listener with a greater intensity, although they have been unable to agree on any specific devices that might have been cultivated to this end (Sandberger). In this connection, the relationship between *musica reservata* and rhetorical figures has been examined in various ways (Brandes, Unger, Meier, Leuchtmann). Others have understood *musica reservata* as music that is restrained in its expression (Bernet Kempers), as music that is characterized by its restraint in the use of figuration (Ursprung) or as a musical style with improvised ornamentation (Huber). It has also been linked occasionally with what is known as mannerism in music (Palisca, Hucke). Later research (e.g. that of Meier, *HMT*) has stressed sociological aspects that had already been considered occasionally by Lowinsky and others. These authors agreed that *musica reservata* was reserved for a particular section of the public, whose members regarded themselves as connoisseurs. Lowinsky held that view because of his interpretation of the passage from Vicentino discussed above, Federhofer (1952, 1957) did so on the grounds of the description of works in *reservata* style in Ballestra's publication, while Meier (*MGG1*) stressed the musical education of that particular class.

Thus *musica reservata* does not appear to be characterized by a single musical technique, but rather by many factors, namely by 'the use of unusual means, by striking modulations, lavish use of chromaticism, enharmonic changes, *musica ficta*, affected artistic counterpoint or mannerist and eccentric traits' (Federhofer in *RiemannL12*), or else by 'special refinements in its musical structure, such as the intensive portrayal of the imagery and affect of words, the use of chromaticism or else just complex contrapuntal structures' (Meier in *MGG1*). This interpretation of the term *musica reservata* has the advantage that contemporary statements that may appear contradictory can be related to a single (if somewhat unspecific) concept of a relatively exaggerated means of expression. The question whether *musica reservata* is 'a term whose significance has been overestimated' (Federhofer in *RiemannL12*) is one that can be answered satisfactorily only when a definitive interpretation of the term is reached. Recent research accepts that this is a problem which is still open-ended and which will perhaps never be finally resolved.

BIBLIOGRAPHY

BoetticherOL; EinsteinIM; MGG1 (B. Meier)*; ReeseMR*, 511ff; *RiemannL12*

A.P. Coclico: *Compendium musices* (Nuremberg, 1552/*R*1954 in DM, 1st ser., Druckschriften-Faksimiles, ix)

W. Bäumker: 'Über den Kontrapunkt: eine kurze Anweisung aus dem XVI. Jahrhundert', *MMg*, x (1878), 63–5

A. Sandberger: *Beiträge zur Geschichte der bayerischen Hofkapelle unter Orlando di Lasso*, i, iii (Leipzig, 1894–5/*R*)

K. Huber: *Ivo de Vento* (Lindenberg in Allgäu, 1918)

K.P. Bernet Kempers: *Jacobus Clemens non Papa und seine Motetten* (Augsburg, 1928), 77

H.J. Moser: *Die mehrstimmige Vertonung des Evangeliums* (Leipzig, 1931)

O. Ursprung: *Die katholische Kirchenmusik* (Potsdam, 1931/*R*)

H. Brandes: *Studien zur musikalischen Figurenlehre im 16. Jahrhundert* (Berlin, 1935)

T. Kroyer: 'Von der Musica reservata des 16. Jahrhunderts', *Festschrift Heinrich Wölfflin zum siebzigsten Geburtstage* (Dresden, 1935), 127–44

L. Balmer: *Orlando di Lassos Motetten: eine stilgeschichtliche Studie* (Berne, 1938)

H. Osthoff: *Die Niederländer und das deutsche Lied, 1400–1640* (Berlin, 1938/*R*)

M. van Crevel: *Adrianus Petit Coclico* (The Hague, 1940)

H.-H. Unger: *Die Beziehungen zwischen Musik and Rhetorik im 16.–18. Jahrhundert* (Würzburg, 1941/*R*)

H. Leichtentritt: 'Musica riservata', *BAMS*, vi (1942), 18–19 [abstract]

E.E. Lowinsky: *Secret Chromatic Art in the Netherlands Motet* (New York, 1946/*R*); see also review by L. Schrade, *JRBM*, i (1946), 159–67, esp. 165–6

H. Federhofer: 'Eine neue Quelle der *musica reservata*', *AcM*, xxiv (1952), 32–45

W. Boetticher: 'Neue Lasso-Funde', *Mf*, viii (1955), 385–97

K. Jeppesen: Review of G. Reese: *Music in the Renaissance* (New York, 1954), *MQ*, xli (1955), 378–91, esp. 390

B. Meier: 'Eine weitere Quelle der musica reservata', *Mf*, viii (1955), 83–5

B. Meier: 'The Musica Reservata of Adrianus Petit Coclico and its Relationship to Josquin', *MD*, x (1956), 67–105

W. Clark: 'A Contribution to Sources of Musica Reservata', *RBM*, xi (1957), 27–33

H. Federhofer: 'Monodie und musica reservata', *DJbM*, ii (1957), 30–36

B. Meier: 'Reservata-Probleme: ein Bericht', *AcM*, xxx (1958), 77–89

H. Leuchtmann: *Die musikalischen Wortausdeutungen in den Motetten des Magnum opus musicum von Orlando di Lasso* (Strasbourg and Baden-Baden, 1959)

C.V. Palisca: 'A Clarification of "musica reservata" in Jean Taisnier's "Astrologiae", 1559', *AcM*, xxxi (1959), 133–61
H. Hucke: 'Das Problem des Manierismus in der Musik', *Literaturwissenschaftliches Jb der Görres-Gesellschaft*, new ser., ii (1961), 219–38
H. Federhofer: *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz, 1967)
B. Meier: 'Musica reservata' (1976), *HMT*
N.C. Carpenter: 'A Song for all Seasons: Sir Thomas More and Music', *Comparative Literature*, xxxiii/2 (1981), 113–36
W. Kirkendale: 'Alessandro Striggio und die Musik: neue Briefe und Dokumente', *Festschrift Othmar Wessely zum 60. Geburtstag*, ed. M. Angerer and others (Tutzing, 1982), 325–53
E. Kolyada: 'Ponjatie "musica reservata" v renessansom iskusstve' [The concept of *musica reservata* in Renaissance art], *Musica antiqua VIII: Bydgoszcz 1988*, i, 517–26

ALBERT DUNNING

Musica Reservata (ii). British early music ensemble. It was founded in the mid-1950s by the writer and broadcaster Michael Morrow, the conductor and harpsichordist John Beckett, the recorder player John Sothcott and the countertenor Grayston Burgess, and was directed by Morrow. His own preference was for a harsh-toned and stark approach, modelled to some extent on eastern European folksingers and embodied most strikingly in the singing of Jantina Noorman. Musica Reservata gave its first public concert at Fenton House, London, in 1960, but its greatest influence was perhaps not felt until 1967 on the occasion of its first South Bank concert: this was at a time when performers of early music were beginning to draw large audiences but favoured a more gentle and romantic sound, and the impact of Musica Reservata in the following years led to a widespread preference for a more direct and aggressive manner of performance. This resulted largely from Morrow's extreme approach – at least in the early stages – and over the next ten years Musica Reservata remained at the centre of substantial controversy while continuing its innovatory approach to historical authenticity. The group made many records, among which particular mention should be made of two containing French and Italian dance music of the 16th century; they reflect Morrow's own intensive research into that repertory and the nature of its transmission.

DAVID FALLOWS

Music Association of Ireland. An organization founded in 1948 to promote the performing arts in Ireland through lectures, workshops and concerts, and to encourage composers and performers. It has arranged several commemorative festivals and organizes the Dublin Festival of 20th-Century Music (from 1969). It has formed several affiliated organizations: chamber music groups, the Composers' Group, the Irish Youth Orchestra and a programme of school concerts. The *MAI Music Diary* (originally called *Counterpoint*) is published monthly.

□

MUSICAUTOR [Bulgarian Society of Authors and Composers for Performing and Mechanical Rights]. *See* COPYRIGHT, §VI (under Bulgaria).

Musica Viva Australia. Australian chamber music network. Unrivalled in the thoroughness with which it serves a single country (with more than 2000 concerts annually), the network presents ensembles in subscription seasons in Australian capital cities and elsewhere and in regional and school touring. It was founded in Sydney in 1945 and initially funded by a Romanian-born Viennese-educated emigrant musician and inventor, Richard Goldner, as a consortium of string quartets (modelled on the rehearsal practices of Simon Pullman in Vienna), later comprising a core membership of piano (Maureen Jones) and four strings (with Robert Pikler as first violin). The organization then ran into financial difficulties, suspended its activities in 1951 and was revived in 1955 as an touring vehicle for established and independent ensembles, beginning with the Pascal and Koeckert quartets. Its subscription seasons in Sydney, drawing on much voluntary support, prospered and extended to other capital cities under the honorary stewardship of Charles Berg and Kenneth W. Tribe, with Goldner continuing as artistic director for nearly two decades and Regina Ridge as its dedicated manager. It has taken most of the leading international chamber ensembles to Australia for well-organized and extended tours, sponsored inter-state tours by groups based in Australia, and organized tours abroad for many Australian ensembles, often with support from the Federal Department of Foreign Affairs and Trade and the Australia Council, as well as commissioning new works from Australian composers. A number of the most capable of Australian music administrators have filled the office of general manager. Musica Viva Australia has continued to assemble large audiences for major concerts by instrumental and vocal ensembles of many types, including early music groups and modern ensembles led by Reich and Glass, and has supported extensive patterns of regional touring. Since 1981 Musica Viva has developed a remarkable programme of touring in schools, reaching all states and territories by 1997. In that year this programme toured 27 groups (often working in styles far removed from the traditional chamber music repertory), who gave 1929 performances in 1101 schools (where visits were prepared in collaboration with teachers) to audiences estimated at more than 320,000. (M. Shmith, ed.: *Musica Viva Australia: the First Fifty Years*, Sydney, 1996)

ROGER COVELL

Music box. *See* APPALACHIAN DULCIMER.

Music Corporation of America. *See* UNIVERSAL MUSIC GROUP.

Music Critics Association of North America. An association of music critics in the USA and Canada who review for newspapers, magazines and broadcast media. An outgrowth of discussions between critics and conductors during an American Symphony Orchestra League symposium in 1952, the association was inaugurated by a three-year series of workshops funded by the Rockefeller Foundation and sponsored by the New York Music Critics Circle, the New York PO and the ASOL. Since its incorporation in 1957 it has sponsored annual courses for younger professionals and senior critics in an effort to promote high standards of music criticism, encourage educational opportunities and increase general interest in music. Past presidents Miles Kastendieck and Irving Lowens as well as Paul Henry Lang, Virgil Thomson, Paul Hume and Harold Schoenberg have been elected to life membership. The association publishes a quarterly newsletter.

RITA H. MEAD/R

Music dealers and antiquarians. The study of the retail distribution of music, both in and out of print, has been largely untouched by the music historian. Few of the

major studies on important music publishers have mentioned the methods used to distribute their publications to the public.

1. Music dealers and collectors to 1800. 2. Auction and trade catalogues to 1800. 3. Music dealers and antiquarians after 1800.

1. MUSIC DEALERS AND COLLECTORS TO 1800. From the beginning, music dealers were inseparably linked with the music publishers. The manuscript scriptorium and the early printing house each served as the distributor for the goods that it produced. By the early 16th century an international web united the book trade of Europe, so that many of the publisher-dealers in the major centres strove to have an international selection subject to the vagaries of politics and the difficulties of transport. Moreover, in order to sell the average impression of 1000 copies, it was necessary for the 16th-century printer to arrange for the export of his publications. The international book fairs held first at Lyons and Frankfurt and later at Leipzig provided opportunities for this. The fair catalogues, the earliest trade bibliographies, were doubtless as useful to dealers then as such catalogues are today. In addition many publishers must have issued their own lists in an effort to distribute their publications. Unfortunately none survives earlier than the two catalogues of GIACOMO VINCENTI and Gardano issued in Venice in 1591.

If the printer and the publisher were but rarely separable in the first century of printing, the publisher and the dealer never were. The 17th century maintained this tradition. The one important development was an ever-increasing stock of other publishers' issues available for sale at any publisher-dealer's shop. Foreign imprints on sale often reflected political alliances; for instance, the great book fairs of Leipzig and Frankfurt did not have as much influence on the music available in the London shop of JOHN WALSH (i) as the strong English trade ties with Amsterdam. One method used for financing publication was to sell shares in the enterprise; this also served as an aid for the distribution of books to dealers, although usually on a fairly local level. Several publisher-dealers would subscribe and on publication receive a proportional number of copies. Music was also sold on subscription to private individuals. This method of distribution also served as a means of financing the publication. The benefit to the subscriber lay in the lower price he paid. This marketing method was fairly common in England in the early 1700s and in Germany in the latter part of the 18th century.

Generally speaking, until the end of the 17th century dealers had only new publications for sale. Little antiquarian interest was expressed by music collectors. One should not, however, discount the role collectors played in influencing the direction of publishing and selling. Surely such avaricious acquisitors as Fernando Colón, João IV of Portugal, Johann Heinrich Herwart and later Samuel Pepys could not have amassed such rich collections without the assistance of music dealers. But they usually collected contemporary music. A few retrospective bibliographies were issued. *La libraria* (1550/51) by Antonfrancesco Doni and Andrew Maunsell's *Seconde Parte of the Catalogue of English Printed Books* (1595) both contain lists of music publications. In 1592 Georg Willer published a list of the music publications of the preceding 28 years. GEORG DRAUDIUS issued two similar catalogues in 1611 and 1625 in which all of the titles have been translated into Latin, causing considerable confusion to successive generations of bibliographers. In 1653 John Playford (i) (*see* PLAYFORD (1)) published *A Catalogue of All the Musick Bookes ... Printed in England*, a list which contains most of the major publications of the first half of the century.

Evidence of interest in antiquarian music, that is, out-of-print or generally unavailable items, can be observed among collectors of the 18th century. Charles Burney, the intrepid traveller and music historian, often commented in the diary of his journey on the problems of seeking out the rare and unusual publication. Burney also admitted to a book collector's vice: 'I went into la rue St Jacques (a long street filled with booksellers) not so much to purchase books as to collect catalogues to examine at my leisure'. He also remarked on the lack of specialized music dealers in towns that had no music publishers, a confirmation of the link between these two trades. But specialists in music were certainly not the only suppliers with whom Burney dealt, for he found 'old authors on the subject of music ... and as to the new, I met with many that I was unable to find elsewhere', in the shops of the general booksellers of Venice.

Burney also found in Italy another collector who shared his interest in the historical: Padre GIOVANNI BATTISTA MARTINI. Documents in Martini's library reveal many of the problems and practices of the collector in the 18th century. His friends were always on the lookout for items that might interest him, even those who lived in other countries, such as the German music historian and collector MARTIN GERBERT. On one occasion Martini exchanged copies of his own publications for a collection of some now invaluable Petrucci prints.

2. AUCTION AND TRADE CATALOGUES TO 1800. Begun in its modern form in Holland in the late 16th century, the book auction had spread to France, England and northern Germany by the end of the 17th century. It is one of the earliest indications of a developing historical awareness of books. Auction sales devoted exclusively to musical items have always been very rare, but those that have occurred have often been important. One of the earliest was an anonymous sale held at Dewing's Coffee-House, London, on 17 December 1691. The catalogue (*GB-Lbl*) contains a listing of an astonishing anonymously assembled collection of music, much of it Italian and mostly dating from the early decades of the 17th century.

Auction sales were not popular with all dealers. Henry Playford had already abandoned this method by the time of the Dewing sale, for he remarked on the title-page of his 1690 catalogue that this collection was:

> formerly designed to have been sold by way of Auction but the Reason of its being put off was, That several Gentlemen, Lovers of Musick living remote from London, having a desire for some of this Collection and could not be there, they are here set down in Order, with the Rates, being lower than could be afforded otherwise.

Playford's reasons are rather curious; many of his contemporaries dealt with the problem of out-of-town clients by providing bidding agents in the manner still employed in the sales room today. Furthermore, increased prices could only benefit the seller. Playford did not entirely divorce himself from the auction room. An advertisement for one of his new publications appeared at the end of the Dewing sale catalogue and his name was often among those dealers from whom copies of catalogues were available before an auction sale.

Burney's compatriot, collector and rival historian John Hawkins preserved several other catalogues; for example, in the *General History* he reproduced the contents of the catalogue for the THOMAS BRITTON sale (6–8 December 1714; the original catalogue was presumably destroyed in the fire in Hawkins's library in 1785). Britton was considered an extraordinary man by his contemporaries. According to Hawkins, he was a friend of John Bagford, the 17th-century amasser of an important collection of materials on the history of printing (now in *GB-Lbl*). Together they agreed to try to salvage any old manuscripts that they found. Britton's large music collection reflects very clearly the programmes of chamber music performed at the musical concerts that he sponsored.

The music retail trade also developed. Publishers recognized a growing market for tunes from operas and for chamber music and keyboard works of various kinds which could be played in the home. The selling of this material remained largely in the domain of the publisher-dealer, but he expanded his shop and improved his catalogues to assist the prospective buyer in making his selection. The justly famous Breitkopf catalogues underscore the vastness of some publisher-dealers' undertakings. The attention that Breitkopf paid to publication details and the large stock of scores available in manuscript copies indicate his intention to reach a larger clientèle than just the musically inclined population of Leipzig. A foreign audience may also help to explain his introduction of thematic incipits into these lists.

Breitkopf was not alone in issuing catalogues. Most of those issued by other dealers are not thematic and many reflect an appeal to a local clientèle. The Leuckart catalogues are excellent examples. They contain a repertory consisting mainly of printed chamber music published in northern and central Europe, in contrast to the Breitkopf lists, which often include imprints from more distant English and Parisian publishers. In German-speaking lands in the late 18th century there is evidence, particularly in newspaper advertisements and subscription lists, of musicians functioning as part-time music dealers: for example, some subscription lists in works by C.P.E. Bach indicate composers purchasing multiple copies, which usually means that they intended to resell them. Another example is the catalogue of the composer, publisher and dealer J.J. Hummel.

Trade relationships between publishers expanded the availability of music publications throughout Europe and into North America. Lack of international copyright conventions meant that in order to protect works from piracy they had to be published simultaneously in each country. Agents, such as Probst, in other cities often worked on behalf of publishers to identify promising new works they might wish to add to their catalogues.

The non-thematic catalogues, whether French, English or German, often closely resemble the Leipzig book fair catalogues of the time. The musical contents of these later Leipzig trade lists have not been adequately investigated, nor has the role of these fairs in the dissemination of music been studied. Clearly they are the direct forerunners of the important Whistling–Hofmeister series of classified trade publications which served to alert dealers to new publications and today aid in the identification of 19th-century music publications.

Another means of making music available to the public was the circulating library. Catalogues of their collections began to appear in the late 18th century. Many of these enterprises were run by publishers, some of whom charged an annual subscription fee which allowed the member to borrow a set amount of material during the course of a year. There were penalties for overdue and damaged items and sometimes rewards for fastidious borrowers. The catalogues tempted the subscribers with promises of new additions to the stocks, some of which were quite substantial: one catalogue advertised upwards of 65,000 items. This practice seems to have been fairly widespread and lasted into the early 20th century.

In mid-18th-century London, several firms of booksellers dealt largely in out-of-print materials. These dealers, Osborne, Payne, Wagstaff and Evans, issued numerous long catalogues notable mostly for the quantity of material amassed and for the uniformity and low level of the prices. Doubtless these sales enriched the music collections of Pepusch, William Boyce and many others. The lack of specialized catalogues and the evenness of the prices indicates that no true antiquarian market yet existed.

3. MUSIC DEALERS AND ANTIQUARIANS AFTER 1800. The 19th century witnessed a developing interest in music both newly published and of earlier times. Sales of pianos rose. Antiquarian interest manifested itself in the production of bibliographies and the rise of the scientific study of music. It is hardly surprising that the period that witnessed the publication of the works of Forkel, Coussemaker, Eitner and Fétis should have required specialized dealers. As the Romantic movement found its first roots in Germany, so too did the first specific music antiquarian lists come from there.

In the mid-19th century the character of auction and antiquarian bookdealers' catalogues underwent a transformation. The descriptions of items to be sold became more historical, and much more attention was paid to detail. A number of German antiquarian dealers began to issue catalogues of music. Some of these were published in conjunction with the dispersal of specific collections. The catalogue of the music collection of A. Westrow compiled by the Berlin bookseller R. Friedländer & Sohn in 1853 is but one example. Other dealers were issuing catalogues of composite collections: for instance, L.E. Lanz of Weilberg issued a catalogue in 1854 entitled *Verzeichnis einer Sammlung antiquarischer Musikwerke*.

One of the most active firms was the house of List & Franke in Leipzig. Shortly after its founding it offered for sale no fewer than five important German collections of music. The descriptive notes are in French rather than German, highlighting the international attention paid to such sales. The use of French was not unique to these German catalogues; indeed, many of the 18th-century English catalogues had French or Latin prefaces. The same period witnessed the establishment of one of the most influential of all music antiquarians, LEO LIEPMANNSSOHN. His firm, founded first in Paris in 1866, reopened in Berlin in 1874 and under his successor, Otto Haas, ultimately moved to London where it still flourishes.

In the early 19th century American music dealers opened their shops with a stock consisting mainly of musical instruments and domestically published music. As in Europe most music dealers were also publishers and some, instead of relying on postal orders, bravely opened retail outlets in several cities. The Board of Music Trade of the USA, founded in 1855 and a precursor of the Music Publishers' Association of America, was an organization

dedicated to protecting the interests of American music publishing. It issued a catalogue of publications (1870), intended as a tool for the teacher and the amateur as well as the dealer. Music could also be found printed in the popular press and as inserts in magazines.

Most American music antiquarian firms were founded after World War II when the rapid growth of music departments made university libraries a ready market for out-of-print materials. But the demand for some titles soon exhausted the supply and today a dealer who formerly sold exclusively antiquarian material will also stock reprints and current imprints; some have also entered the reprint field themselves. As in Europe not all dealers having rare music materials restrict their trade exclusively to music.

The music trade continues to flourish, although the sale of both printed music and musical instruments has been profoundly affected by the omnipresence of the sound recording. Where music played at the piano used to provide access to favourite tunes and popular music, today this access is provided by recordings. Publishing house outlets (some selling works issued by many publishers beside their own imprints) and independent music shops co-exist. Imprints, published in one country but to be sold in another, are often assigned to one publisher or dealer who functions as the distributor. Confusion is caused by a rapid turnover in assignees. The implementation of the recently developed International Standard Music Number may help the music trade to distribute music publications more efficiently.

BIBLIOGRAPHY

BrookB ('Preface'); *BurneyH; CooverMA; GöhlerV; GroveA* ('Music Trades'; W. Lichtenwanger); *HawkinsH; MGG1* ('Musikverlag und Musikalienhandel'; R. Schaal)

A. Rosenthal: 'The "Music Antiquarian"', *FAM*, v (1958), 80–90

A.H. King: *Some British Collectors of Music c1600–1960* (Cambridge, 1963)

Å. Davidsson: *Bibliographie zur Geschichte des Musikdrucks* (Uppsala, 1965)

J. LaRue: 'Ten Rediscovered Sale-Catalogues: Leuckart's Supplements, Breslau 1787–1792',*Musik und Verlag: Karl Vötterle zum 65. Geburtstag*, ed. R. Baum and W. Rehm (Kassel, 1968), 424–32

D. Epstein: Preface to *Complete Catalogue of Sheet Music and Musical Works* (New York, 1973) [facs. of pubn of the Board of Music Trade of the USA, New York, 1870]

A.H. King: 'Music Circulating Libraries in Britain', *MT*, cxix (1978), 134–8

L. Coral: 'Music in Auctions: Dissemination as a Factor of Taste', *Source Materials and the Interpretation of Music: a Memorial Volume to Thurston Dart*, ed. I. Bent (London, 1981), 383–401

H. Lenneberg: 'Early Circulating Libraries and the Dissemination of Music', *Library Quarterly*, lii/2 (1982), 122–30

K. Hortschansky: 'The Musician as Music Dealer in the Second Half of the 18th Century',*The Social Status of the Professional Musician from the Middle Ages to the 19th Century*, ed. W. Salmen (New York, 1983), 189–218

V. Cooper-Deathridge: 'The Novello Stockbook of 1858–1869: a Chronicle of Publishing Activity', *Notes*, xliv (1987–8), 240–51

J. Coover, ed.: *Antiquarian Catalogues of Musical Interest* (London, 1988)

J. Coover: *Music at Auction: Puttick and Simpson (of London), 1794–1971* (Warren, MI, 1988)

J. Coover: 'Puttick's Auctions: Windows on the Retail Music Trade', *JRMA*, cxiv (1989), 56–68

H. Lenneberg, ed.: *Breitkopf und Härtel in Paris: the Letters of their Agent Heinrich Probst between 1833 and 1840* (Stuyvesant, NY, 1990)

LENORE CORAL

Music [musical] **drama.** Term used frequently throughout the history of music for a dramatic work with music, and particularly one in which the music plays a primary role. 'DRAMMA PER MUSICA' (or 'dramma in musica') is a designation used in Italy from the early 17th century and also in Germany during the 18th; Handel, in 1744, described *Hercules* as a 'musical drama'. The term has been found convenient by composers and others anxious to escape the more specific term 'opera'.

The term is generally used to distinguish Wagner's works from *Das Rheingold* onwards, both from his own earlier operas and from those of other composers, though it was not Wagner's own designation. In his theoretical essays of 1849–51, where the projected new genre is outlined, he used terms such as 'drama', 'drama of the future', 'the complete work of art of the future' ('das vollendete Kunstwerk der Zukunft'), 'the universal drama' ('das *allgemeinsame* Drama') and, of course, *Gesamtkunstwerk*. Wagner himself continued to use various terms: *Tristan* and *Meistersinger* are often called simply 'operas' in his writings (though the former was formally designated 'Handlung', i.e. 'drama'), while the *Ring* and *Parsifal* were called respectively 'Bühnenfestspiel' ('stage festival play') and 'Bühnenweihfestspiel' ('sacred stage festival play'). Wagner further used the expression 'musikalisches Drama', and in the essay *Über die Benennung 'Musikdrama'* (1872) suggested that it was this term that had been corrupted into 'music drama'. The latter, however, he rejected, on the grounds that it attempts to fuse disparate entities: music is an art while drama is an 'artistic act'. Hence the formulation 'acts of music made visible' ('ersichtlich gewordene Taten der Musik') proposed (only semi-seriously) for the new genre. Wagner ended the essay by inviting suggestions for an appropriate designation.

BARRY MILLINGTON

Music education, classical.

1. Greece. 2. Rome.

1. GREECE. The earliest evidence concerning music instruction is in the Homeric poems and is both scanty and puzzling. In the *Odyssey*, HOMER used two bards as characters: Phemius of Ithaca, who claimed to be 'self-taught' and then added 'but a god has inspired ways of song of every kind in my heart' (xxii.347–8), and the Phaeacian Demodocus of whom Alcinous remarked that 'the god bestowed song on him'. Later in the poem Odysseus compliments Demodocus with the conjecture that either the Muse or Apollo had taught him (viii.44, 488). Such references may have provided Homer with a way of contrasting the individual judgment evident in his compositional skill with the mere reconstituting of traditional narratives by bards of his own time, men who depended heavily on techniques acquired from training. Yet there must have been a professional tradition that enabled men to perform a great variety of heroic songs accurately, with expert knowledge (viii.489, 496; xi.368), and instruction must have been a highly important part of tradition. Although Homer did not acknowledge these antecedents, his own poetry testifies to their existence.

Only one passage in the *Iliad* bears on the question of music instruction. When the envoys of Agamemnon seek out Achilles, they find him playing a lyre and singing of the exploits of past heroes (ix.186–9). The splendidly ornamented instrument belongs to him only as part of the spoils of war, but he can play it and sing to its accompaniment. Although Homer offered no explanation of how such abilities, which are not treated as exceptional,

may have been acquired, he related that Achilles had been entrusted as a child to the tutelage of Phoenix, an exile befriended by his father Peleus (ix.438ff), and such associations of a younger man with an older one were to characterize Greek society and education for as long as these remained aristocratic. There is a mythical counterpart in the tradition, frequent in sources after Homer (e.g. Pseudo-Plutarch, *On Music*, 1145e, 1146a), that Achilles learnt music from the centaur Chiron, who is named in the *Iliad* (xi.832) as Achilles' teacher in the use of healing drugs, and it was for a knowledge of these *pharmaka* and of music that he was especially celebrated in later literature. Hesiod, writing probably in the last part of the 8th century BCE, already described the young Achilles as being in the centaur's care (*Catalogue of Women*, ii.100–03 [the attribution of this work to Hesiod is, however, doubtful]; cf *Iliad* xvi.140–44, on the spear of Achilles as Chiron's gift), and Homeric and Hesiodic references to Chiron combine to give a clear impression of his teaching methods whereby pupils spent the whole of their childhood and youth with him, and he was responsible for their total education including music. Although for the sake of the story of the Wrath he was replaced by Phoenix, both figures foreshadow that of the later *paidagōgos*, or 'tutor' in the literal sense of protector, and both represent an acceptance of the idea of sending young children away from home for their education. The way had been made less difficult for the eventual establishment of schools.

During the 7th and 6th centuries BCE, when choral lyric developed and monody appeared, composer-poets brought new techniques from Asia Minor to the Greek mainland and particularly to Sparta, for a time the cultural centre of the Mediterranean world. The one approximation to education in a modern sense was the training of choruses for the many religious festivals. Usually this would have been done afresh for each occasion. Instances of special training, which may have been continuous, are also known, and these involved choruses of young girls who had been schooled in singing and dancing by such master teachers as Alcman, who had come to Sparta from Sardis, and Sappho of Lesbos. Choric instruction given to groups of young citizens must have been still another factor in the development of schools, which incorporated the old aristocratic scheme of individual relationships but were also compelled to go beyond it. The rehearsal instrument was probably the lyra, as confirmed by vase paintings in the later period. During the central classical age, after Sparta had again become a barracks state, children still received training in singing, lyra playing and dance. The Spartan educational system was militaristic like that of Crete, and aesthetic considerations were unimportant compared with the demands imposed by the city-state.

The master-pupil relationship of individual instruction in instrumental techniques may, as musicographers claimed, have existed from very early times. It had attained great eminence by the 5th century BCE, when the Theban school of aulos playing introduced the profoundly influential element of virtuoso performance. In a wider context Pindar said, 'Famous Thebes taught [*epaideusan*] me to be no stranger to the Muses' (Maehler, frag.198a**1). Here the verb suggests a central concept, that of *paideia*, which is broader and far less formal in meaning than 'education', and which may be best translated as 'culture' (*see* Paideia). It parallels *mousikē*, which denoted a unity of sung text and instrumental accompaniment considered as the accomplishment of freeborn men. A third term, which was to become important as a connection between the other two, is *ēthos* (*see* Ethos). Belief in 'character' formed by mode and rhythm working together with text (*logos*) provided the central rationale for musical training throughout the Hellenic period.

During the early decades of the 5th century BCE, signs of strain and division had begun to appear and are evident in Pindar's poetry. Although thoroughly professional, Pindar believed in the old aristocratic tradition so strongly that he could honour what men (his reference is clearly to lyric poets) knew through their nature, what was 'in their blood', and not simply because others had taught it to them (*Olympian*, ii.86–7). That tradition lost its force as the nobility increasingly gave way to a rising and ambitious middle class, and by the first half of the century Athenian families had begun to send their young sons to schoolmasters. For one of the three divisions of the elementary curriculum pupils would go *eis kitharistou* (Aristophanes, *Clouds*, 964), 'to the kithara teacher'. Although the aulos became popular for a time after the Persian wars, it disappeared from the curriculum in about 440 BCE. In some instances at least, girls received a training comparable to that of boys. Thus for the first time something like systematic schooling in music was instituted, although the arrangements were voluntary and probably received no state support. A passage in Plato's *Crito* (50d–e) may indicate that attendance had become compulsory by the end of the century, but this is far from certain. More is known about the nature of the instruction itself. The *kitharistēs* taught lyric poetry in addition to the techniques of lyra playing. It is probable that originally he was the only teacher, the *grammatistēs* and *paidotribēs* being added later to teach 'letters' and to provide physical training respectively. The former taught epic and gnomic poetry, which was performed without musical accompaniment but involved a good deal of expressive gesture; the latter had an aulete in attendance for correct timing in the exercises.

Attic vase paintings provide the best and almost the only substantial evidence of the kithara teacher's methods. Apparently instruction was always individual, although other pupils were often present at another's lesson. Both teacher and pupil had a lyra and played simultaneously (see illustration). In depictions of aulos playing, sometimes only the pupil is shown with the double pipes, while the



Linos and Iphikles playing the lyre at a music lesson: detail from a Greek skyphos by the Pistoxenos Painter, c470 BCE (Archäologisches Landesmuseum, Schwerin)

teacher accompanies him on a BARBITOS and apparently sings as well. Neither singing nor dancing was taught as a separate subject. The methods of imitation and repetition that characterized ancient education must have provided the fundamentals of procedure, and the use of mnemonic techniques is likely. Systems of notation seem to have had no importance for music education during the Hellenic age.

It was this system that Aristophanes (see his lively description in the *Clouds*, 961–83) and later Plato (*Protagoras*, 329a4–b6) described as *hē archaia paideia* – 'the good old-fashioned training'. It is incorporated, with adjustments, into the educational system of Plato's ideal state (cf *Republic*, iii, 401d5–8), and individual warnings in both the *Republic* and the *Laws* (most notably vii, 812d1–e6) bear witness to the importing of virtuoso techniques even into school exercises. The problem was no longer merely one of displays on the aulos, since the former supremacy of chanted or sung text had been overturned by a group of radically innovatory composer-poets, the most famous of whom was TIMOTHEUS. This so-called 'new music' proved intolerable to conservatives such as Aristophanes and PLATO, who were concerned with paying tribute to the past. It is in the preoccupations of Aristotle and Isocrates that the shape of things to come can be discerned: the one gave a new respectability to pursuing musical and literary studies for the sake of cultured diversion (*Politics*, viii.5/1339a21–6, b14–15); the other made them secondary to the persuasive power of prose, using the term *philosophia* in place of *mousikē* and giving it the meaning 'rhetoric' (*Antidosis*, 181). Rhetorical studies, which had first gained prominence through the efforts of Sophists, now became the basis of Hellenic education. Nevertheless, practical training in music continued to be given at every level, and inscriptional evidence has survived from the Greek islands and the coastal cities of Asia Minor, especially Teos. Much less is known, even indirectly (as in Terence's grouping from the *Eunuchus*, 476–7), about Athens. The Teians had two types of lyre teacher, one for 'plectrum style' and the other for 'finger style', and yearly examinations in music. The curriculum included notation exercises (*rhuthmographia* and *melographia*, the latter also used in Magnesia), which were apparently a Hellenistic innovation. The twofold method of lyre teaching also appears in inscriptions from Chios and Cos. Civic performances, often competitive, of choruses or soloists continued to be held at Athens and elsewhere as late as the 1st century BCE. In general, however, music study during the Greco-Roman period was nothing more than a minor part of the curriculum of training colleges for ephebes, young men of 18 or older. Thus Plutarch (*Quaestiones conviviales*, ix.1.1) described it as taught at an Athenian gymnasium. There are isolated instances of ephebic choruses specially trained to sing in praise of a Tiberius or a Trajan, but the time when music had been a central cultural force had passed.

See also GREECE, §I.

2. ROME. Livy (iii.44.6; v.27.1; vi.25.9) spoke of schools established at Rome, Tusculum and Falerii in the middle and at the end of the 5th century BCE, but if they existed, it is most unlikely that their curriculum included music. In spite of the example of the Greek city-states in southern Italy, Hellenic culture made no serious inroads into the Roman aristocratic way of life until the 3rd and 2nd centuries BCE, when elementary and secondary schools were set up on Greek models. Although little is known about them or the 'Latin' secondary schools added during the same period, scattered references (e.g. Cicero, *De oratore*, iii.23.87) indicate some teaching of singing, dancing and instrumental performance. The fact that Varro ranked music among the liberal arts (*see* VARRO, MARCUS TERENTIUS) does not (*pace* Hug, 890) constitute evidence that at the close of the Republic it was part of a rounded education, and so far as general schooling was concerned, it seems never to have been more than one of many optional subjects offered, in what can only have been a hasty and superficial manner, by the *grammaticus latinus*. Well-bred Romans of the Republic looked on music with more suspicion than pleasure. A highly developed sense of decorum made dancing particularly offensive, and a markedly practical approach to education allowed little place for vocal or instrumental training, although Cicero spoke with sincere admiration of skill in lyre playing as a mark of the Greek gentleman (*Tusculan Disputations*, i.2.4). Among the Romans of Cicero's period, a woman who valued her reputation could risk showing a certain measure of such skill, but not too much (Sallust, *Catiline*, xxv.2). The ability to perform remained, at best, at the modest level necessary for passive enjoyment in adult life. Such exceptional occasions as the public performance in 17 BCE of Horace's *Carmen saeculare* required the training of a chorus of freeborn singers, very much in the Hellenic manner. According to Livy (xxvii.37.7), choral performances of this kind went back to the year 207 BCE. Moreover, since about the end of the 1st century BCE various Roman men of letters, including Caesar and Cicero, had studied at the centres of higher education in Greece; since Rome had begun to acquire provinces within the Greek cultural sphere (Sicily, added in 227 BCE, was the first), cultivated young men had spent tours of duty in them. A number would have gone out already trained to some extent in writing poetry, and for some these experiences as students or aides-de-camp may have brought, or perhaps refined, the ability to make skilled musical settings of their lyrics.

Just as there appears to be no evidence that musical studies constituted a regular and important part of a Roman's schooling during the closing decades of the Republic, no broad pedagogical base is evident for the startling popularity of music as a cultivated skill among wealthy Romans of the empire, particularly among the emperors themselves. From Nero to the pseudonymous figures observed dispassionately or scornfully by the poets, these men and women required teachers, and the case of Pliny's wife, who set his verses to the lyre 'non artifice aliquo docente' ('without being taught by a professional'; *Epistles*, iv.19.4), is exceptional. Indeed some were willing to pay fees, rousing the notice of Martial (iii.4.8; v.56.8–9) and Juvenal (*Satires*, vii.175–7), and this cultivation of music, ranging from dilettantism to mania (Juvenal, vi.76–7, 380–97), had nothing to do with an educational system. Educators of the early empire came to value a practical knowledge of melody and rhythm principally for the contribution it could make to a mastery of rhetoric. Their attitudes are documented at length in Quintilian's famous treatise *Institutio oratoria*.

Thus the 'music' that patristic and medieval educators inherited as part of the Quadrivium bore the stamp of much Roman theorizing, but had mostly originated in the

harmonic ratios and music of the spheres of Plato's *Timaeus*: it was an abstraction wholly divorced from aural reality. The legacy of Roman educational theory was not musical, but literary and rhetorical. By the time of Alexander, the Greek *kitharistēs* had become unimportant in comparison with the *grammatistēs* and the *grammatikos*, who were responsible for primary and secondary training in literature, or with the *rhētor* who taught oratory. The duties of the secondary-school teachers of literature were duplicated by those of the *grammatici latini*, whose system of instruction set a pattern that was to prevail for 2000 years.

See also ROME, §I.

BIBLIOGRAPHY

A. Hug: 'Musikunterricht (historisch)', *Paulys Real-Encyclopädie der classischen Altertumswissenschaft*, xvi/1 (Stuttgart, 1933), 884–92

W. Jaeger: *Paideia: die Formung des griechischen Menschen* (Berlin, 2/1936–47/*R*; Eng. trans., 1945/*R*)

H.I. Marrou: *Histoire de l'éducation dans l'antiquité* (Paris, 1948, 6/1965; Eng. trans., 1956/*R*)

M. Wegner: *Das Musikleben der Griechen* (Berlin, 1949), 102ff

F. Lasserre: 'L'éducation musicale dans la Grèce antique', *Plutarque: De la musique* (Olten, 1954), 13–95

F.A.G. Beck: *Greek Education 450–350 BC* (New York, 1964)

G. Fleischhauer: *Etrurien und Rom*, Musikgeschichte in Bildern, ii/5 (Leipzig, 1964), 104

W.D. Anderson: *Ethos and Education in Greek Music* (Cambridge, MA, 1966)

G. Wille: *Musica romana* (Amsterdam, 1967), 406–93

K. Ioannides: *Rhuthmos kai harmonia: hē ousia tēs mousikēs kai tou chorou stēn platōnikē paideia* [Rhythm and harmony: the essence of music and dance in Platonic education] (Leukosia, 1973)

C. Lord: *Education and Culture in the Political Thought of Aristotle* (Ithaca, NY, 1982)

WARREN ANDERSON

Music Educators National Conference. Organization of music teachers and college students in the USA with members engaged in teaching at all educational levels. Founded in 1907 as a group of school music supervisors, it adopted its present name in 1934 and became affiliated with the National Education Association in 1940. The federation of MENC includes eight associated organizations representing band and choral directors, string, wind and percussion instructors, jazz educators, band and orchestra associations and black American music. Its programme includes conferences, commissions and projects to further music education. It sponsors the Historical Research Center at the University of Maryland, publishes a wide range of books, videotapes and other material about music education and produces the quarterly *Journal of Research in Music Education* (1953–) and its official monthly magazine, *Music Educators Journal* (1914–). In 1999 the MENC had about 88,000 members.

RITA H. MEAD/R

Musicescu, Gavriil (*b* Ismail, 1 April 1847; *d* Iaşi, 20 Dec 1903). Romanian composer, teacher and choirmaster. He began his musical instruction at the Theological Seminary of Huşi, and in the first years of the new Iaşi Conservatory of Music and Declamation he attended its viola, singing and theory classes. Having made his mark as choirmaster in Ismail, he received a bursary to study in St Petersburg at the conservatory and at the Imperial Chapel as a pupil of Huncke and N.I. Backmet'yev. On returning home he became professor and later director of the Iaşi Conservatory and conductor of the Metropolitan Choir, where he had sung as a student. He built up a new repertory of European religious and secular pieces and of his own music, and in his travels through the Romanian provinces he fostered a tradition of choral culture – with some difficulty, as he had to contend with critics who opposed the performance of folk music in public concerts. Other academic critics objected to his modal harmony, inspired as it was by folksong; and the church authorities criticized his palaeography of the old psalms and monodies and their harmonization. Musicescu may be regarded as a founder of the Romanian choral school and an early practitioner of modal harmony. His compositions make use of the variety of folksong – lyrical melodies, ballads, patriotic songs and romances – for chorus or solo voices. He also wrote two liturgies, some works for choir and cherubic hymns, which, as major choral forms, aroused new interest in music in Romania.

WORKS

Edition: *Opere alese de Gavriil Musicescu* [Selected works of Musicescu], ed. G. Breazul (Bucharest, 1958) [B]

SACRED CHORAL

Liturgical hymns: Imnele dumnezeescei liturghii [Hymns for the Divine Liturgy], op.1 (Bucharest, 1869); Imnurile dumnezeescei liturghii [Hymnal for the Divine Liturgy], op.3 (Bucharest, 1870); Imnele sfintei liturghii [Hymns for the Holy Liturgy], chorus, pf (Leipzig, 1900)

Psalms: Rînduiala vecerniei de sîmbătă seara [Saturday evening vespers], 1883 (Leipzig, *c*1883); Anastasimatariu (Leipzig, 1884–9); Rînduiala sfintei liturghii [Service of the Holy Liturgy] (Leipzig, 1885); 17 axioane intrebuinţate în serviciul Bisericii Ortodoxe [17 axions for the Orthodox service] (Leipzig, 1897); Catavasiile serbătorilor de peste an prelucrate [The katabasiōas of the feasts of the year] (Leipzig, 1899)

Înnoieşte-te noule Ierusalime [Renew thyself, Jerusalem], 1887 (Leipzig, 1900), B; 4 sacred concs., 2 in B; 3 cherubic hymns, 2 in B; other works in B

SECULAR VOCAL

12 melodii naţionale, arr. chorus, pf, op.31, 1889 (Leipzig, 1889); 25 cînturi [25 songs], unison vv, 1898 (Leipzig, 1898)

For 1v, pf: Rîndunica [The swallow], B; O, dacă n-ai nimic a-mi spune [Oh, if you have nothing to say to me], B; Hora de la Plevna [Plevna's round dance] (V. Alecsandri), op.17 (Vienna, n.d.), B; În grădină [In the garden] (I. Neniţescu), with vn, op.26, 1884, in *Arta*, ii/2 (1884)

INSTRUMENTAL

7 melodii, arr. pf, 1884, B; songs and romances, vn, pf

WRITINGS

Curs practic de muzică vocală (Leipzig, 1877)

'Cîteva cuvinte despre muzică' [Some words on music], *Lyra română*, ii/5–8 (1880)

'5000 lei noi' [5000 new lei], *Arta*, ii/11 (1884)

'Naţionalism sau cîntecele populare' [Nationalism and popular song], *Arta*, iii/7 (1885)

O întîmpinare la raportul Comisiunii Sfîntul Sinod [Discussion of the report of the Commission of the Holy Synod] (Iaşi, 1900)

'Cîntările bisericeşti şi muzică poporană' [Church songs and popular music], *Conferinţă sosţinută la Societate universitară din Iaşi* (1901) [in B]

BIBLIOGRAPHY

A. Atanasiu: *Gavriil Musicescu* (Iaşi, 1904)

S. Stoicescu: *Lui Gavriil Musicescu: omagiu* [Homage to Musicescu] (Bucharest, 1934)

G. Breazul: *Gavriil Musicescu* (Bucharest, 1962)

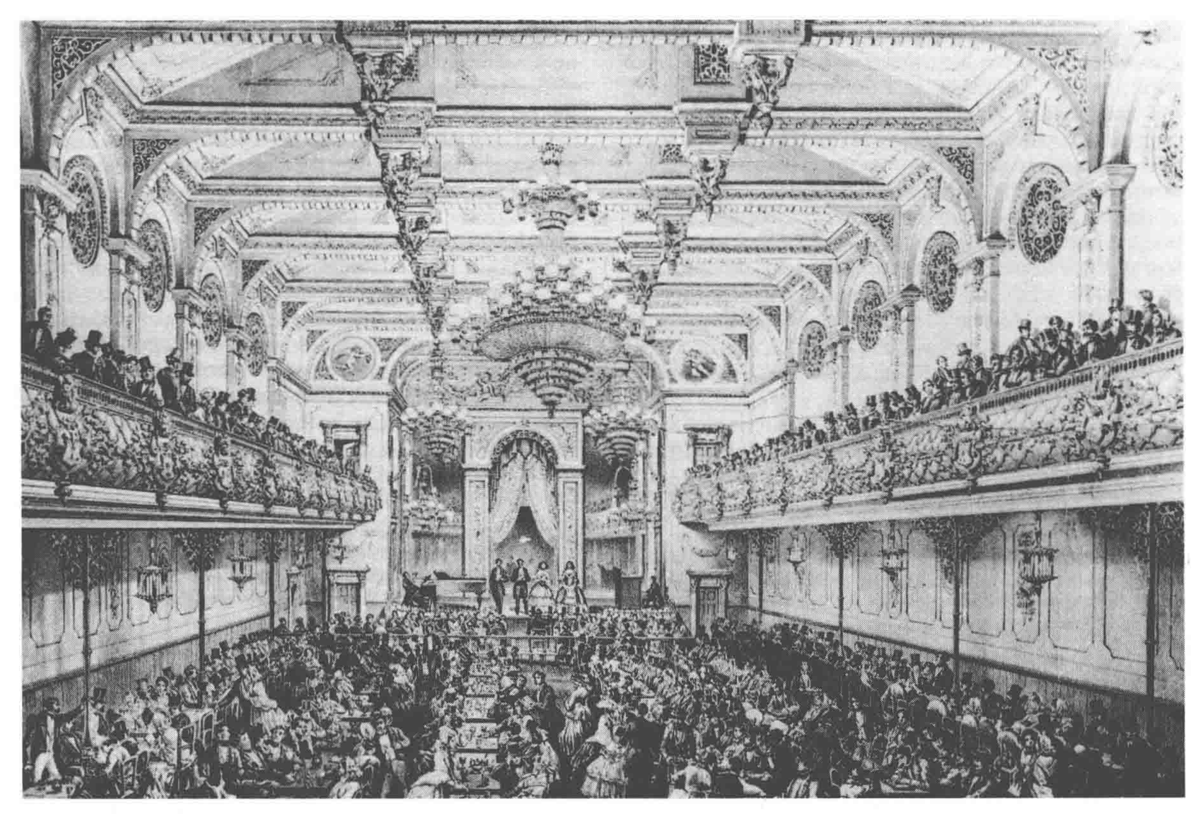
Z. Vancea: *Creaţia muzicala româneasca, sec.XIX–XX* (Bucharest, 1968–)

V. Cosma: *Muzicieni români: lexicon* (Bucharest, 1970)

S. Pozar: 'Liturgiya G. Muzicesku: svyaz' vremen i kul'tur' [The liturgy of Gavriil Musicescu: the ties of times and culture], *SovM* (1991), no.11, pp.41–2

ROMEO GHIRCOIAŞIU

Music hall. A type of entertainment place which flourished in Britain during the late 19th century and early 20th, where drinking might be enjoyed together with musical



1. Weston's Music Hall, Holborn, opened 1857: unsigned lithograph, c1860

acts, in particular popular songs. Thus the term is also applied to the form of entertainment itself, and 'music hall' was the main source of popular song of its time. Similar forms of entertainment flourished in other countries, for example in the USA as 'vaudeville'. The term 'music hall' entered the French language to describe such night spots as the Moulin Rouge and Casino de Paris which flourished from the end of the 19th century as successors to the *cafés-chantants* and *cafés-concerts* (*see* CABARET).

1. Rise and decline of British music hall. 2. The music of the halls.

1. RISE AND DECLINE OF BRITISH MUSIC HALL. Convivial drinking and music-making have long been associated, and the ancestry of music hall may be found in the catch clubs which flourished widely in England from the mid-17th century and particularly during the late 18th. During the 1830s and 40s, London taverns with a music licence (such as the Mogul, Drury Lane) offered the working classes an evening of communal singing while they drank; in more Bohemian, all-male song and supper rooms (such as the Coal Hole, Strand, or 'Evans's late Joy's', Covent Garden) supper could be enjoyed to the accompaniment of singing which ranged as the evening progressed from popular ballads to coarse songs. The proprietor acted as host and chairman, and the clientèle joined in the entertainment. In the expanding suburbs there were also taverns offering entertainment for the local working class, such as the Eagle or Grecian Rooms in the City Road immortalized in the song *Pop goes the Weasel*:

> Up and down the City Road,
> In and out the Eagle,
> That's the way the money goes ...

With the taverns there grew up character singers who travelled from one establishment to another giving their acts several times in an evening, and the public taste for the entertainment they provided steadily developed. The term 'music hall' seems to have been first used in 1848 when the Surrey Music Hall opened in Westminster Bridge Road; the following year Charles Morton (1819–1904), later dubbed 'father of the halls', took over the Canterbury Arms in Lambeth and built a hall large enough for 700 people with a platform at one end. In 1851 the Mogul Saloon itself was refurbished as the Middlesex Music Hall, and other halls opened, such as Wilton's in Whitechapel, Collins's in Islington and Weston's in Holborn (fig.1). In 1856 Morton further enlarged the Canterbury, and in 1861 he opened perhaps the most celebrated of music halls, the Oxford, in Oxford Street.

The entertainment at these halls contained a wide variety of musical items, including ballads and other popular songs, 'nigger minstrel' acts, selections from popular operas and also comic turns and monologues (dramatic performances were forbidden under the terms of the licence). The audience sat at tables in the body of the hall, where they were served with drinks, and the chairman presided at his own table below or to one side of the platform. The audience participated by joining in the choruses of the songs and in verbal interplay with the chairman, himself often a retired performer. Entertainment increasingly gained precedence over convivial drinking, and it is significant that the Alhambra in Leicester Square was converted in 1860 to have a proscenium arch. In 1878 the London County Council sought to exercise control over the music halls by requiring a proscenium

arch and a fire curtain dividing the stage from the body of the hall and by confining liquor to bars at the back of the hall. Some famous haunts were unable to meet the requirements and were closed, for example Wilton's (though the building survives) and the Winchester (formerly the Surrey).

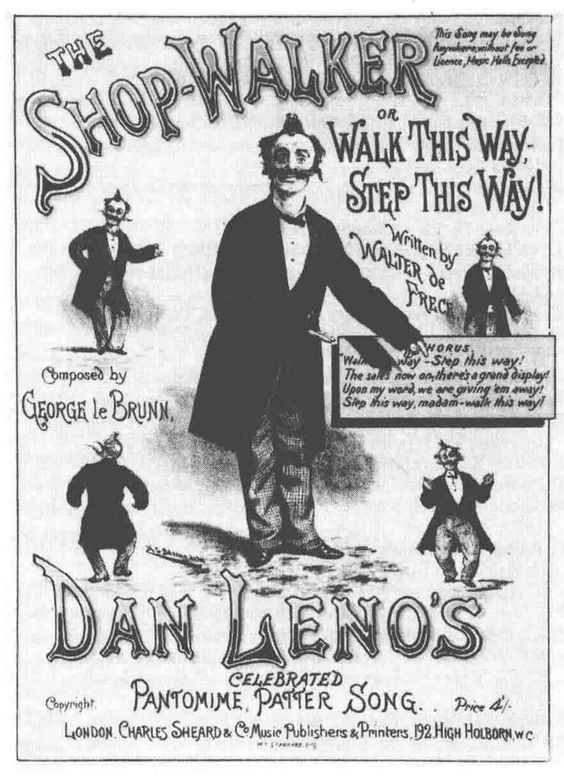
The music-hall business continued to expand as syndicates built large 'variety' theatres throughout the country. In London several theatres were converted to music halls and others were built for the purpose. The intimate nature of the old halls was disappearing and the chairman was often replaced by an indicator board identifying each act by a number. Performers required stronger projection of their voices, and better material, but remained able to travel up and down the country giving their acts.

The turn of the century represents the 'golden age' of music hall as a source of popular song. By World War I it was on the decline. The respectability bestowed by the first Royal Command Performance at the Palace Theatre in 1912 and the bestowing of knighthoods for services to music hall were fundamental incongruities; but neither these nor the final banning of drinks from the back of the auditorium in 1914 were more than incidental factors. Music hall in its expanded form had run its course as a popular type of entertainment in the face of such new attractions as the cinema, revue and (later) radio. Variety theatres were increasingly converted to other uses or demolished. The successors to the original music halls are found in working-men's clubs and night-club cabaret; relics of the style of entertainment appear in Christmas pantomimes with their chorus singing, 'principal boys' and 'pantomime dames'.

2. THE MUSIC OF THE HALLS. In the later variety shows, the forms of entertainment included such non-musical acts as conjurors or acrobats. But the basic entertainment remained musical, as it had been in the older genuine music halls. The opening programme of the Oxford included among its artists Santley and Parepa, and it was at the Canterbury Hall that excerpts from Gounod's *Faust* were first heard in England. Later the Alhambra and the Empire were famous for their ballets; they helped to revive a taste for the genre, then out of favour. At the Hippodrome in 1911 and 1912 Leoncavallo and Mascagni conducted their most famous operas, and Leoncavallo wrote his *Zingari* for that theatre, as did Leo Fall *The Eternal Waltz* and Emmerich Kálmán *The Blue House* (1912).

Popular songs, however, were the most typical product of the music halls. Dispersed throughout the country not only by the variety theatres themselves but also as sheet music, they mostly dealt with topical or everyday subjects. Neither verses nor music sought artistic merit; an appealing verbal phrase allied to a catchy musical one was quite enough, in the hands of a good artist, to make a successful music-hall song. The performer mattered as much as the song, and both were more important to devotees than the identity of the author of words or music. The music was at times obviously derivative, the words banal, the humour unsubtle. It did not matter, for example, that when Wilkie Bard sang 'I want to sing in op'ra' the tune that was quoted was not operatic but Arditi's *Il bacio*. The singers, though each having his individuality, often fell into such categories as the Cockney or coster singer, the blackened-faced 'coon', or the male impersonator.

The early music-hall stars, up to about 1880, were mostly male. Without the benefit of gramophone records and the ubiquity that the variety theatres were to give music-hall artists their names remain little known: W.G. Ross, Sam Cowell (1820–64), Harry Clifton (1832–72), Sam Collins (1827–65), Arthur Lloyd (1839–1904), Vance (1838–88), George Leybourne (1842–84), Harry Rickards (1842–1911), Harry Liston (1843–1929) and G.H. Macdermott (1845–1933). A few of their songs have remained familiar, for example Clifton's *Polly Perkins of Paddington Green*, Leybourne's *Champagne Charlie* and *The Flying Trapeze* and Macdermott's *We don't want to fight, but by Jingo if we do* (which added the word 'jingoism' to the English language). When the music hall entered its 'variety' phase women gained more prominence, and Nelly Power (1853–87) first sang *The boy I love is up in the gallery*, later taken over by the greatest of all music-hall singers, Marie Lloyd (1870–1922). Dan Leno (1860–1904; fig.2), who was also a celebrated pantomime dame, Little Tich (1868–1928; he gave the word 'tich' to the language) and George Robey (1869–1954) were stars of music hall who were primarily comedians, but the following, among the most celebrated of music-hall singers, may be cited along with the songs they sang: Charles Coborn (1852–1945: *Two lovely black eyes*; *The man who broke the bank at Monte Carlo*), Eugene Stratton (1861–1918: *Little Dolly Daydream*; *The Lily of Laguna*), Albert Chevalier (1861–1923: *My old Dutch*; *Wot cher!* or *Knocked 'em in the Old Kent Road*), Gus Elen (1863–1940: *It's a great big shame*), Vesta Tilley (1864–1952: *Jolly good luck to the girl who*



2. *Cover of the song 'The Shop-walker' by George Le Brunn, as sung by Dan Leno: lithograph by H.G. Banks*

loves a soldier), Harry Champion (1866–1942: *Any old iron*; *Boiled beef and carrots*), Harry Lauder (1870–1950: *I love a lassie*; *Roamin' in the gloamin'*; *Keep right on to the end of the road*), Vesta Victoria (1873–1951: *Daddy wouldn't buy me a bow-wow*; *Waiting at the church*), Florrie Forde (1874–1941: *Down at the old Bull and Bush*; *She's a lassie from Lancashire*), Hetty King (1883–1972: *All the nice girls love a sailor*), Will Fyffe (1885–1947: *I belong to Glasgow*) and Ella Shields (1879–1952: *Burlington Bertie from Bow*, itself a parody of another song, *Burlington Bertie*).

By comparison with the singers, the writers of the songs are rarely fêted, although some singers, such as Albert Chevalier and Harry Lauder, wrote their own material. However, certain composers may be singled out from the mass for the quality or in some cases the quantity of their contributions: Alfred Lee (*Champagne Charlie*; *The Flying Trapeze*), George Le Brunn (*Oh, Mister Porter*; *It's a great big shame*), Leslie Stuart (*Soldiers of the Queen*; *The Lily of Laguna*; *Little Dolly Daydream*), Fred Gilbert (*The man who broke the bank at Monte Carlo*; *At Trinity Church*), Felix McGlennon (*Comrades*; *Sons of the Sea*), F.W. Leigh (*Put on your tat-ta little girlie*), Charles Collins (*Any old iron*; *Boiled beef and carrots*), C.W. Murphy (*Has anybody here seen Kelly?*; *Hold your hand out, naughty boy*), H.E. Darewski (*I used to sigh for the silvery moon*; *In the twi-twi-twilight*) and J.W. Tate (*A broken doll*; *I was a good little girl*).

BIBLIOGRAPHY

GENERAL

C.D. Stuart and A.J. Park: *The Variety Stage: a History of the Music Halls* (London, 1895)
G.F. Scotson-Clark and G. Gamble: *The 'Halls'* (London, 1899)
H.C. Newton: *Idols of the 'Halls'* (London, 1928/*R*)
A. Haddon: *The Story of the Music Hall* (London, 1935)
M.W. Disher: *Winkles and Champagne: Comedies and Tragedies of the Music Hall* (London, 1938)
D. Gilbert: *American Vaudeville: its Life and Times* (New York, 1940/*R*)
S.T. Felstead: *Stars who Made the Halls* (London, 1946)
H. Scott: *The Early Doors: Origins of the Music Hall* (London, 1946)
W. Macqueen-Pope: *The Melodies Linger on: the Story of Music Hall* (London, 1950)
C. Pulling: *They were Singing* (London, 1952)
J. Feschotte: *Histoire du Music-hall* (Paris, 1965)
R. Mander and J. Mitchenson: *British Music Hall* (London, 1965, 2/1974)
C. MacInnes: *Sweet Saturday Night* (London, 1967, 2/1969)
D. Howard: *London Theatres and Music Halls, 1850–1950* (London, 1970)
G.J. Mellor: *The Northern Music Hall* (Newcastle upon Tyne, 1970)
P. Davison, ed.: *Songs of the British Music Hall* (New York, 1971)
P. Gammond: *Your own, your very own: a Music Hall Scrapbook* (London, 1971) [with bibliography and discography]
P. Honri: *Working the Halls* (Farnborough, 1973)
D.F. Cheshire: *Music Hall in Britain* (Newton Abbot, 1974)
G. Speaight: *Bawdy Songs of the Early Music Hall* (Newton Abbot, 1975)
R. Busby: *British Music Hall: an Illustrated Who's Who from 1850 to the Present Day* (London, 1976)
J.M. Garrett, ed.: *Sixty Years of British Music Hall* (London, 1976)
P. Leslie: *A Hard Act to Follow* (London, 1978)
B. Rust: *British Music-Hall on Record* (London, 1979)
L. Senelick, D.F.Cheshire and U. Schneider: *British Music-Hall 1840–1923: a Bibliography and Guide to Sources* (Hamden, CT, 1981)
P. Bailey, ed.: *Music Hall: the Business of Pleasure* (London, 1986)
J.S. Bratton, ed.: *Music Hall: Performance and Style* (London, 1986)

BIOGRAPHICAL

J. Nash: *The Merriest Man Alive: Stories, Anecdotes, Adventures* (London, 1891)
A. Chevalier and B. Daly: *Albert Chevalier: a Record by Himself* (London, 1896)
D. Leno: *Dan Leno, hys Booke: a Volume of Frivolities* (London, 1899)
A. Chevalier: *Before I Forget* (London, 1901)
W.H. Morton and H.C. Newton: *Sixty Years' Stage Service: being a Record of the Life of Charles Morton* (London, 1905)
J.H. Wood: *Dan Leno* (London, 1905)
H. Lauder: *Harry Lauder at Home and on Tour* (London, 1907)
G. Robey: *My Life up to Now: a Naughtibiography* (London, 1908)
Little Tich [H. Relph]: *Little Tich: a Book of Travels and Wanderings* (London, 1911)
G. Chirgwin: *Chirgwin's Chirrup: being the Life and Reminiscences of George Chirgwin, the 'White Eyed Musical Ķaffir'* (London, 1912)
T.E. Dunville: *The Autobiography of an Eccentric Comedian* (London, 1912)
R.G. Knowles: *A Modern Columbus* (London, 1915)
H. Lauder: *A Minstrel in France* (London and New York, 1918)
A. Roberts: *Fifty Years of Spoof* (London, 1927)
C. Coborn: *The Man who Broke the Bank* (London, 1928)
H. Lauder: *Roamin' in the Gloamin'* (London, 1928)
H. Randall: *Harry Randall, Old Time Comedian* (London, 1930)
G. Robey: *Looking Back on Life* (London, 1933)
M.W. Disher, ed.: *The Cowells in America: being the Diary of Mrs. Sam Cowell* (London, 1934)
Lady de Frece [V. Tilley]: *Recollections of Vesta Tilley* (London, 1934)
N. Jacob: *'Our Marie' (Marie Lloyd)* (London, 1936/*R*)
A.E. Wilson: *Prime Minister of Mirth: the Biography of Sir George Robey* (London, 1956)
W. Macqueen-Pope: *Queen of the Music Halls: being the Dramatized Story of Marie Lloyd* (London, 1957)
P. Cotes: *George Robey* (London, 1972)
D. Farson: *Marie Lloyd & Music Hall* (London, 1972)
R. Findlater and M. Powell: *Little Tich* (London, 1979)
G. Sudworth: *The Great Little Tilley* (Luton, 1984)
S. Maitland: *Vesta Tilley* (London, 1986)
R.A. Baker: *Marie Lloyd: Queen of the Halls* (London, 1990)

ANDREW LAMB

Musici, I. Italian chamber ensemble. It was formed in March 1952 by 12 students at the Accademia di S Cecilia, Rome, and consisted of six violins, two violas, two cellos, double bass and harpsichord, playing without a conductor. Toscanini described the ensemble as 'Twelve very capable lads of eighteen, a perfect chamber orchestra. I applauded them'. Concert tours in Europe, and later to the USA, Canada, Central and South America, South Africa, Australia and Japan soon made I Musici known outside Italy, and numerous recordings, which have won many prizes and awards, gained the group an even wider audience. Although their reputation was founded on music by Italian Baroque composers like Albinoni, Bononcini, Corelli, Locatelli, Scarlatti, Torelli and, in particular, Vivaldi, I Musici have also played and recorded works by Bach, Handel and Mozart, as well as music by 20th-century composers, including Barber, Bartók, Britten, Hindemith, Martin and Respighi. Until 1968 the leader of the ensemble was the violinist Felix Ayo, who also frequently appeared as soloist. The group has subsequently been led by Roberto Michelucci (1968–72), Salvatore Accardo (1972–7), Pina Carmirelli (1977–86) and Federico Agostini. Despite changes of personnel, I Musici's style has remained remarkably constant, with emphasis on brilliance, firmness of attack and a high level of discipline.

ELIZABETH FORBES

Musicians Benevolent Fund. A British institution founded by Victor Beigel in 1921 as the Gervase Elwes Memorial Fund. Elgar was president until his death. It was originally intended to assist young musicians, but in 1926 it was

renamed the Musicians' (later Musicians) Benevolent Fund and became a registered charity, aiming to provide financial relief for musicians in need. During World War II the fund was maintained by proceeds from the daily concerts organized by Myra Hess in the National Gallery, London. It maintains a convalescent home and residential homes for the elderly. An annual concert in aid of the fund is given in London on or around St Cecilia's Day.

□

Musicians' International Mutual Aid Fund. Fund created in 1974 by the INTERNATIONAL MUSIC COUNCIL.

Musicians' Union. British trade union. It was formed in 1921 by the amalgamation of the National Orchestral Union of Professional Musicians (founded 1891 and mainly London-based) and the Amalgamated Musicians' Union (founded 1893 in Manchester and Birmingham and later active throughout the provinces). The union's main aim is the improvement of the social and economic status of musicians, and with 33,000 members in 1995 it is the second largest musicians' organization in the world (after the American Federation of Musicians). It operates through negotiated agreements with such bodies as broadcasting organizations, opera houses, the British Phonographic Industry, the Association of British Orchestras and the Film Production Association. Its policy is to achieve the highest degree of organization in all areas of the musical profession, defined as 'those engaged in performing, teaching or writing music'. Instrumentalists constitute the greater part of its membership, singers usually being members of the British Actors' Equity Association, with which the union developed close links in the 1970s. It participates in several other organizations in order to achieve its objectives, such as the Trades Union Congress, the Federation of Entertainment Unions and the Performers' Alliance. A founder-member of the National Music Council, its experience in all areas of British musical life has made it an advisory body to organizations concerned with the musical profession, broadcasting, copyright etc. (*Grove5*, H.G. Farmer)

□

Music Library Association. An association founded in 1931 to promote the establishment, growth and use of music libraries in the USA. It encourages the collection of music and music literature, furthers studies in music bibliography and works for increased efficiency in library service and administration. It has developed a standard code for descriptive cataloguing of printed music and recordings and has initiated specialized education for music librarians. Past presidents have included Otto Kinkeldey, Oliver Strunk, Carleton Sprague Smith, Edward N. Waters, Harold Spivacke and Vincent H. Duckles. Its official journal, the quarterly *Notes* (begun in 1934), contains reviews of books, music, records, periodicals and electronic publications. The association also publishes a quarterly newsletter and a series of valuable indexes to composers' works.

RITA H. MEAD/R

Musico (It.: 'musician'). The Latin term 'musicus' was first used to distinguish the music theorist from a mere practitioner, 'a man who, by his reason, has engaged in the science of music, not in order to practise it but from a speculative interest' (Boethius, 6th century). Later, in its Italian form, the word came to mean a professional musician as opposed to an amateur, a sense that can be found as late as 1781 in Padre Martini's *Storia della musica*. The term was also used in the 17th and 18th centuries to refer specifically to the operatic castrato. However, during this period it also took on a new and increasingly derogatory sense. For example, P.F. Tosi, himself a castrato, referred to singers in his *Opinioni de' cantori antichi, e moderni* (1723) by such respectful terms as 'cantore', 'soprano', 'maestro' and even 'professore'; when he used 'musico', which he did rarely, he implied a mediocre singer. Similarly, J.A. Scheibe's criticism of J.S. Bach in 1737 was made all the more inflammatory by his application of the equivalent German term 'Musikant' to the composer. In his 1738 response J.A. Birnbaum complained that 'the hon. Court Composer is called the most eminent of the *Musicanten* in Leipzig. This expression smacks too strongly of the mean and low, . . . [for] there is hardly any difference between *Musicanten* and beer-fiddlers' (H.T. David and A. Mendel, *The Bach Reader*, 1966, p.237–52). In the first half of the 19th century the term – usually PRIMO MUSICO – was revived to refer to operatic male roles of a type that would formerly have been sung by castratos but were now written for women, usually in the contralto or mezzo-soprano range. *See also* PRIMO MUSICO and VIRTUOSO.

OWEN JANDER, ELLEN T. HARRIS

Music of the spheres. A Pythagorean doctrine postulating harmonious relationships among the planets governed by their proportionate speeds of revolution and by their fixed distance from the earth. Belief in a universe ordered by the same numerical proportions that produce musical harmonies is hinted at in surviving fragments of pre-Socratic Greek philosophers such as Anaximander and Parmenides. The Greeks attributed ideas about a harmonious universe to the 'Chaldeans' or Babylonians, from whom Jewish beliefs about an orderly cosmos hymning the praises of its Creator (expressed in the *Psalms*, the visions of Isaiah and Ezekiel, and the talmudic treatise *Yoma*) may also have been derived (for further details *see* MESOPOTAMIA). The relationships of Indian and Chinese cosmologies to those of the ancient Near East have not been determined.

PYTHAGORAS and his followers developed a series of analogies between musical consonances – derived from proportionate lengths of a stretched string – and natural phenomena. In Plato's *Timaeus* the creation of the World-Soul, a model for the physical universe, is accomplished through the use of Pythagorean proportions; duple and triple geometric series are filled in with arithmetic and harmonic means, as a result of which one can see 'the whole heaven to be a scale and a number' (Aristotle, *Metaphysics*). The musical scale thus produced is that of Pythagorean tuning, and the World-Soul is created through the use of a kind of celestial monochord.

As described in the *Timaeus* the cosmic scale is not actual music but the foundation for the Greek science of harmonics. In the myth of Er (*Republic*, 617*b*.4–7) Plato described the universe as a set of concentric rings (planetary orbits) on the surface of each of which a Siren sits singing; together they form a harmonious sound, after Plato's time interpreted literally as the music of the spheres – audible to but unnoticed by mortals who hear it from birth (*see* PLATO, §2).

The influence of these two Platonic myths was great and long-lasting despite Aristotle's rejection of a sonorous

universe in favour of his own silent, frictionless spheres (*On the Heavens*, ii.9; *see* ARISTOTLE, §2). In Neoplatonic commentaries, particularly those on Cicero's *Somnium Scipionis* (itself derived from the myth of Er), the planetary harmony of the Sirens was conflated with the Timaeus scale. ARISTIDES QUINTILIANUS extended cosmic harmony to include the sublunary elements (fire, air, water and earth), the seasons, the tides, the growth of plants, and – as a microcosmic mirror of the universe – man's growth and behaviour. PTOLEMY in his *Harmonics* distinguished between cosmic and psychic harmony; these categories became, in the Latin of Boethius, *musica mundana* and *humana*, to which was added the music played and sung by men (*musica instrumentalis*). The place of music in the medieval Quadrivium is a result of the central importance of neo-Pythagorean thought in late antiquity.

Jewish belief in angelic habitation of the universe, coloured by Gnostic angelology and given canonic standing in the 6th-century Dionysian hierarchies of angels (*see* JEWISH MUSIC), led to a belief in *musica celestis*, the angelic music seen in countless medieval and Renaissance paintings and combined with *musica mundana* in the blazing vision of light and sound of Dante's *Paradiso*.

Pythagorean ideas about cosmic harmony continued to be elaborated by Neoplatonists from Carolingian times until the end of the Renaissance. These ideas strongly influenced astronomers and astrologers, physicians, architects, humanist scholars and poets. There were occasional musical representations of planetary harmony; an example is the tableau *L'armonia delle sfere* designed for the Florentine *intermedi* of 1589.

Perhaps the last creative statement of the idea of the music of the spheres was made by Kepler (*Harmonices mundi*, 1619); but cosmic imagery of Pythagorean cast has persisted in the work of later philosophers (Leibniz, Schopenhauer), astronomers (J.E. Bode) and polymaths (Mersenne, Kircher). There are 20th-century writers such as Hans Kayser who might be called neo-Pythagoreans, and 20th-century musicians such as Hindemith for whom the music of the spheres has remained a vital if metaphorical concept.

BIBLIOGRAPHY

A. Boeckh: 'Über die Bildung der Weltseele im Timaeos des Platon', *Gesammelte kleine Schriften*, iii (Leipzig, 1866), 109–80

A. von Thimus: *Die harmonikale Symbolik des Alterthums* (Cologne, 1868–76/*R*)

C. von Jan: 'Die Harmonie der Sphären', *Philologus*, lii (1893), 13–39

E. Frank: *Plato und die sogenannten Pythagoreer* (Halle, 1923)

J. Handschin: 'Ein mittelalterlicher Beitrag zur Lehre von der Sphärenharmonie', *ZMw*, ix (1926–7), 193–208

F.M. Cornford: *Plato's Cosmology: the Timaeus of Plato* (London and New York, 1937)

L. Spitzer: 'Classical and Christian Ideas of World Harmony', *Traditio*, ii (1944), 409–64; iii (1945), 307–64

J. Handschin: 'The Timaeus Scale', *MD*, iv (1950), 3–42

J. Hutton: 'Some English Poems in Praise of Music', *English Miscellany*, ii, ed. M. Praz (Rome, 1951), 1–63

R.S. Brumbaugh: *Plato's Mathematical Imagination* (Bloomington, IN, 1954/*R*)

J. Haar: *Musica mundana: Variations on a Pythagorean Theme* (diss., Harvard U., 1961)

R. Hammerstein: *Die Musik der Engel: Untersuchungen zur Musikanschauung des Mittelalters* (Berne and Munich, 1962)

D. Walker: 'Kepler's Celestial Music', *Journal of the Warburg and Courtauld Institutes*, xxx (1967), 228–50

K. Meyer-Baer: *Music of the Spheres and the Dance of Death: Studies in Musical Iconology* (Princeton, NJ, 1970/*R*)

J. Haar: 'Pythagorean Harmony of the Universe', *Dictionary of the History of Ideas*, ed. P.P. Wiener (New York, 1973–4), iv, 38–9

E.G. McClain: *The Pythagorean Plato* (New York, 1978)

J. Godwin: *Robert Fludd: Hermetic Philosopher and Surveyor of Two Worlds* (London, 1979)

J. Rodgers and W. Ruff: 'Kepler's Harmony of the World: a Realization for the Ear', *American Scientist*, lxvii (1979), 286–92

C.V. Palisca: *Humanism in Italian Renaissance Musical Thought* (New Haven, CT, 1985)

J. Godwin: *Harmonies of Heaven and Earth: the Spiritual Dimensions of Music from Antiquity to the Avant-Garde* (London, 1987)

J. Godwin, ed.: *Harmony of the Spheres: a Sourcebook of the Pythagorean Tradition in Music* (Rochester, VT, 1993)

JAMES HAAR

Musicological Society of Japan (Jap. Nihon Ongakugakkai). Society founded in 1952 by Yoshiyuki Kato. It was formerly known as the Japanese Musicological Society. It endeavours to improve communication among musicological scholars in Japan and contributes to the development of musicology there. Its membership in 1995 was about 1330. In 1954 the society founded a journal, *Ongakugaku* (Journal of the Musicological Society of Japan), issued three times a year.

□

Musicology (Fr. *musicologie*; Ger. *Musikwissenschaft*, *Musikforschung*; It. *musicologia*).

I. The nature of musicology. II. Disciplines of musicology. III. National traditions of musicology.

I. The nature of musicology

1. Definitions. 2. Origins: musicology as a science. 3. Scope. 4. Historical and systematic musicology. 5. New trends.

1. DEFINITIONS. The term 'musicology' has been defined in many different ways. As a method, it is a form of scholarship characterized by the procedures of research. A simple definition in these terms would be 'the scholarly study of music'. Traditionally, musicology has borrowed from 'art history for its historiographic paradigms and literary studies for its paleographic and philological principles' (Treitler, 1995). A committee of the American Musicological Society (AMS) in 1955 also defined musicology as 'a field of knowledge having as its object the investigation of the art of music as a physical, psychological, aesthetic, and cultural phenomenon' (*JAMS*, viii, p.153). The last of these four attributes gives the definition considerable breadth, although music, and music as an 'art', remains at the centre of the investigation.

A third view, which neither of these definitions fully implies, is based on the belief that the advanced study of music should be centred not just on music but also on musicians acting within a social and cultural environment. This shift from music as a product (which tends to imply fixity) to music as a process involving composer, performer and consumer (i.e. listeners) has involved new methods, some of them borrowed from the social sciences, particularly anthropology, ethnology, linguistics, sociology and more recently politics, gender studies and cultural theory. This type of inquiry is also associated with ethnomusicology. Harrison (1963) and other ethnomusicologists have suggested that 'It is the function of all musicology to be in fact ethnomusicology; that is, to take its range of research to include material that is termed "sociological"' (*see also* ETHNOMUSICOLOGY).

2. ORIGINS: MUSICOLOGY AS A SCIENCE. Until the second half of the 19th century, the study of music was regarded not as an independent discipline but as that part of general knowledge which gave theoretical handling to specifically

musical questions. It was Chrysander who in 1863 contended that musicology should be treated as a science in its own right, on a level equal to that of other scientific disciplines. The quantitative methods of natural science were brought to bear on music as a physical phenomenon by the ancient Greeks: the Pythagoreans studied number as the prime condition of musical sound, and numerical relationships as the underlying laws of harmony in music, mankind, and the spheres. This study continued throughout the Middle Ages as part of *ars musica*, itself part of the Quadrivium along with arithmetic, geometry and astronomy. Much later, in the 18th century, during the years spanned by the careers of Joseph Sauveur (1653–1716), Leonhard Euler (1707–83) and Ernst Chladni (1756–1827), attention was given to studies in acoustics and the physics of sound. These three men, significantly, were scientists by training: Sauveur and Euler mathematicians, Chladni a physicist. Similarly, in the 19th century many musical scholars were influenced by Hermann von Helmholtz (1821–94), an anatomist and physiologist, and Friedrich Carl Stumpf (1848–1936), both of whom worked on the psychology of hearing and sought to give tangible explanations to many aesthetic matters that had been considered intangible. Their work played an important part in a general trend towards determinism – a belief that all musical phenomena and experiences have attributable causes.

It was during this period that the German term 'Musikwissenschaft' came into use. Like the Latin term 'scientia', 'Wissenschaft' means 'knowledge', but also can be applied with equal relevance to the body of knowledge encompassing natural and cultural phenomena. 'Musikwissenschaft' appeared as early as 1827, in the title of a work by the German educationist Johann Bernhard Logier, and became established in the early 1860s; its acceptance was reflected in the title of the journal *Vierteljahrsschrift für Musikwissenschaft*, founded in 1855 and that of 'Musikforschung' in the name of the Gesellschaft für Musikforschung instituted by Commer and Eitner in 1868. The phrase 'musikalische Wissenschaft' had been in use since the 18th century and 'Tonwissenschaft' since the second half of the 18th century. Beginning in 1885, 'Musikologie' referred in Germany to a subdivision of 'Musikwissenschaft' roughly equivalent to 'ethnomusicology' (see §4 below), whereas in France, 'musicologie' was synonymous with the German 'Musikwissenschaft'.

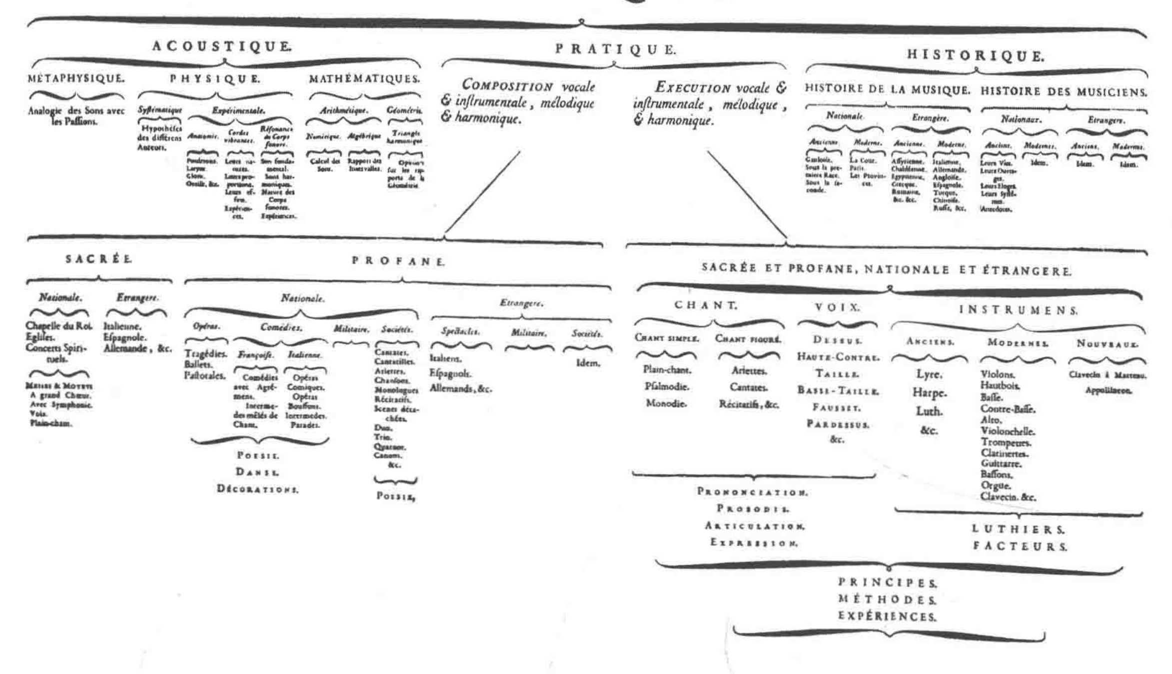
When musicologists speak of scientific method in their research, what they usually mean is the methods of the social sciences, philology or philosophy. Musicology shares with them a common respect for the use of critical standards in the treatment of evidence, the employment of objective criteria in the evaluation of sources, the creation of a coherent account involving explanation and the sharing of one's research findings with a community of informed specialists. Such principles of investigation are of fairly recent origin, born during the Enlightenment. At the end of the 17th century, the philosophical innovations of Descartes made an important impact on European thought and the methods of empiricism replaced an uncritical reliance on the authority of the Church or myth. The Benedictine scholars of the Congregation of St Maur in Paris, led by Jean Mabillon (1632–1707) and Bernard de Montfaucon (1655–1741), established the principles of Latin and Greek palaeography and diplomatic. It was an age of rationalism and scepticism, personified most vividly in the figure of Voltaire and in the work of the *philosophes* which culminated in the great French *Encyclopédie*. From this period dates the establishment of some of the major learned societies and academies of science and letters, notably those in Britain and France: the Royal Society (1662, but dating informally back to 1645), the Académie Française (1635) and the Académie des Inscriptions (1663). Musicology, insofar as it reflects the cultural aims of 17th- and 18th-century society, is a manifestation of western European thought of the past 250 years and a phenomenon of the modern world. Its geographical origins have been responsible for the shape the discipline took in much of the 20th century and also accounts for some of the criticism to which it has been subjected.

3. Scope. The effort to determine the scope of musicology has prompted much discussion, with the result that certain areas have come to represent the core of the discipline while others remain in auxiliary positions. Since the early 19th century, historical studies have occupied the centre ground. However, each age has brought its own scale of values to bear, and this has led to a constantly changing disposition of emphasis. For example, a typical 18th-century framework designed to contain the whole of musical learning was fashioned by Nicolas Etienne Framery in 1770. Framery's 'Tableau de la musique et de ses branches' (see illustration) is a hierarchical scheme encompassing the entire discipline of music, which is subdivided at first level into three branches: acoustic, practical and historical. Acoustics is then subdivided three times, and represents the quantitative sciences and metaphysics; musical history is similarly subdivided to include the study of music and musicians, native and foreign, of the past and the present. Musical practice is broken down into two parallel divisions, 'composition' and 'execution', which in turn yield further divisions, sacred and secular, vocal and instrumental, native and foreign, and then institutions and musical genres. A place is also provided within musical practice for certain major interdisciplinary areas: music and poetry, music and dance, music and theatrical setting, music and elocution, the construction of instruments, music theory and instruction. Framery's design is a thoroughly rationalistic one, comprehensive, symmetrical and essentially static.

A few years later the Göttingen music historian Johann Nikolaus Forkel (1749–1818) brought out his map of musical knowledge in a pamphlet entitled *Über die Theorie der Musik, insofern sie Liebhabern und Kennern notwendig und nützlich ist* (1777). The scheme was revised and presented in an expanded form in his *Allgemeine Geschichte der Musik* (i, 1788). Forkel offered a fivefold approach to musical knowledge embracing the physics of sound, the mathematics of sound, musical grammar, musical rhetoric and music criticism. If history is not represented here it is because Forkel took it for granted. Implicit in his scheme is a concept of growth or progressive change in which the attainment of musical powers parallels the mastery of the language arts. Forkel's historical bias is best displayed in the organization of his *Allgemeine Litteratur des Musik* (1792), a bibliography of writings on music from antiquity to Forkel's own time. This work is divided into two main sections, one devoted to the literature of music history, the other to the literature of theory and practice.

TABLEAU DE LA MUSIQUE
ET DE SES BRANCHES.

MUSIQUE.



'Tableau de la musique et de ses branches' by Nicolas Etienne Framery, from 'Journal de musique historique, théorique et pratique' (January 1770)

François-Joseph Fétis's *Histoire de la musique* (1869–76) presented another model of musical knowledge in going beyond the limits of Western art music. In a five-volume study that included European folk music and non-European music (especially that of China and India), it laid the foundations for 'comparative musicology', the origins of ethnomusicology. Two subsequent publications called *Histoire de la musique*, the two volumes (1913–23) written by Jules Combarieu, the first Frenchman to write a doctoral dissertation on music (1894), and the four volumes (1909–24) which won Henri Woollett the music book of the year award in Paris in 1910, also include non-Western music (especially Hindu music) as well as the history of European music starting with the Greeks.

4. HISTORICAL AND SYSTEMATIC MUSICOLOGY. It was Guido Adler who, in a paper printed in the first issue of the *Vierteljahrsschrift für Musikwissenschaft* (1855) – 'Umfang, Methode und Ziel der Musikwissenschaft' – codified the division between the historical and the systematic realms of music study and tabulated their substance and method. The main outline, as repeated with slight modifications in Adler's *Methode der Musikgeschichte* (1919, p.7), was as follows:

MUSICOLOGY I. The historical field (the history of music arranged by epochs, peoples, empires, countries, provinces, towns, schools, individual artists): A. Musical palaeography (semiography) (notations). B. Basic historical categories (groupings of musical forms). C. Laws: (1) as embodied in the compositions of each epoch; (2) as conceived and taught by the theorists; (3) as they appear in the practice of the arts. D. Musical instruments.

II. The systematic field (tabulation of the chief laws applicable to the various branches of music): A. Investigation and justification of these laws in: (1) harmony (tonal); (2) rhythm (temporal); (3) melody (correlation of tonal and temporal). B. Aesthetics and psychology of music: comparison and evaluation in relation to the perceived subjects, with a complex of questions related to the foregoing. C. Music education: the teaching of (1) music in general; (2) harmony; (3) counterpoint; (4) composition; (5) orchestration; (6) vocal and instrumental performance. D. Musicology (investigation and comparative study in ethnography and folklore).

The 'Musicology' of II.D is the subdivision 'Musikologie' rather than 'Musikwissenschaft', which circumscribes the entire field.

In his tabulation Adler listed the auxiliary sciences of musicology. These are, for the historical field: general history, palaeography, chronology, diplomatic (i.e. the form of manuscript documents), bibliography (i.e. the form of printed books), library and archive science, literary history and languages; liturgical history; history of mime and dance; biography, statistics of associations, institutions and performances; and, for the systematic field: acoustics and mathematics, physiology (aural sensations), psychology (aural perception, judgment, feeling), logic (musical thought), grammar, metrics and poetics, education, aesthetics etc. More recent methodologists,

notably Hans-Heinz Dräger (1955), have refined and modified Adler's scheme, adding for example recording techniques, without changing its essential polarity. Dräger, however, introduced into his scheme the categories of music sociology and interdisciplinary subjects, though leaving the main weight heavily on the two original categories. In spite of the apparent equilibrium of the two sections of Adler's outline, history carries the greater weight, as it did in Adler's career as a musicologist.

Systematic musicology is not a mere extension of musicology but a complete reorientation of the discipline to fundamental questions which are non-historical in nature. These include aesthetics and research into the nature and properties of music as an acoustical, physiological, psychological and cognitive phenomenon. A systematic approach can also be given to all of Adler's historical areas, such as, for example, a semiological approach to musical notations and typological classifications of musical forms.

5. NEW TRENDS. In the last two decades of the 20th century, there was an explosion in the field of musicology as scholars, sought to give voice to a broader range of concerns. Some have interrogated the fundamental assumptions of historical musicology. Like their colleagues in history, they have questioned the focus on history as the product of great men, great works, great traditions or great innovations. This has led to the study of music as a social force and to histories of musics previously excluded by scholars, many of whom have tended to concentrate on the art music of social élites. Dahlhaus (1977) proposed that musicology should encompass not just stylistic history, 'a history whose subject matter is art and not biography or social contingencies', but also structural history, reception history and cultural history. Others, critical of traditional science and traditional historiography, have gone further, questioning the possibility of scientific objectivity and exploring the extent to which subjective elements inform any historical discourse. Some have even questioned the idea that history implies causality, preferring to define it by the mutability in anything that changes over time.

Another important trend has been in the focus on musicology as a form of criticism, or what Kerman (1985) has called 'the study of music as aesthetic experience'. In this, musicology resembles the humanistic disciplines, especially literature, and may borrow from literary or cultural theory and new fields such as gender studies. This interest has provoked debate over whether music has its own meaning, independent of the context in which it is created, performed and heard, or whether it is inevitably socially embedded and cannot be fully understood outside these contexts, whether its meaning results from a certain kind of intentionality mutually understood by the creator and perceiver, and whether it is principally an attribute of the mind, a product of cognitive responses to sound and/or bodily ones. Underlying the manner in which these questions are explored are certain fundamental issues – assumptions about the nature of knowledge, the source of that knowledge, and how scholars should relate to the inquiry. From these differences come the enormous range of subjects and methodologies that musicology has come to comprehend.

Some, working out of the humanist tradition, continue to believe that truth is something coherent and intentional: the goal is to unveil it. They may use close analytical and critical readings of scores to reinforce or question conventional truths or, like historians embracing the theory of *mentalités* or *Zeitgeist*, to suggest specific relationships of music to the other arts and society. Those influenced by structuralist anthropologists, semioticians and/or sociologists understand truth as a product of a system of signs and music, like any language, as a 'play of signifiers'. In Claude Lévi-Strauss's words, 'knowledge can be objective and subjective at the same time' and 'history is never history, but history-for. It is partial in the sense of being biased when it claims not to be, for . . . one must choose, select, give up . . . it consists entirely in its method'. Scholars embracing this perspective understand meaning as a product of interpretation. In their studies of music, they seek to understand what its structure or narrative may represent. Some, sympathetic to Marxist ideas or Theodor Adorno, believe that music is a dialectical discourse that both reveals and conceals its relationship to language and society.

Musicologists following poststructuralist thinking tend to agree with Michel Foucault that 'truth is linked in a circular relation with systems of power'. Sensing a crisis of authority, patriarchy, identity and ethics, they question the validity of the so-called master narratives, stories that we have come to regard as central to our understanding of Western music and musical progress – for example, the function of tonality and the importance of the narrative curve in music. Using deconstructive methods, they seek to unveil the operations of power in music, especially those related to articulations of gender, race and class, or point out how music helps to construct social identities and social spaces.

Postmodernist notions have begun to inspire questions about the validity of global, universalizing perspectives and to shift attention to the truths embedded in the local, everyday, variable and contingent aspects of music and music-making. Scholars engaged in this work see truth as always relative and subjectivity as multi-layered, contradictory and performative, as influenced by the body as well as the mind and sometimes spiritual concerns. They seek to break down hierarchies and show the multiple meanings that any music can have. They are often concerned with the physical impact of sound on the listener and with music as evoking a process, not just a presence that refers to an absence (i.e. what is represented). Sometimes the goal of their inquiry is not so much to increase knowledge of music as to restructure experience of it.

Postmodernists also tend to concentrate more on the role of the performer and listener in determining the meaning of a musical work. They analyse what is specific to individual performances, including Roland Barthes' 'grain of the voice', rather than the structure of written scores. They seek to understand musical expression independent from the structure, and some, music that is not written down. For postmodern scholars, the musical experience is essentially cooperative, collaborative and contingent. Listeners bring or attach meanings to music regardless of composers' intentions, often as part of a dialectics of desire that helps shape how they define what is outside themselves. The listening process is an activity that in turn shapes the personal, social and cultural identity of the listener. The desire to explore the experience of music and to understand what underlies the meanings

people ascribe to it has motivated an interest in applying psychoanalytic methodologies to the study of music.

These different approaches to knowledge are reflected in different relationships to the scholarly process. A scholar can play the role of a transcendent observer, applying rigorous reason and research to a chosen study and remaining unimplicated in the results of what is learnt. This relationship involves a strict separation of the observer from the observed and a trust of the 'other', be it the composer or the work, and a sense that the facts provided are what is needed. Or a scholar can be self-critical, acknowledging the power of language and the interdependence of language and meaning in musicological work. This may lead the scholar to ask not only theoretical questions but also political and ethical ones which may in turn shed light on some aspect of the larger world as reflected in music. Alternatively, a scholar can focus on personal insight, considering one's personal experience of music as a source of knowledge. Taking personal relevance or one's own perspective as the point of departure makes it clear that the scholar plays an important role in producing musical meaning. At the same time, such a perspective may have limitations as to the general relevance of the insights produced.

A number of important new subfields within musicology have arisen as a result of these different perspectives. Some, such as Kerman, Taruskin and Dreyfus, have used them to criticize the historical performance movement, throwing into question the notion of an 'authoritative' or 'authentic' performance of early music. Others, following the lead of McClary and Brett, have used them to explore how gender and sexuality may influence the creation and reception of music. More and more musicologists are crossing borders and reconsidering the boundaries of their research, not only that which has separated classical and popular music, written and oral traditions, but also historical musicology from other disciplines including ethnomusicology and music theory.

II. Disciplines of musicology

1. Historical method. 2. Theoretical and analytical method. 3. Textual scholarship. 4. Archival research. 5. Lexicography and terminology. 6. Organology and iconography. 7. Performing practice. 8. Aesthetics and criticism. 9. Sociomusicology. 10. Psychology, hearing. 11. Gender and sexual studies.

1. Historical method. Historical method in musicology falls into two basic categories. The first is an empirical-positivistic one, with an emphasis on locating and studying documents and establishing objective (or would-be objective) facts about and from them. The second, a theoretical-philosophical one, itself has two aspects: one that addresses general historiographical problems such as change and causality, periodization and biography; and one that considers issues specific to the histories of the arts and literature, such as the forms and style, or the historical meaning or content of individual art works or repertories, whether from the perspective of style, aesthetics or socio-cultural contexts and functions. The literature on historical method has concentrated on the second category, perhaps because the first seems unproblematic and less interesting. It is or should be self-evident that serious historical scholarship of the second category, although it sometimes tends to deny the legitimacy of the first, depends on as accurate a historical record as the actual state of the discipline can provide (*see also* Historiography).

This essay will also emphasize theory, yet the continuing importance of positivism (which itself constitutes a philosophy of history) and empirical work should not be overlooked. In the 18th century, when a music historiography began to emerge, curiosity about ancient music for its ancientness (musical antiquarianism) was a principal motivation for empirical research, and philological interests were also strong. As the discipline developed, problems such as chronology and transmission, attribution, palaeography and textual authenticity became even more crucial, as the archives, libraries and private collections yielded ever more of their treasures.

Empirical interests were not, however, primary to the work of Hawkins, Burney and Forkel, whose histories are often considered to be the origin of 'true' historical thinking about music, but rather a (naive) vision of historical development – the Enlightenment idea of human progress embracing all cultural activity. In this universal-historical perspective, the emphasis on human activity and perfectibility as the basis for historical change distinguishes ideas from earlier views of the past and development; yet their conclusions about the present state of music differed. Unlike Burney, Hawkins and Forkel viewed the music of their day with alarm, and their caution foreshadowed 19th-century perspectives: (i) a notion of 'progress with limits' that underlies conservative historical thinking well into the 20th century, and (ii) a historicism that replaced the principle of inevitable progress with that of historical relativism and validated early music.

It was historicism that provided the single greatest impulse to the development of music historiography in the 19th century. Despite Hegel's influence on historical thinking in Germany, continuing progress (or its necessity) in music was more a concern of journalists with historical perspectives – A.B. Marx, Schumann, Franz Brendel, Wagner and Hanslick (the latter two at cross-purposes) – than of most writers of formal music history. Marx and Brendel, who explicitly identified himself with Hegel, wrote histories from this perspective, and they have been usually associated with Hegelianism (as has Ambros), but their debts to Hegel must be precisely defined: their historical thinking is shaped by the liberal nationalism and metaphysical idealism that supported Hegel's concept of progress and his aesthetics, but the dialectical approach, the essential element in his theory of historical change, is largely absent in Marx's writing and not rigorously applied in Brendel's. The dialectic method is also foreign to the historical thinking of Fétis, whose importance as a historian has been overlooked. His rationalistic (as opposed to metaphysical) belief in progress is said to have been influenced by the enlightened universal historical approach of Jules Michelet.

All over Europe, most mid-19th-century music historians turned to music and musicians from a past that was generally and tacitly understood as ending with J.S. Bach. Several historians (e.g. Ambros) planned comprehensive histories but failed to complete them, perhaps because the empirical-positivistic work in the earlier historical stages exhausted their energies. The field of biography was less orientated to the distant past, largely because of Beethoven's celebrity, the continuing interest in Mozart and Haydn and, late in the century, the fascination with

Wagner. Yet the great monuments in 19th-century biography also include biographies of Bach by Spitta and Handel by Chrysander, and these are usually considered to be more important for the development of music historiography because their subject matter was more remote (*see* BIOGRAPHY).

Apart from the aesthetic impulses behind the first efforts to revive performance of Bach and Palestrina in the early 1800s, interest in old and new music as a historical phenomenon was nurtured by several strong intellectual and ideological currents in the 19th century. The deepest and broadest of them was the rise and dominance of historicism in all the humanistic disciplines and particularly the earlier emergence of the history of the visual arts. Aesthetics and theory, which had dominated music scholarship within and without the academy, began to yield room for history, a process that culminated in the establishment at the end of the century of the first university chairs explicitly assigned to music history. Surging nationalism, which in the wake of the Napoleonic period also underlay the rise of scholarly political and national history, stimulated investigations of national music traditions that sometimes assumed chauvinist character (Brendel), occasionally made use of the 18th-century advocacy of folk and popular culture associated with Rousseau and Herder, or stressed religious institutions and dogma. The identification of religion and nationalism was particularly strong in northern Germany. It led to an assertive identification of Germanness in music, coupling Lutheran tradition with an attempt to reinvigorate religious feeling through a discussion of art (Spitta). A nostalgically religious strain in Romanticism saw a purity in the arts preceding a 'modern' or 'new' time whose earlier or later beginning depended in large part on the personal aesthetics and degree of historicism in the thinking of the historian. (A 'Heilige Tonkunst' concluding in 1600 described the first of Carl von Winterfeld's two historical epochs in his *Johannes Gabrielli und sein Zeitalter* of 1834.) This attitude transcended national and denominational differences and helps to explain the widespread interest in Renaissance sacred music, in particular the Catholic repertories, which also extended into the 17th century.

Music historians struggled to impose order on the ever increasing body of music their archival work disclosed. Periodization, and the explanation of the historical developments underlying the periods, were their foremost tasks, whereby the former was often presented with disappointingly little concern for the latter. Epochs and periods based on leading figures provided a convenient mode of explanation: schools and styles grouped themselves around the great artists, who produced their art through their own genius *sui generis*, or drew on the culture of their time, or (commonsensically enough) in some way combined the two. The idea of the artist in cultural context shares features with the *Zeitgeist* theory of history that was particularly strong in Germany. *Zeitgeist*, which owes as much to Herder as to Hegel, solved two historiographical problems: (i) progress – music proceeded with general culture, as history advanced from period to period so too did music; (ii) meaning – music acquired meaning through its participation in general culture because it shared general culture's character. Music history benefited from its late origins; it could draw on general history and art history, which presented it with resonant period names such as the Renaissance. But shortcomings to this approach emerged towards the end of the 19th century. Music historians concentrated too much on biography, did not integrate the technical discussion of individual works in their histories, and failed to recognize music's (semi-) autonomy and its 'organic' development on the basis of its own materials. The solution was the formalization of the concept of style drawing again on art history (Burkhardt and Wölfflin), which became the dominating historical idea in 20th-century musicology. The strength of the concept of 'style' can be judged from the fact that it was as essential to Riemann, the systematic scholar, as it was to the humanist Adler (who is most closely identified with the concept), although they are usually considered to represent opposing branches of the discipline.

'Style' was extremely useful. It was the alternative to *Zeitgeist* for the explication of periodization. It also provided the language for a discussion of individual works in inherently musical terms, yet still differed crucially from non-historical, 'theoretical' analysis in that it retained, refined and lent rigour to established musico-historical ideas such as periods, schools, national, regional and individual styles, and made possible a comparative critical approach. Moreover, it was equally applicable to all historical periods and genres; it could support either a teleological view of historical development or a relativistic one; it could even buttress a *Zeitgeist* approach or a hermeneutic explication of an individual work. Although style was conceived as a value-free, objective idea, it later even served national-socialist musicology in determining the racial and folk basis of national and ethnic styles and their relative merits.

The emergence of historical musicology as a mature discipline and the development of the concept of style are inextricable. Style was the basis for the multi-volume histories (*Handbuch der Musikgeschichte*, *Oxford History of Music*), single-volume period histories (Reese, Bukofzer), genre studies, and the works part of life-and-works biographies that before and after World War II have defined the field.

Yet the concept of style has been criticized. Despite its flexibility, its major impact has been to separate musical historiography from general historiography, and to de-emphasize or even eliminate questions of meaning and function. In German musicology before the Nazi period, historians in the hermeneutic tradition advocated by Wilhelm Dilthey (1823–1911), in his day the leading German philosopher of the humanistic disciplines, recognized this danger. Arnold Schering (1877–1941), while recognizing its achievements, argued that a critical method designed to determine stylistic common denominators could not do justice to the unique structures and meanings of individual masterworks, and also perceived that the concept of style failed to explain the phenomenon of style change. In Anglo-American historical musicology the most recent major developments – the introduction of critical perspectives from linguistics and the literary disciplines, and their combination with a hermeneutics variously derived from the 'new historicism', Adorno-esque social theory, gender studies, reception theory and history, and anthropology – have sprung from a similar dissatisfaction with the concept of style, whose inability to address satisfactorily the problem of meaning has been the stronger impetus. (The problems of periodization

and style change, actively pursued in the 1950s and 60s – as the reports from various international musicological congresses attest – have lost their urgency. The approach of structural history, which attempts to grasp the totality of a moment in historical time rather than presenting the dynamic of historical process, is more amenable to the critical interests of 'new musicology'.)

The rise of new critical perspectives in English-language music history also must be understood as a response to the challenges posed by the postwar vigour and status of two diametrically opposed branches of the discipline: the 'hard' analysis of 'Theory' as it became institutionalized in American and British university departments, and, within music history, grandly conceived philological-positivistic projects. The latter consisted of new critical editions of the 'great' composers and historical repertories (some of them exhaustive reworkings of the great monuments of 19th-century editions); thematic catalogues; RISM in all its breadth; and manuscript studies of many different kinds that made important advances in method and technique and significant contributions and corrections to questions of chronology and transmission, authenticity and compositional process. In the USA after World War II philology helped support the rapid growth of musicology, offering virtually unlimited possibilities for dissertations and publications. Yet a saturation point seems to have been reached in the mid-1980s, when the call from scholars as dissimilar as Joseph Kerman and Leo Treitler in the USA, and Carl Dahlhaus in Germany, for a historically informed criticism (Kerman) or a critically inclined historiography (Treitler and Dahlhaus) began to bear fruit.

For West German musicology, as it regrouped after the war, positivistic approaches provided necessary safe alternatives to the ideologically indefensible nature of musicology under fascism, in whose wake cultural theory of any kind had become suspect, and to the Marxist historical and hermeneutic methodologies of the GDR and the socialist bloc. It also provided a haven to non-Marxist East German and Soviet-bloc musicologists, who concentrated on such areas rather than pursuing politically sensitive topics such as meaning and historical causality. But West German musicology did not ignore style criticism or abandon traditional 'bourgeois' historical topics such as philosophy and aesthetics or historical music theory (which were also favoured by non-Marxist scholars in the socialist countries). And it sometimes engaged in polemical debates about historical causality and determinism, progress, formalism and the social character and content of music with its neighbours to the East. The relative cautiousness of West German historical musicology, as well as the strength of its traditions, has made it less open to the most recent ('new-musicological') methodological innovations than its English-language counterpart. The important exception has been in the area of reception studies, which were stimulated by the work of the Germans Hans Gadamer (philosophy) and Robert Jauss (literature) and became established in German musicology well before it was embraced by musicologists writing in English. On the other hand, in the 1990s the writings of Theodor Adorno, whose thought stimulated and challenged some of the leading German postwar historians, have become more fashionable (although perhaps less well digested) abroad than in his native country. The nature of Adorno's influence in Germany can perhaps best be measured by the work of Dahlhaus, who, despite his fascination with Adorno's ideas, rejected the sociological approach and yet fashioned his own formalist hermeneutics as a direct response to him.

Historical method in musicology has always relied on its neighbouring disciplines. It has always been a semi-autonomous field, in part through its very nature as a historical discipline, in part because the materials of music are non-semantic and its forms and images are less tied to representations of material reality than those of the visual arts before the 20th century. As a consequence of this second condition, non-formalist historians concerned with the problem of musical meaning are almost forced to borrow. While important axioms such as style and historical periodization of the historical method still seem useful and entrenched, certain traditional emphases have been under attack in recent years, for example the notion of an authentic text, or the concept of the autonomous 'work', or the idea of a canonic repertory (this last is paradoxical in view of the preference for 'masterpieces' for the application of innovative interpretative strategies). As early as the 1970s, Dahlhaus voiced concerns about the disappearance of the historical method (in its second, theoretical category) from musicology; yet the discipline, in terms of its institutional bases – the academy, the professional journal and the published book – is thriving. Will the influx of new methodologies supplant music history or give it new life? One thing is certain: its own history is one of change and adaptation, and this process is a guarantee for its continued vitality.

2. Theoretical and analytical method. It is questionable whether it is possible to identify a single encompassing method for music theory and analysis. As an intellectual activity, Western music theory possesses an extensive and varied literature that extends virtually without interruption back to the ancient Greeks. At the same time, many non-Western cultures possess distinguished bodies of theoretical literature. Music analysis, with which theory is typically paired, has a more recent genealogy, although it too seems confoundingly diverse in practice.

Defined simply, music theories may be said to offer generalized descriptions of musical structure and behaviour. Such descriptive theories may apply only to a single composition, or they may attempt to account for and perhaps help define, a class of compositions grouped by historical style, genre or composer. From this perspective, then, it can be seen how analysis functions as a dialectical counterpart to theory. Analysis constitutes the detailed study of musical pieces from which theories may be inductively formulated, while at the same time serving to test the empirical validity and application of any theory.

Of course, the relation between theory and analysis is in reality far more complex. Many music theories, for example, are compositionally conceived and lack strong empirical verification in practice. That is to say, a given theory may arise not through induction from musical practice but be conceived *a priori* to guide composition. Other theories may make no empirical claims about particular compositions or historical styles and may concern themselves with more abstracted musical problems: the nature of consonance, concepts of time and metre or the ontology of tonality (to offer some contrasting examples). Still other theories may deal with aspects of

musical perception by analysing compositions according to their affective qualities, or perhaps as possessing social or programmatic content.

To make sense of this diversity within the field of music theory, and perhaps to rescue the notion of music theory and analysis as constituting a coherent and discrete field of study, it is helpful to distinguish 'traditions' of music theory that have historically enjoyed varying degrees of pedigree. Based on suggestions made by Carl Dahlhaus (1984, p.9), three such traditions, or 'paradigms' might be identified: (i) Speculative, (ii) Regulative and (iii) Analytic. While the present article will not attempt to duplicate the broad historical surveys of theory and analysis found elsewhere (*see* ANALYSIS, §I and THEORY, THEORISTS), it will be useful to consider individually the scope and methods historically associated with these disciplinary traditions.

(i) Speculative traditions. Speculative music theory (or 'harmonics', as it was often termed) represents the oldest and in one sense the most authentic tradition of music theory. Traceable to the earliest surviving Greek and Hellenic writings, musical harmonics encompasses the abstracted study of musical elements – sounds, intervals, rhythmic proportions, scale systems and modes – and often the place of these elements in the general cosmological order. The concern of the speculative theorist is not the application of musical material to *praxis* but rather the ontological essence of music – its nature and being. Aristotle characterized such knowledge as *episteme theoretike*, in contrast to the practical and poetic skills – *praktike* and *poietike* – of performance and composers.

In Greek thought two related branches of speculative harmonics may be distinguished: a Pythagorean tradition orientated towards mathematics and represented by Neoplatonists such as Ptolemy and Boethius, and an empirical tradition represented by theorists such as Aristoxenus. The Pythagoreans would emphasize the numerical basis of musical relations (for instance, that all musical consonances could be defined by simple ratios of integers) and see such musical relations as a model of cosmological order. The empiricists, however, were concerned with acoustical perception – the nature of musical sound and its organization into tonal systems. In neither case, though, were these theorists interested in practical music.

With varying degrees of emphasis, speculative music theory has been a continuous presence in the history of Western thought. The Pythagorean interest in the mathematical form of music was sustained within the medieval Quadrivium of numerical sciences, and found more concrete expression in various monochord and interval treatises. Most of the intricate tuning and temperament calculations found in Baroque treatises of *musica theorica* may also arguably be aligned with traditions of speculative harmonics. The empirical Aristoxenian tradition, however, found echo in the work of many natural scientists of the 17th and 18th centuries who studied the acoustical basis of consonance and tonality (Galileo, Descartes, Sauveur), as well as in 19th-century scientific work in the field of tone psychology (Helmholtz and Stumpf).

The more cosmological side of Pythagorean harmonics receded in the medieval West until its reinvigoration in the late 15th century under the influence of Neoplatonic thought (especially in the writings of Marsilio Ficino). Cosmological harmonics continued to hold fascination for a few individuals, although it was an interest largely motivated by esoteric or occult beliefs, as exemplified by writers such as the 17th-century German astronomer Johannes Kepler, the 19th-century French Masonic historian Fabre d'Olivet, and in the 20th-century Swiss mystic Hans Kayser (*see also* MUSIC OF THE SPHERES).

In the 20th century, speculative music theory has continued to flourish, although under new names and using new tools of analysis. Much research, for example into tone psychology, timbral analysis and psychoacoustics (see §10, below), including work by James Mursell, R. Plomp, Wayne Slawson and Ernst Terhardt, can arguably be filiated to Aristoxenian traditions of empirical harmonics in that its practitioners attempt to understand the fundamental nature of discrete musical elements, albeit elements typically defined and analysed as isolated acoustical stimuli. Mathematical traditions of harmonics have also enjoyed renewed attention. Catalysed in large part by compositional problems posed by Schoenberg's method of composing with 12 notes, a number of composer-theorists, beginning in the 1950s, notably Milton Babbitt, have developed extraordinarily far-reaching mathematical theories that explore with systematic rigour possible serial relations and orderings within the equal-tempered universe of 12 pitch classes (*see also* SERIALISM and SET).

The group theoretical principles on which Babbitt based his research were found by several American music theorists to be useful in accounting for properties of – and relations between – unordered collections of pitch classes. For example, Allen Forte extended and generalized some of Babbitt's work in order to develop a theory of 'pitch-class sets' by which the pitch structure of a delimited repertory of pre-serial 'atonal' music may be accounted. David Lewin, on the other hand, worked out a number of mathematical models by which to describe the transformational mappings of isomorphically-discrete pitch collections, although the sophisticated transformational networks that he constructed may also usefully be applied to relations between chord function, key area and even metrical time points. Further research by American theorists such as John Clough on diatonic scale systems, Richard Cohn on symmetrical pitch cycles and Robert Morris on compositional spaces and contour has extended our understanding of potential pitch topographies. While much of this scholarship is intended to have practical applications for both composers and analysts, it is at heart 'speculative' in the most distinguished and venerable sense of the word – as an exploration of the properties and potential of musical materials. In the closing decades of the 20th century, the spectacular reinvigoration of mathematical harmonics constituted one of the most remarkable chapters in the long history of music theory.

(ii) Regulative and practical traditions. If music theory in its oldest and most authentic sense was understood as the ontological speculation of musical material, undoubtedly its most consequential and resonant activities have concerned the regularization of this material into systems possessing practical applications for performers and composers. Such pedagogical writings, it is true, were not at first considered to be properly 'theoretical' (significantly, no practical treatise before the 18th century ever presented itself under the title of 'music theory'). But increasingly, *musica theorica* and *musica practica* were

recognized, and treated, as complementary domains of investigation.

The propadeutic tradition of music theory is first evident in the West in several Carolingian manuscripts dating from the 9th and 10th centuries that sought to answer the Church's growing need to systematize, codify and notate a burgeoning liturgical chant practice. Several intersecting problems were posed that have served as an agenda of music-theoretical research ever since: clarifying a tonal space in which this music was sung; devising an efficient notation for setting it down for practice and dissemination; establishing a vocabulary for segmenting and analysing the music's structure; and, finally, classifying the repertory of chant into categories of species or 'modes'. Later, other conceptual problems with practical implications arose to which theorists turned their attention, particularly the need to develop an accurate means to notate rhythmic duration and proportion.

With the appearance of several treatises dealing with the singing of organum and discant in the early 12th century an entirely new kind of prescriptive theory is to be seen – one that attempts to regulate the compositional process of music (or in this case, an improvisational process). By laying down rules for singing with a given chant melody, regulating what dissonances may be introduced and prescribing the opening and closing formulae of the organal voice, the anonymous authors of one notable example (the *Ad organum faciendum*; ed. H.H. Eggebrecht and R. Zaminer, 1970) inaugurated a species of compositional theory that would soon dominate the discipline (*see also* ORGANUM).

Throughout the late medieval and Renaissance periods, the primary concern of compositional theory was the regulation of dissonance within the increasingly dense polyphonic textures written by composers or improvised by singers (*see also* COUNTERPOINT and MUSICA FICTA, §2). Another regulative problem addressed by theorists during this time concerned rhythm, and specifically the codification of a mensural system by which metrical time points could be plotted, subdivided and noted (*see also* NOTATION, §III and RHYTHM, §II). For some Renaissance theorists, a particular empirical challenge was that of modal classification. The eight ecclesiastical modes inherited from monophonic chant practice (later expanded by Glarean and Zarlino to 12) could be made to accommodate expanding polyphonic and chromatic textures only with great ingenuity on the part of theorists (*see also* MODE, §III).

In the Baroque period, with a general stylistic evolution towards more homophonic textures and a sharper bass–soprano polarity, it was the classification of chords and an explanation of their succession that received the attention of theorists. Similarly challenging to explain and codify for theorists was a coalescing major-minor, transposable key system. Many treatises of thoroughbass from this time, though ostensibly aimed at training performers, can be seen as theoretical treatises that provided pratical answers to these questions. It is thus not surprising that the first treatise to attempt a full theory of this tonal practice – Rameau's *Traité de l'harmonie* of 1722 – was one that was conceived within the paradigm of thoroughbass pedagogy. Counterpoint remained important as a pedagogical discipline in the 18th century, although as seen in a work such as Fux's *Gradus ad Parnassum*, this necessitated drawing sharp distinctions between 'strict' styles of composition codified within his five species and a 'free' style of dissonance use, characteristic of the *seconda pratica*.

As these various examples suggest regulative music theory is possible only when there is a relatively stabilized musical practice that can be circumscribed by which a particular compositional parameter may be analysed and codified. Some of these practices may be global and cut across specific compositional styles, historical period or genres (such as shared systems of harmonic tonality, metre or timbral juxtaposition), while others may be more stylistically focussed. For theorists of the late 18th century one such stylistic issue that required attention was the nature of melody – its components, construction and development (Riepel, Koch); for theorists of the 19th century, however, it was the increasingly subversive chromatic and modulatory practices of composers that demanded explanation, as well as the more elaborate forms employed (Marx, Fétis, Reimann; *see also* HARMONY, §4 and FORM).

In the 20th century, regulative theory continued to play an important pedagogical function, although it was more typically applied in retrospect to delimited historical repertories or styles of music. (Schenker's theory of tonality is paradigmatic in this respect; Jeppesen's codification of Palestrinian 'style' of counterpoint and Lendvai's codification of Bartók's compositional practice are other good examples of retrospective regulative theories.) More common has been the development of original theories of composition to establish and regulate harmonic vocabulary, rhythmic structure or tonal syntax. Sometimes such theories may be rigorously formalized, as in the case of many serial theorists, such as Krenek, Eimert, Babbitt, Boulez and Perle. Other compositional theories may be more informally conceived, such as the 'modes of limited transposition' inventoried by Messiaen, or the theories of compositional 'intonation' and 'modal rhythm' conceived by the Russian theorists Boris Asaf′yev and Bodeslav Yavorsky. Even Cage's aleatory theory and Xenakis's stochastic method of composition can be seen as belonging to this tradition of regulative theory, although both involve elements of chance and indeterminacy. But as compositional practice in the 20th century has fractured into a multitude of individual styles and syntaxes, such broadly prescriptive theorizing has more and more given way to a particularist kind of descriptive analysis.

(iii) Analytic traditions. It is useful to distinguish music analysis as a subdiscipline in music theory from the regulative traditions just described, even though the two are interdependent. While a fuller history and taxonomy of music analysis is recounted elsewhere (see ANALYSIS), it will be appropriate here to say something about the methods and claims of music analysis and its relation to be broader epistemology of music theory.

In music analysis one is primarily concerned with the structure and individuating features of a particular piece of music. Typically, this involves two tasks: (1) to inventory the components of a particular composition deemed significant by the analyst; and (2) to explain the particular disposition and relationship of those components. Of course, any kind of analysis presupposes a theoretical stance: that is to say, it is not possible to undertake an analysis without theoretical presumptions, however informally conceived, that help determine the questions to pose and the kinds of language and method

by which these questions may be answered. But unlike the systematic traditions of regulative theory described earlier, the goal of music analysis is normally an understanding and aesthetic appreciation of the musical piece itself as an ontologically unique artwork, not the exemplification of some broader norm of structure or syntax.

A good example of such particularist analysis is seen in E.T.A. Hoffmann's famous review of Beethoven's Fifth Symphony, published in 1810. Unlike many earlier examples of music 'analysis' that offered generalized taxonomies of particular pieces (often using rhetorical terminology) in order to illustrate classical norms of structure and process, Hoffman undertook his analysis to reveal what was distinguishing and unique in Beethoven's composition. For Hoffmann, much of this uniqueness stemmed from the music's particular motivic material and its ingenious development. Not surprisingly, such close analytic readings were indebted to Romantic ideologies of historicism and the cult of artistic genius; far from being models for compositional emulation, the musical objects of analysis tended to be drawn from a canon of irreproduceable 'masterworks'. Analysis revealed at once the singular features that made up a particular composition (these typically being unusual thematic and harmonic material or special deviations from formal conventions) as well as the means by which these features cohered as an organic whole, to cite a favourite metaphor of the 19th century. Of course, a more pragmatic tradition of analysis continued with the 19th-century pedagogical *Kompositionslehre*. That is, musical pieces might be analysed for the purpose of learning and testing norms of chordal succession or form. But by the 20th century, with the loss of a common grammar of tonality and received forms of organizational structure, music analysis was increasingly becoming piece-orientated.

Heinrich Schenker occupies a particularly important place in 20th-century music analysis, not simply because his ideas have enjoyed such unparalleled influence – especially in Anglo-American academic circles – but because his work so clearly reflects the dialectic relation of music analysis and theoretical systematization. Originating through an intensive study of a select canon of tonal masterworks (especially Beethoven), Schenker's mature theory of the *Ursatz* and its 'prolongation' through structural levels emerged only after many years of struggle and thought. Although presented as an *a priori* systems of tonal logic, Schenker's theory also receives empirical validation – and indeed, can only be known – through practice, albeit a practice that is highly selective and arguably self-confirming. Schenker's theory presents itself as both a universal theory of tonality and a sophisticated tool of analysis by which an individual piece of tonal music may be opened up for inspection and its individuating features of harmony, form and thematic content delineated with unprecedented precision (*see* SCHENKER, HEINRICH).

At the close of the 20th century, music theory and analysis seemed finally to have matured as intellectual disciplines. Particularly in North America, although increasingly elsewhere, many academic programmes of music theory were established in universities and music conservatories alongside more traditional programmes of historical musicology. At the same time, numerous academic journals and professional societies devoted to music theory and analysis were founded, including the *Journal of Music Theory* (1957), *Musical Analysis* (1981) and *Musiktheorie* (1986), and the publications of the Society for Music Theory (from 1977).

It is ironic that just as music theory seems to have become institutionally accepted, strong criticisms have been voiced within those institutions concerning its conservative domain and scientistic aspirations (Kerman, 1985). Most compellingly, perhaps, many music theorists and analysts have been criticized for their penchant for considering musical pieces and styles largely from a formalistic, autonomous point of view rather than within broader historical and cultural contexts. At the same time, theorists have been faulted for too often disregarding questions of affect, expression or meaning in musical pieces at the expense of structural description.

It is true that in the course of the 20th century, much scholarship in music theory could be characterized as highly formalistic. Logical positivism, in particular, was an obvious influence on the work of many theorists such as Babbitt, who famously demanded that all analytic statements about music should adhere to strictly scientific criteria of formulation and verification (Babbitt, 1961, p.3). Other potent influences on music analysis (particularly in the 1960s) were developments in literary theory and specifically the movements of 'New Criticism' and structuralism, by which texts were analysed as discrete and autonomous objects standing apart from questions of historical origin or authorial intention. Certainly, a number of music theorists in their analytic work have tested a formidable array of tools and models borrowed from neighbouring disciplines that on the surface suggest positivist and structuralist pedigree, including mathematical group theory (David Lewin), cognitive psychology (Leonard Meyer, Eugene Narmour), information theory (Kraehenbuhl and Coons), generative linguistics (Lehrdahl and Jackendoff), and semiotics (Jean-Jacques Nattiez, Kofi Agawu and Robert Hatten). Probably little of this research would stand the test of Babbitt's strict rules for theoretical formulation and verification. As in many other scholarly disciplines, the explicitly positivistic and structuralist aspirations of music theory in the 1960s and 70s have considerably receded.

If in reality music theory and analysis were ever as uniformally conservative and narrow in scope as their critics have implied, it was certainly not true at the close of the 20th century. The repertories of music considered by analysts expanded dramatically to include virtually all historical periods, as well as much non-Western music and popular or vernacular musics. At the same time, many theorists showed increased sensitivity to problems of historical and social context, affective content and reception in their analyses. In particular, interpretative and critical modes of analysis (whose origins may be traced back to late 19th-century traditions of 'hermeneutic' analysis) are strongly evident in much recent musicological scholarship (Scott Burnham, Rose Subotnik, Brian Hyer), as are radically subjective 'phenomenological' modes of analysis (Thomas Clifton, Benjamin Boretz, Marion Guck) and post-Freudian theories of compositional influence and repression (Joseph Straus, Kevin Korsyn). Even issues regarding gender and sexuality so dominant in much 'postmodern' cultural criticism have been provocatively addressed by some recent musicologists (Susan McClary, Lawrence Kramer; see §II, below).

Yet if music theory and analysis are to continue to retain identities as authentic intellectual traditions, it is perhaps desirable to maintain some degree of epistemological formalism and empirical rigour. Far from suggesting a weakness in the programme of music theory, a certain autonomy – and tension – in relation to historical musicology and cultural criticism may indeed be a healthy sign of its vitality and integrity.

3. TEXTUAL SCHOLARSHIP. Textual criticism embraces several central sciences: palaeography (the decipherment of handwritings), diplomatic and bibliography (the study of the formal make-up of manuscripts and printed books respectively), editorship and collation (the identification of errors in the text of a document and the reconciliation of variant readings). Ancillary to these are such sciences as the studies of printing techniques and processes, of paper manufacture, of binding, of illumination and of book illustration. All these bodies of knowledge contribute directly to the establishment of a critical text. The first five have venerable scholarly traditions extending back into the early 19th century; the rest have developed in the 20th, with such works as Charles Briquet's *Les filigranes* (Geneva, 1907), Allan Stevenson's *The Problem of the Missale speciale* (London, 1967) and Charlton Hinman's *The Printing and Proof-Reading of the First Folio of Shakespeare* (Oxford, 1963) as landmarks.

In the context of music, the decipherment of notational systems (ekphonetic, neumatic, mensural, tablature etc.; *see* NOTATION, §I) forms an important part of musical palaeography – and also the decipherment of verbal text matter. The special demands of music on printing require study as processes; they carry their own peculiarities and tendencies to particular errors which must be known before the text can be fully elucidated (*see* PRINTING AND PUBLISHING OF MUSIC). The procedures of music writing, of the production and copying of the musical source, are again activities not yet fully appreciated in their own terms; to understand the 'psychology' of the producer of a text is half the battle in understanding the text itself (*see* SOURCES, MS, §I).

In the study of music printing the groundwork was laid by scholars such as Anton Schmid in his survey of the output of the Petrucci press (1845), by Robert Eitner, and by Emil Vogel in his *Bibliothek der gedruckten weltlichen Vocalmusik Italiens* (1892). Vogel's work was carried on by Claudio Sartori in his *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (1952–68) and by Howard Mayer Brown in *Instrumental Music Printed before 1600* (1965). Basic studies of early French music printers and publishers were made by François Lesure and Geneviève Thibault, of the early English by Charles Humphries and William C. Smith, and of the early Viennese by Alexander Weinmann. More recent work has concentrated on single issues in early publishing (such as Boorman's work on the interpretation of features in madrigal publications) or individual publishers (Forney's work on Susato, Jackson's on Berg and Neuber, Lewis's on Gardane).

In manuscript studies, much attention has been given in recent years to the 18th century. Studies involving stitching marks from original bindings (Dürr), paper-making and watermarks (Tyson, Wolf) and handwriting (Plath) have brought about important revisions in the chronology of the works of J.S. Bach, Haydn, Mozart and Beethoven. Moreover, a new understanding of the creative processes of composers – notably of Beethoven and Wagner – has developed as a result of close examination of preparatory materials such as sketchbooks, drafts and preliminary scores (*see* SKETCH).

The principles of editing are another supporting science of musicology. They embrace not only the surface questions such as how to distinguish editorial emendation and interpretation from original readings and how to lay out suppressed readings in a critical commentary along with a description of sources (although these are matters on which no conformity has been reached among scholars), but also the much more fundamental issues of critical editing: how far editors should go in correcting and interpreting a text, and whether the variants of a particular text are separate entities or lead back hierarchically to an original exemplar – and thus whether the readings given in an edition of a work with many variant sources should seek to establish by reconstruction a hypothetical archetype, or simply present the best surviving text intact, or set out the variants or alternatives in several textual traditions (*see* EDITING).

In music, the concepts of 'Urtext' and of critical edition are in principle distinct. Urtext represents an attempt to present the contents of an original source free of editorial additions (slurs, bowing marks, extra dynamics etc.): it is 'pure', yet is to some extent a translation into modern notation. The concept is now largely discredited, however, in that it precludes editorial intepretation or even correction. Further to the same end of the spectrum is the so-called diplomatic transcription – a hand facsimile of the original notation still much used in German dissertations but properly replaced by the photographic facsimile. The critical edition, at the other end of the spectrum, is a presentation of the text after it has been subjected to critical scrutiny and a certain construction placed on it. The issues involved in editing from an earlier notation – 'translating' the music – are perceptively addressed by Bent (1994).

Many scholars at the beginning of the 20th century (e.g. Aubry and Beck) were trained as philologists before turning to musical scholarship. They brought a particular awareness of the problems of textual transmission, above all to the thorny field of medieval monophony. The series Paléographie Musicale (1889–) published by the monks of Solesmes exemplifies this dual approach to textual criticism which combines facsimiles of original sources with editions in more modern notation, later to be attempted systematically by Beck in his Corpus Cantilenarum Medii Aevi (1927–38) for all surviving troubadour and trouvère songs (never completed).

Textual criticism was itself a product of the search for authenticity which began in the 19th century and preoccupied 20th-century historical thought. In music this was manifested particularly in the production of critical editions of the works of leading composers. Following the foundation of the Bach Gesellschaft in 1850, European scholars started a series of Gesamtausgaben, definitive editions of the complete works of Beethoven, Mozart, Lassus, Palestrina, Schubert, Schumann, Schütz and Victoria, among others. Few of these sets reached the state of completeness envisaged by their editors, but they marked significant steps in the development of editorial techniques and in the bibliographical control of sources. Parallel to the Gesamtausgaben were the Denkmäler sets often devoted to the publication of

'monuments' of national music. Among the earlier projects of this nature were Franz Commer's Collectio Operum Musicorum Batavorum (1844–58), a pioneer edition of early Flemish music, and Robert Julien van Maldeghem's *Trésor musical* (1865–93). These established a continuing pattern of critical editions of historically significant music originating in Germany, Austria, France, Italy, Belgium, the Netherlands, England and other countries. However, new discoveries and changing ideas of source and textual criticism led to increasing discontent with the 19th-century collected editions, and new editions of the work of many composers were begun in the years after World War II (including Bach, Handel, Mozart, Beethoven, Schütz and Josquin). The Mozart edition was completed in 1991: even before it was finished, some Mozart scholars were pointing to the need for yet another new edition. (*See* EDITIONS, HISTORICAL.)

An important adjunct to text-critical study is the compilation of inventories and cataloguing of primary source materials. The towering figure in this area was Robert Eitner (1832–1905) who published numerous music catalogues and inventories in *Monatshefte für Musikgeschichte* (1869–1904) and who brought the results of his vast knowledge of European archives into evidence in his ten-volume *Biographischbibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts* (1900–04). The ideals that Eitner initiated in this great work have served musical scholarship for a century and are still alive in the form of an 'International Inventory of Musical Sources' (RISM) published under the auspices of the International Musicological Society and the International Association of Music Libraries. The catalogues of the works of individual composers – those by Köchel for Mozart, Schmieder for J.S. Bach, Baselt for Handel, Hoboken for Haydn, Zimmerman for Purcell, McCorkle for Brahms, Rufer for Schoenberg, for example – often give information on the textual transmission of each individual work, enabling the user to locate all primary material and know its status. The first part of Ludwig's *Repertorium* (1910) was a model of another type of source catalogue: the *catalogue raisonné* of the materials of a repertory laid out according to stylistic dictates and explained as an evolutionary picture (*see* THEMATIC CATALOGUE).

4. ARCHIVAL RESEARCH. Archives are documents issued in the process of administration, whether it be of central government or a private business, a ducal household or a parish church (*see also* ARCHIVES AND MUSIC). They are of interest to the historian for study of the institution to which the archives refer, or for study of people or objects or events associated with that institution. Their essential feature is that they are generated automatically in the process of administration, and this makes them in principle different from almost all other sources of history. Unlike a chronicle, a diary or a newspaper report, which are selective historical accounts, they record everyday detail as faithfully as the unusual. Often the recorder does not participate in the events recorded.

As the centralization of archives into principal depositories got underway during the early part of the 19th century and the science of archive keeping began to develop, historians, following Ranke, turned to them as objective truth. 'Ultimate history' (Acton, 1896) seemed only a generation or two away. National series of archive transcripts were begun: Monumenta Germaniae Historica (1826–), Collection de Documents Inédits sur l'Histoire de France (1850–), the British Rolls Series and Calendars (1856–) and others. Only slowly was it realized that the proper use of archives could be made only after painstaking study of how the documents were produced, and that even then, error and fabrication could be uncovered.

Early musicological studies included some transcripts, either of entire series of documents concerning musical administration (such as Edward Rimbault's *The Old Cheque-book, or Book of Remembrance of the Chapel Royal*, London, 1872) or of selected items pertaining to music from more general documents (such as those in Casimiri's periodical *Note d'archivio*, 1924–42, relating to the Cappella Sistina in Rome), but air travel and microfilm contributed to a postwar wave of comprehensive archival studies on composers and musical activities in city, court and church. More recent archival studies have drawn on the administrative records of music printers, publishers, orchestras, opera houses and of the media, and on a broader historiographical base.

5. LEXICOGRAPHY AND TERMINOLOGY. The lexicography of music is a form of applied scholarship the object of which is to condense, organize (normally in alphabetical order) and clarify the terms musicians use to communicate their ideas about and their experience of their art; it is commonly extended to include biographical material on individual musicians. This interest has given rise to a long tradition of dictionary-making beginning with Brossard in 1701 and extending through Walther, Rousseau, Grassineau and Koch to such distinguished modern representatives of the genre as Willi Apel's *Harvard Dictionary of Music* (1944, 2/1969), the subject volume ('Sachteil') of the *Riemann Musik Lexikon* (12/1967) and the first edition of *Die Musik in Geschichte und Gegenwart* (1948–68). After a decade described by Michael A. Keller as 'the era of reprinters', lexicography received a fresh impetus with the publication of *The New Grove Dictionary of Music and Musicians* in 1980. The present revision appears at a time when other major projects, including the second edition of *Die Musik in Geschichte und Gegenwart* (1994–) and *The Garland Encyclopedia of World Music* (1998–), are already underway, yet which may prove, for economic and practical reasons, to be the high-water mark in the history of printed reference works in general. (*See* DICTIONARIES AND ENCYCLOPEDIAS OF MUSIC for a historical review of the genre and a comprehensive list of works.)

The history, purpose and practice of dictionary-making have been much discussed. According to Harold E. Samuel, 'the lexicographer is expected to synthesize existing knowledge, not to undertake new research'. Indeed, the practice of lexicography has often been denigrated as mere compilation or popularization; yet all scholars use dictionaries, whether they acknowledge them or not. Speaking in 1969, H.H. Eggebrecht remarked that the interest and historical value of a dictionary resides more in the integrity of its conception than in the individual articles. At a practical level, 'the art of lexicography consists largely in finding optimal compromises'. The quality of the result depends on finding contributors with the rare combination of specialist knowledge, enthusiasm for the task and a gift for dictionary style, combined with agreement on the classification and limits of topics. Jan LaRue has commented

further on the natural inclination of scholars towards expansion rather than conciseness and their difficulty in committing to paper anything short of a definitive version; he suggested sending drafts of articles that were prepared in-house or by graduate students to consultants who would react quickly and gleefully to every error of fact and interpretation.

Among the constant problems faced by lexicographers are issues of accuracy, content, balance and bias. The derivative nature of dictionaries leads to many pitfalls; Nicolas Slonimsky has chronicled the amusing fate occasionally befalling such eminent figures as Percy Scholes, Eric Blom and Slonimsky himself, along with 'Grove-diggers' in general. Viorel Cosma has made numerous suggestions for overcoming discrepancies caused by questions of translation and transliteration, including the use of multilingual headwords and standardized abbreviations, together with more precise documentation of sources. Some degree of national bias in lexicography remains almost inevitable and in some ways desirable, but the general trend has been towards greater inclusiveness and objectivity. As early as 1768 Rousseau went beyond a purely eurocentric view of music, and the terminological reference works of recent decades have offered enhanced coverage of non-Western and popular music. D.M. Randel drew attention to this tendency in his edition of *The New Harvard Dictionary of Music* (1986), although Apel's original had been regarded as a model in its day. Stanley Sadie has argued that any possible bias in favour of the music of English-speaking countries in *The New Grove* dictionaries is justified, indeed appropriate, on the practical grounds that those countries are where they would principally be used and about whose musical life fuller information would be sought. Defending the *Riemann Musik Lexikon* against the charge of European bias, Eggebrecht stated that the balance of art music to folk music reflected the quantity and quality of existing scholarship rather than any assumed value judgment as to their relative importance. Furthermore, non-Western music can be described only in its own terms and is not necessarily susceptible to analysis by the methods of Western musicology.

Dictionaries of music reflect the use of terms in all kinds of primary sources, musical, theoretical and documentary. At the same time, they themselves become historical phenomena furnishing primary evidence of the musical mentality of past eras. It is evident that terms often change their meanings over time, and may coalesce in groups or undergo mutations; logical classifications are constantly at risk of being upset by the march of history. The phenomenon of 'term-families' and their behaviour was of particular interest to Wilibald Gurlitt, who projected a *Handwörterbuch der musikalischen Terminologie* that would trace the lineage of the vocabulary of music in a manner similar to that used in the *Oxford English Dictionary*. Such a work would provide a historical analysis of musical terms according to their inherent relationships and family groupings. The first issue of a handbook under Gurlitt's title, edited by Eggebrecht, came out in 1972, and his scheme was still in the process of being realized in 2000. The loose-leaf format of this work allows constant revision and updating but condemns it to a state of perpetual incompleteness. A similar approach has been adopted in biographical dictionaries where currency is of prime importance, such as Hanns-Werner Heister's *Komponisten der Gegenwart*, begun in 1992.

The historical analysis of terms serves as a means to gaining an understanding of the development of concepts, but there is another aspect of the relationship between word and music that confronts the musicologist with a fundamental dilemma – the need to apply verbal symbols to an art that conveys its meanings through the medium of sound. One can talk or write about music, but the experience of music itself can be known only through its own 'language', the language of sound. The effort to resolve the disparity between verbal and tonal discourse was a lifelong preoccupation for Charles Seeger, who saw little chance of bringing these two realms of meaning into complete coincidence. Until recently it was the inevitable fate of the musicologist to suffer what Seeger called the 'linguocentric predicament', from which the advent of multimedia technology now offers, in theory at least, the possibility of an escape. The CD-ROM *Microsoft Musical Instruments* (1992), for example, presents an introduction to the subject using text, pictures, maps and recordings to place individual instruments in their cultural and aural context. Most such products, however, are educational rather than scholarly, and sometimes openly commercial, in their objectives.

The compilation and presentation of electronic dictionaries on the World Wide Web overcomes at a stroke the limitations of space but raises more acutely the issues of content and editorial control. In the field of music, many such ventures are compiled by amateurs whose technological expertise surpasses their musicological credentials, and the results consist mainly of links to existing documents or of randomly-contributed material whose accuracy and objectivity cannot be guaranteed. Enthusiasts have created numerous terminological lists for particular musical styles, as well discographies inviting users to submit their own opinions. Among the few scholarly dictionaries of music available on-line is *The New Grove Dictionary of Opera*, a revision of the four-volume edition published in 1992. As compared with the printed version, this offers enhanced search facilities, factual updating and links to related sites and images, yet it remains essentially text-based and has barely begun to exploit the theoretical potential of the electronic world which it inhabits. The harnessing of that potential, in musicology as in other disciplines, will be among the foremost challenges to lexicographers of the 21st century.

6. Organology and iconography.

(i) Organology. Organology, the study of musical instruments in terms of their history and social function, design, construction and relation to performance, has interested scholars since at least the 17th century. Michael Praetorius, in *Syntagma musicum* (ii, 1618–19), included an important section on instruments, including some non-Western types, with realistic illustrations drawn to scale. Other technical discussions appear in encyclopedic works of Mersenne (*Harmonie universelle*, 1636–7) and Kircher (*Musurgia universalis*, 1650). Modern organologists and reproducers of historical instruments (who might be called 'applied organologists') have benefited from the observations of such early scholars, particularly where well-preserved original instruments are rare or non-existent (*see also* Organology).

In addition to providing practical information useful to performers and instrument makers, organologists seek to elucidate the complex, ever-changing relationships among musical style, performing practices and evolution of instruments worldwide. This study involves authenticating and dating old instruments by scientific means, discerning the methods by which instruments of different cultures have been designed and produced, and investigating the many extra-musical influences – such as advances in technology and changing economic conditions – that lead to innovation and obsolescence. The symbolism and folklore of instruments are subjects that organology shares with music iconography and ethnomusicology.

Since the late 18th century, interest in instruments of all kinds has served an ethnomusicological purpose by providing a common avenue of approach to the music of diverse cultures. G.A. Villoteau (1759–1838) made the first scientific study of ancient Egyptian music largely on the basis of depictions of instruments in tombs and temples; later archaeological discoveries of actual if fragmentary Egyptian instruments allowed his conclusions to be refined and corrected. Organology as an academic discipline came into its own after the 19th-century development of large, permanent instrument collections in Europe and the USA. Once these repositories were established, organologists, who were often also museum curators, confronted the challenges of comprehensive classification and description. Curt Sachs's *Real-Lexikon der Musikinstrumente* (1913), a pioneering effort to systematize knowledge of instruments on a worldwide basis, and the widely-adopted classificatory scheme devised jointly by Sachs and Erich von Hornbostel, were based on Victor-Charles Mahillon's research on instruments collected at the Brussels Conservatory beginning in the 1870s. Nicholas Bessaraboff, who in 1941 introduced the term 'organology' in the sense used here, applied a classification derived from those of Francis W. Galpin (1910, 1937) to the collection at the Museum of Fine Arts, Boston.

The study of instruments *per se* became an important resource for comparative musicology (e.g. Hornbostel's adducing of panpipe tunings as evidence of a cultural connection between Brazil and Polynesia); but ethnomusicologists have tended to subordinate a purely object-orientated approach to a broader consideration of instruments' musical and social contexts. Especially in traditional and non-literate cultures, the shapes, materials and decoration of instruments, no less than their sounds, convey meaning essential to their functions; seeking to understand these features, organologists might collaborate in field research with ethnologists and native informants. Efforts to interpret ancient and prehistoric sound-producing implements have thus far usually proven inconclusive or unconvincing, in part because of the difficulty of faithfully reconstructing scattered fragmentary remains. Since primitive noisemakers often served multiple purposes, the sonic function of an excavated artefact might even go unrecognized.

Recent studies of Western instruments have produced important though sometimes controversial results in such matters as pitch and tuning, historically appropriate string materials, and the origin and dissemination of various instrument types. Technological advances (e.g. in dendrochronology and computer-assisted tomography) have broadened the scope of organological investigation and helped raise standards of connoisseurship. During the last quarter of the 20th century, John Koster and G. Grant O'Brien contributed valuable new information concerning the construction and uses of early stringed keyboard instruments, and Peter Williams explicated the obscure history of organs. Karel Moens raised fundamental questions about the authentication of antique bowed string instruments, while Herbert Heyde, a specialist in the development of woodwind and brass instruments, demonstrated the relevance of geometric proportional schemes and local units of measure to instrument design. Such studies as these depend on close examination of extant instruments and primary documentary sources, including treatises, patent claims and musical compositions, as well as iconographic evidence.

One striking conclusion to emerge from analysis of a wide range of data is that, contrary to common belief, major advances in instrument design often precede rather than result from musical style shifts, as innovative instrument makers, responding to general market conditions, introduce novel types having expressive potentials that might take generations for musicians to explore. The history of the piano and of the saxophone exemplify instances where, so to speak, the medium anticipated the message. Observations such as this demonstrate the power of organology to shift perceptions of music history.

(ii) Iconography. The first generations of musicological scholars in the late 18th and early 19th centuries were acutely aware that their discipline differed from neighbouring ones in so far as the objects of their study were invisible and bound to process in time, and hence more ephemeral than the painted or the written ones. The lack of tangible evidence inevitably led scholars to explore secondary sources such as pictures and texts about music. Thus Martin Gerbert appended to his *De cantu et musica sacra* (1774) a few plates (xxiii–xxxiv) with pictures of medieval musical instruments from illuminated manuscripts. In the main text he discussed their shape, purpose and terms and sketched a history of the use of musical instruments in the Church (iii, chap.3). A similar approach to visual material was taken 50 years later in a study of non-Western music. G.A. Villoteau, as a member of the Napoleonic expedition to the upper Nile valley, collected pictorial material on the music life in ancient Egypt and compared it with the ethnic evidence of his own day in Egypt and the eastern Mediterranean. The results were extensive articles with illustrations published as a part of the *Description de l'Egypte* (1809–22).

Throughout the 19th century the motive for iconographical studies continued to be the interest in the tangible objects of past cultures (*Realienforschung*). Musicologists found themselves in the good company of cultural historians of various kinds. Particularly important promoters of this area of research were the antiquarian societies such as the Société Française des Antiquaires in Paris, which inspired the iconographical work on medieval music by Fétis, Coussemaker and Bottée de Toulmon published in the decade 1839–49. Since that time an interest in musical iconography, in tandem with organology and performing practice, has been a hallmark of French scholarship. It bore fruit in the foundation of the Société pour la Musique d'Autrefois in the 1920s by Geneviève Thibault and in the doctoral dissertations of Evelyn Reuter (1938) and Claudie Marcel-Dubois (1941).

Given the close contacts between art history and musicology, which led, for instance, to the adoption in musicology of the art-historical terms Renaissance and Baroque from Jakob Burckhardt and Heinrich Wölfflin, one might have expected musical iconography to be a field of intense collaboration between art historians and musicologists. That, however, has rarely been the case. Emile Mâle, the most prominent art historian in France around the turn of the century, had little influence on French musical iconography despite his very influential work on themes in medieval art. Only after World War II did French scholarship enter a new era with the publications of Albert P. de Mirimonde.

For German, Spanish, Scandinavian and British musicological scholarship, too, the initial incentive for studying works of art was the interest in objects from past cultures, and so it remained until World War II. The first anthological collections of pictures with musical subject matter began to appear, culminating in Georg Kinsky's *Geschichte der Musik in Bildern* (1929, translated only a year later into English, French and Italian) and Besseler's *Musikgeschichte des Mittelalters und der Renaissance* (1931), a historical survey with a superb selection of illustrative material. After the war, Besseler and Max F. Schneider, and later Besseler's student Werner Bachmann, published the multi-volume serial *Musikgeschichte in Bildern*. Before it came to a halt with the closure of the East German publishing house in 1990, it had produced 18 volumes of European and eight of extra-European material.

As early as 1914 Hugo Leichtentritt, in his article 'Was lehren uns die Bildwerke . . . ?', voiced scepticism about the indiscriminate use of pictorial evidence for the reconstruction of instruments and performance. But it was another half-century before a methodological base was laid, by Steger (1961), Winternitz (1961), Hammerstein (1964), Seebass (1973) and Droysen (1976). Since then a number of British and American scholars, such as Mary Remnant, Ian Woodfield, Edward Ripin, Howard M. Brown, Keith Polk and Colin Slim, and in Italy Elena Ferrari Barassi, have provided models of cautious and successful scholarship; McKinnon also offered methodological reflections (1982). So, to the end of the 20th century, the number of scholars using musical iconography as an auxiliary discipline is considerable. Without their efforts and those of others, successful reconstructions of musical instruments and the revival of performing practices no longer in use would not have been possible. These areas of interest have made a spectacular move forward and enabled the Early Music movement to be a serious force in the global music business. The role accorded to musical iconography in the study of performing practice and musical instruments is also acknowledged by editors of such journals as the *Galpin Society Journal*, *Early Music*, *Journal of the American Musical Instrument Society* and *Basler Jahrbuch für historische Musikpraxis*, who occasionally accept articles in this area.

Interest in the visual arts as a source *sui generis* for the study of intellectual and social concepts of music is of a more recent date. Like literary sources, pictures can provide information about the place that society accords to music, what it thinks about music and how it is moved by music. The beginnings go back to the studies of visual symbolism in the mid-19th century (see Piper, 1847–51/*R*; Pougnet, 1869–70), but serious scholarship began only through the activities of the Warburg circle. There, for the first time, interdisciplinary cooperation between art history and musicology (and also literature) was set in motion. Much of the movement lost its impetus through the dislocation of the leading figures during the Nazi period, but at least two articles (Schrade, 1929, and Gurlitt, 1938) established a methodological standard that could serve, after the war, as a basis for musical iconography and iconology (in the Panofskyan sense). By the end of the 1970s it had been definitely established with the publications of Hammerstein, Winternitz, Seebass and McKinnon. A different perspective that had its sources in Besseler's approach focussed on the sociological side. Bachmann and in particular Walter Salmen are its representatives, as to a degree is Richard Leppert, who combines it with gender critique.

Meanwhile the International Association of Music Libraries had put a bibliographical network in place and began to work on its series of *Répertoires*. In 1972, as a parallel music-iconographical undertaking, Geneviève Thibault-de Chambure, Barry S. Brook and Harald Heckmann founded the RÉPERTOIRE INTERNATIONAL D'ICONOGRAPHIE MUSICALE (for reports of its activities see *Fontes artis musicae*). It spawned a number of cataloguing centres in various countries, the publication of a bibliography (Crane, 1971), catalogues, a newsletter and a yearbook, *Imago musicae*. Several centres have developed software for the computerized cataloguing of pictures with musical subject matter.

The last two decades of the century brought a steady increase of scholarship that can partly be connected to the increased number of academic positions (in Italy in the early 1980s, in Spain in the 1990s). The activity in Italy surpasses that in any other country (see Barassi, 1996, and Seebass, 1994) with theses, academic courses, conferences, publications and regional cataloguing centres. Besides the traditional avenues of scholarship, such neglected fields as scenography and the iconography of folk music have attracted development there.

Research in synaesthetic questions is of relatively recent origin. It began in 1949 with Thomas Munro, who was followed by T.H. Greer (1969) and Edward Lockspeiser (1973); since then it has increased at a rapid pace. Distinguished scholarship has been produced about individual figures such as Schoenberg, Klee and Cage, but otherwise few steps have been taken beyond the collection of materials in lavish exhibition catalogues and their enumeration in surveys. The pluralism of style in the visual arts, the breakdown of traditional genres and the subjectivism of verbalizations by artists and art critics (which has also affected musicologists) have so far prevented the formation of a reliable terminology for historical analysis. Much remains for future scholars.

Research in folk music and the music of the other continents has been a stepchild of musical iconography. The model study by Jaap Kunst and Roelof Goris on Hindu-Javanese instruments (8th–15th centuries), had found no worthy successors by the end of the century. The most productive groups include the scholars interested in India and those formerly active at the Research Centre at the Kunitachi College of Tokyo. In the long run the volumes of *Musikgeschichte in Bildern* covering non-European countries should have their impact. In 1986 the International Council for Traditional Music established a Study Group for Musical Iconography that led to an

intensification of research, with some of the results published in *Imago musicae*. Pluralistic methods of analysis are increasingly relevant for iconographical research in non-Western historical materials because they seem particularly apt for handling the emic-etic tensions that arise in interpretation.

See also ICONOGRAPHY.

7. PERFORMING PRACTICE. The study of the way music has been performed has been closely connected with the historical performance movement but is by no means identical with it (*see* EARLY MUSIC). Although 'old' music was performed in various circles in earlier times (Bach and Handel at Gottfried van Swieten's concerts in late 18th-century Vienna; Palestrina in the churches) performers used the then 'modern' style with which they were familiar. The discipline can thus hardly be said to have existed (save to an unimportant extent in a few 16th- and 17th-century treatises that deal with the music of the ancient Greeks and Romans, and in the interest of 18th-century writers such as Martini and Hawkins in the same music) until after the various revivals of earlier music began in the 19th century, for example, Mendelssohn's performances of music by J.S. Bach and the publication of historical editions of old music and editions of the works of Bach, Handel and others. Most performers in the 19th century and surprisingly many in the 20th assumed that older music must be improved by performing it, for instance, on modern instruments with their greater volume and brilliance, and even editors of medieval and Renaissance music have often followed the same idea in their own way, modernizing notation to resemble that to which their contemporaries were accustomed. Other musicians, however, began to think that unexpected meanings, and unexpected beauties, might be revealed if older works were performed in a manner close to that heard by the original audiences.

An important landmark in the history of performing practice was the publication in 1915 of Arnold Dolmetsch's book on the interpretation of music in the 17th and 18th centuries, and a number of other studies appeared about the same time or in the following few decades: Beyschlag on ornamentation (1908/*R*), F.T. Arnold on figured bass (1931/*R*) and Robert Haas on performing practice in general (1931/*R*). Much of this early work centred on the problems of performing music by J.S. Bach and his contemporaries, and was concerned with relearning obsolete instrumental techniques and conventions of performance: improvising embellishments, realizing keyboard parts from figured and unfigured basses, adding implied accidentals, inventing appropriate scoring where none is indicated and so on. The usual sources of information were treatises, dictionaries and other contemporaneous accounts, and the notated music itself.

After World War II such scholars as Robert Donington, Thurston Dart, Frederick Neumann, Sol Babitz, Michael Collins and Putnam Aldrich refined pre-war ideas about performing Baroque music and advanced new ones; their ideas have not always been accepted by the musical world or even the scholarly community. From the 1950s the discipline enjoyed a gradual expansion: performing practices of both earlier and later periods were investigated and more sophisticated approaches were developed. Paul and Eva Badura-Skoda's study of performing conventions in Mozart's keyboard music (1957) moved research on performing practice forward from the Baroque era. The revival of medieval and Renaissance music was an active collaboration of makers, players and scholars: musical sources are often demonstrably incomplete, instruments survive only as depicted in iconographical sources and must be reconstructed, writings on *musica ficta* are difficult to interpret, and so on. An important figure in establishing this new style of research was Howard Mayer Brown. The investigation of the performing practices of all periods has since benefited from this type of collaboration: treatises, archival notices, literary works and works of art have been used by those investigating later practices, as well as by medieval and Renaissance scholars. Other techniques have also been added: paper analysis, for example, has been used to aid in determining the state of a manuscript at the time of a particular performance, and rigorous techniques of measurement and physical analysis have aided in the recovery of earlier techniques of instrument making, which in turn has helped in determining how instruments worked and what they sounded like.

The concept of AUTHENTICITY in performance exercised scholars in the 1980s especially: a prominent, if controversial, thinker in this area was Richard Taruskin. Studies of recordings (available only from the late 19th century; a few musical clocks and barrel organs have provided interesting evidence of earlier performing styles) have revealed, among other things, how quickly ideas of musical performance change. Investigation in the late 20th century, while continuing to treat technical aspects, also came to encompass cultural context, the acoustics of performance spaces, aesthetics, relationships between composers, and relationships between modern and old perceptions of performance.

See also PERFORMING PRACTICE.

8. AESTHETICS AND CRITICISM. Music aesthetics seeks to answer the questions: what is music? how does it carry meaning? what is its place in human life, culture and society? What is greatness in music? Answers have been provided by some of the world's greatest philosophers: Plato and Aristotle, St Augustine, Thomas Aquinas, Kepler, Leibniz, Descartes, Rousseau, Kant, Hegel, Schopenhauer, Nietzsche and Marx. Scholars in acoustics and psychology, such as Stumpf, Helmholtz and Seashore, have made a large contribution. In the 20th century the most significant contributions have been offered by Adorno, Dahlhaus, Ingarden, Langer, Meyer, Scruton and Zuckerkandl.

Aesthetic questions are present in almost all types of musicological writing. They arise when music historians discuss the role of music in a social milieu or the impact of personal environment on individual musical development, or liken music to other arts, or define the terms of a specific style; they are raised by acousticians who seek their bases in physical properties; they are invoked by analysts as foundations for theories and methods of operating, and underlie their attitudes towards musical material, the process of hearing and the function of performance; they appear constantly in the writings of music critics wherever the criteria for judgment of craftsmanship, imagination in composition, and technical skill and interpretative insight in performance come into play; they penetrate the works of iconographers and experts in performing practice, just as they do the deliberations of performers, when leaping the gap –

imaginative, despite its historical conditioning – between evidence and statement or performance. They are thus expressed in many different styles of writing: scientific, scholarly, literary, philosophical. They also occur outside the literature of musicology, in systematic philosophical writings from Pythagoras to Leonard Meyer, and in general histories of art and culture.

Specialist writing in musical aesthetics extends back to the Middle Ages, above all in the speculative tradition which was inherited from classical Greek philosophy, and which extended through the Renaissance to the early Baroque period. It was with the theory of emotive meaning in music, the so-called THEORY OF THE AFFECT, that aesthetics took on a sharply different character. Scheibe and Mattheson were the most important figures in the development of this theory. In the 19th century Hanslick's theory of music as 'tonally moving forms' founded a line of aesthetic thought that rejected emotional and programmatic interpretations of music, a formalism that has been followed by Combarieu, Stravinsky, Langer and others. Kurth's theory of music as a stream of tension, and as expression of the will (in the Schopenhauerian sense) belongs to the same line of thought. Kretzschmar, on the other hand, took the view that music had meaning and emotional state, and that these could be directly deduced. There is an influential body of Marxist aesthetic or critical theory in music, particularly in the work of Adorno, Bloch, Lissa and Supičić. Many composers have contributed to the theory of aesthetics, among them Wagner, Busoni, Schoenberg, Stravinsky, Hindemith, Sessions, Cage, Cowell, Schaeffer and Stockhausen.

In the last decades of the 20th century, the aesthetics of music has broadened in scope. Its arena of concerns has moved beyond the domain of classical or high music to incorporate more popular forms, diverse in social, ritualistic and cultural ramifications. Ethnomusicological research has contributed to this general broadening of scope. Feminist, semiological and more overtly political theorizing has entered into the field alongside the continuation of a formalism that dominated music theory and philosophy for a large part of the 20th century. The philosophy of music presupposed by all the areas of music has become more critical and self-aware as the tendency towards theory has predominated.

See also CRITICISM and PHILOSOPHY OF MUSIC.

9. SOCIOMUSICOLOGY. That music is a social activity and not just a collection of musical artefacts in organized sound was realized by the earliest writers in the Western intellectual canon. Both Plato and Aristotle stressed the importance of music as an activity in society and sought to establish criteria for its evaluation as a social phenomenon. In the subsequent development of musical thought a different tradition, emanating from Aristotle's pupil Aristoxenus and centred on the investigation of music as a pure sounding phenomenon, gained a supremacy which remained largely unchallenged until as late as the 18th century, when Charles Burney, avoiding the Aristoxenian tradition, discussed music as a phenomenon influenced by manners and social circumstances.

In the climate of an increased importance of social sciences, several 19th-century music historians, while still adhering to the idealist philosophical tradition (Winterfeld, Spitta, Jahn) sought to incorporate ideas about the social position of music and musicians into their biographical studies. However, though interested in music as a social phenomenon, Guido Adler thought of the study of musical institutions as only an ancillary musicological discipline. At the end of the 19th century and during the early 20th, advances in general sociology enabled, among others, Lalo, Combarieu, Bücher and Max Weber to formulate theories about the interdependence of musical and social phenomena.

All the major ideological currents of the 20th century left their mark on the study of music as a social phenomenon. The positivist tradition reflected itself in the fact that, on the simplest level, social phenomena relating to music were being explored quantitatively, employing statistics to determine popularity of works and authors, modes of transmission and audience response. Some adherents of the German philosophical tradition sought to establish social history of music as a critique of processes in a capitalist society, uncovering tensions arising from the confrontation of individual creativity and social dictates (e.g. T.W. Adorno). Leninist Marxists dominated the thought in the Communist bloc in the middle of the century with a rigid distinction between the 'base' (society, economy) and the 'superstructure' (cultural and artistic phenomena) – thus discrediting those aspects of Marxism that were otherwise capable of providing the social history of music with criteria by which to judge the subtle distinctions that arise between musical pursuits – either of producers or of consumer of art – and the forces of tradition and social responsibility which, consciously or subconsciously, shape attitudes and help create forms of musical life.

About the middle of the 20th century, a dilemma began to be felt about whether sociology of music and the social history of music (or, to broaden the term somewhat, sociomusicology) are a single discipline or two separate disciplines. A contention exists according to which the sociology of music is simply a narrowing of general sociological principles applied to music as an object of inquiry (approaching it 'from the outside'), whereas sociomusicology examines social roles of music, musicians and musical institutions 'from within'. This is in practice difficult to establish, and the rich development in the last quarter of the 20th century of the study of 'classical' music as a form of cultural practice, as well as the claim of ethnomusicology that not just Western art music but all musics are essentially social phenomena, to be judged by the same criteria, confirm the lack of a clear distinction.

See also SOCIOLOGY OF MUSIC.

10. PSYCHOLOGY, HEARING. The areas of musicology that have witnessed the strongest links with psychological studies of hearing are theory and analysis. Theories of musical organization and investigations of the human response to music have been associated since the time of classical Greek writings on music (see Barker, 1989), and music was the focus for one of the earliest contributions to modern psychology – Helmholtz's treatise of 1863, *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik*, which already took account of differences between a perceptual and a musicological outlook. While asserting the importance of a scientific approach to the issue of consonance and dissonance, Helmholtz nonetheless noted that the distinction 'does not depend . . . on the nature of the intervals themselves but on the construction of the whole tonal system' (Eng. trans., p.228).

In the development of new music theory and analytical method after World War II, psychological principles played an important role. Leonard Meyer (1956*R*), for example, made use of Gestalt principles of perceptual organization to account for the ways in which listeners' musical expectations might be generated and manipulated, and thus for a theory of musical affect and an analytic method which gave an account of melodic and rhythmic processes based on the same principles. He later (1967) took the idea of expectation and developed it into a theory of implication couched within the framework of information theory. Meyer was not alone in associating music with information theory, but while the more formal attempts to understand musical processes and listeners' responses to them in these terms fell by the wayside as information theory failed to live up to its rather heady promises, Meyer's project, in which Gestalt and information-processing ideas were woven into music theory, continued to move forward both in another book of his own (1973) and in the work of Eugene Narmour (1977). Narmour's two subsequent volumes (1990, 1992) represent a culmination of this particular line of thought, presenting a painstaking investigation and classification of melodic processes still based very largely on Gestalt principles, but couched within the dominant paradigm of cognitive psychology.

An indication of the impetus to find common ground between psychological research and musicology was the founding in 1981 of the journal *Psychomusicology* (a term coined by Laske in a paper of 1977), whose position statement expressed the desire to bring together the perspectives of psychology and musicology in a consideration of music. A significant book in this domain is Lerdahl and Jackendoff's theory of tonal music (1983), which takes both the basic principles of generative theory from linguistics and perceptual principles from psychology to create a theory which states in its first sentence that the authors 'take the goal of a theory of music to be a *formal description of the musical intuitions of a listener who is experienced in a musical idiom*' (p.1). The interpenetration of listening and musicology can seldom have been more directly expressed. The form of the theory is a set of rules that generate hierarchical structural descriptions of musical surfaces, allowing for inevitable differences of interpretation and inherent structural ambiguities through the device of 'preference rules', which adjudicate between different interpretative possibilities in an interactive manner. Many of these preference rules are based on Gestalt principles, and the authors regard the theory as a contribution both to cognitive science and to music theory. The theory has been extended to tackle atonal music (Lerdahl, 1989), and has formed the basis of a cognitively based critique of compositional systems (Lerdahl, 1988).

From the perspective of the psychology of listening, musicology has made its mark in the recognition that empirical and modelling work should take account of the theoretical framework provided by musicology. An early example is Francès's wide-ranging treatment (1958), which considers a variety of issues, such as musical semantics and rhetoric, which have only recently made their way back into the perceptual literature. Krumhansl's research (1990) on the perception of tonal structure is another example, as is Parncutt, who has developed (1989) an explanation of harmonic function and harmonic process based on a psychoacoustic principle first investigated by Terhardt (1974). Similarly, the perception of tonality has been tackled using empirical studies based on set-theoretic principles which themselves occupy the boundary between what would be called systematic musicology in some traditions, and formal modelling or cognitive science in others (Butler, 1988–9). Other meeting-points of this kind can be found in the edited collections by Howell, Cross and West (1985, 1991) and in Bigand (1993), who considers a variety of ways in which research in music perception has contributed to an understanding of auditory cognition more generally.

A number of commentators have cautioned against a simplistic collapsing of musicological and psychological perspectives: musicology and psychology have rather different aims, and unsystematic leakage between the two can lead to shortcomings on either side being disguised and concealed (Clarke, 1989). Similarly, analysis offers a mythopoeic rather than scientific view of musical structure, and attempts to test analytical descriptions with empirical tasks are epistemologically confused (Cook, 1990); further, empirical work in the psychology of music has often been concerned with a kind of listening that is quite unrepresentative of spontaneous behaviour and is heavily influenced by the categories and concepts of musicology (Cook, 1994). Thus the attempt to compare musicological predictions or pronouncements with empirical results becomes a circular exercise with little relevance to the listening experiences of most people most of the time. While offering an optimistic view of the potential for interactions between music theory and cognitive science, Agmon (1989–90) points to misunderstandings that have resulted from confusing or collapsing different domains (physical, perceptual, cognitive) and different types of theory ('competence' and 'performance' theories).

Lastly, there have been attempts to make use of perceptual principles in constructing a theory of structure and meaning in electro-acoustic music – a development that is understandable given the inappropriateness of notation-based methods for this music. The relationship between different modes of listening has been explored (Smalley, 1992, based on those described by Schaeffer, 1966) and the dual capacity of sounds both to specify their sources and also to become bound up in the more abstract structural relationships that have been the primary focus of most theory and analysis. Windsor (1994) makes the link with perceptual theory more explicit, and opens the way for a more thoroughly perceptual theory of electro-acoustic music. A significant and closely related body of work is that of Bregman (1990), whose approach to audition has been influential in perceptually motivated accounts of polyphonic structure, melodic and harmonic organization, and the whole matter of how listeners identify an 'auditory scene' in the complex context of the acoustical environment. If the relationship between perceptual studies and musicology has been uneasy and uncomfortable at times, and has seen its fair share of epistemological 'ships in the night', there is now at least a greater awareness within musicology of the contribution that psychology might make, and equally a more musicologically informed approach within the psychology of music.

See also HEARING AND PSYCHOACOUSTICS, INFORMATION THEORY and PSYCHOLOGY OF MUSIC.

11. GENDER AND SEXUAL STUDIES. Until very recently musicologists rarely addressed issues related to gender or

sexuality. The vast majority of the musicians examined by the field were male and assumed to be heterosexual. Because 'male' and 'heterosexual' count as unmarked categories (as opposed to 'female' and 'homosexual') within traditional epistemologies, they did not seem to require comment. Only with the rise of women's, feminist and gay and lesbian studies in the other humanities and social sciences have gender and sexuality become significant areas of research within musicology.

(i) Women in music. The first venture within the discipline to focus on gender was the attempt begun in the 1970s to recover the history of women in music. Before that time very little was known – or at least remembered – about women in music history: their name rarely appeared in textbooks or journals, except for the occasional woman (e.g. Clara Wieck Schumann and Fanny Mendelssohn Hensel) noteworthy because she was related to a famous male composer. Since then, however, there has been an explosion of information concerning women composers, performers and patrons. The women who have received extensive attention in scholarship, recording and performances include Schumann and Hensel but also Hildegard of Bingen, Barbara Strozzi, Elisabeth-Claude Jacquet de La Guerre, Amy Cheney Beach, Cécile Chaminade, Ethel Smyth, Florence Price and Ruth Crawford Seeger. Contemporary women composers have benefited from this increasing interest, and they too have received an unprecedented degree of attention from music historians, critics and performing organizations.

The first contributions in feminist musicology dealt with individual women or with specific historical contexts, but a number of pioneering books from the 1980s began piecing together more continuous accounts of women in music. Unlike the more traditional surveys that trace a succession of 'masters', these accounts tend to pay attention to many kinds of music-related activities besides formal composition, and they also observe far more closely the social conditions within which musicians have operated (see Bowers and Tick, 1986; Briscoe, 1987; Marshall, 1993; Neuls-Bates, 1982; Pendle, 1991; and Sadie and Samuel, *GroveW*).

As in other disciplines, the more musicologists have learnt about the women previously overlooked by the canon of accepted masterworks, the more they have realized the need to reassess the historical processes that had resulted in its formation – in whose interests canons operate, what gets included, what excluded, and by means of what criteria (see Citron, 1993; Bergeron and Bohlman, 1992). Similar projects have focussed on the histories of women in jazz and popular music and have altered received notions of those traditions as well (see Carby, 1990; Dahl, 1984; Davis, 1998; Gaar, 1992; Gourse, 1995; Harrison, 1988; Placksin, 1982; and Rose, 1994).

Just as many music historians have turned their attention to women musicians from earlier times, so ethnographers have come to incorporate questions concerning gender ideologies into studies of music culture, both Western and non-Western (see Herndon and Ziegler, 1991; Koskoff, 1987; and Sugarman, 1997). As ethnomusicologists have studied gender-based divisions of labour across cultures, they have helped to diminish the longstanding gap between the Western art tradition and cultures of 'others'. For comparing structures and justifications for gendered hierarchies in different cultures sheds light not only on people in remote parts of the globe, but also on European and North American cultural practices and traditions, which have long claimed exemption from ethnographic analysis (see Bohlman, 1993, and Robertson, 1989).

Bringing women into music studies counts among the most remarkable contributions to musicology of the last 30 years of the 20th century. The number of institutions offering courses on women and music has increased dramatically, and most undergraduate music history surveys now include at least some music by women.

See also WOMEN IN MUSIC.

(ii) Gender and music. As soon as women became a focus for music research, the reinterpretation of male musicians as 'gendered' inevitably followed. Many dimensions of music study that had seemed objective began to appear in new lights, motivating innovative scholarship in several different directions.

The first cluster of publication on women in music concentrated on sources and biographical information. As musicologists turned to the music itself, however, they began reassessing the standards and analytical devices then brought to all music, without regard to intended content. This reassessment helped precipitate a move in the discipline towards criticism or interpretation. Two isolated yet influential studies of feminist-based music criticism, Rieger and Clément, appeared in the 1980s. Before their publication, musicologists had not even addressed representations of gender in the actual plots of operas, let alone the possibility of gender-encoding in non-theatrical music. Accordingly, feminist music criticism began with these pioneering volumes, which introduced into musicology the kinds of critique that had long since become familiar – almost *de rigueur* – in literary, art and film studies concerning cultural representations of women and men, masculinity and femininity.

The 1990s witnessed the development of several kinds of criticism focussed on gender. Some writers (e.g. Kramer and McClary) have brought a critical perspective to the study of music, often dealing in detail not only with plots or lyrics but also with the music itself. Nor do these studies usually concentrate on representations of gender alone, but they also treat class, race and exoticism, domains often mapped on to gender in operas. They also address how the music itself – its codes and more basic structural procedures – participates in the production of these representations and also predisposes listeners to certain points of view (Bellman, 1998; Lewin, 1992; and Locke, 1991).

This research has radically destabilized some of the assumptions that had sustained musicological narratives of music history. For instance, Kallberg (1992) has researched attitudes towards the genre of the nocturne and has found how 'the feminine' was projected on to that repertory, the composers who wrote such pieces and even the piano itself; Cusick (1993) has examined the gendered polemics of the Monteverdi–Artusi controversy; Austern (1989) and Leppert (1989) have investigated how gender has influenced musical production and performance at various moments in Western music history; McClary (1992) has been concerned with discerning how historically constituted ideas of gender, sexuality and the body have informed even the most basic of musical procedures from the 16th century to the present.

Many scholars involved in gender studies maintain strong allegiances with the music of the canon (see Abbate, 1991, 1993) and justify those allegiances by means of a variety of feminist theoretical strategies. The collections of feminist musicology of the 1990s (Blackmer and Smith, 1995; Cook and Tsou, 1993; Dunn and Jones, 1994; and Solie, 1993) offer a broad spectrum of political positions: there is no monolithic position within this area of musicology.

With the rise of gender-based criticism, other areas of music research have likewise opened up to questions of gender. Music education, for instance, long populated mostly by women under male supervision, has begun to rethink philosophical premises and revise curricular planning (see Lamb, 1987; and Green, 1997). Perhaps most surprising, given the separate nature of their discipline, a number of music theorists too have started developing ways of dealing with gender (see Guck, 1994; Hisama, 1995; Kielian-Gilbert, 1994; Lewin, 1992; Maus, 1993; Straus, 1995).

See also FEMINISM and GENDER.

(iii) Sexuality. In most humanities disciplines, the feminist research of the 1970s had already established itself before sexuality became a matter of widespread scholarly interest. But the Gay Liberation Movement that emerged after the Stonewall riots in 1968 and Foucault's theoretical rethinking of this and other aspects of subjectivity made serious research on the history of sexuality possible for the first time in history. As a consequence, the 1980s saw the growth of scholarship focussed variously on social identities based on sexual preferences, structure of desire or erotic pleasure, histories of the body and subcultures organized around same-sex erotic inclinations.

Feminism appeared late in musicology, however, and research and theoretical work on gay and lesbian issues emerged concurrently with the growth of feminist music criticism. The individual most responsible for securing a space for such work within musicology is Philip Brett, whose work on Britten relates the relevance of the composer's homosexuality to his music. Wood and Cusick have been at the centre of lesbian work in musicology, because of both their work on women composers and their theoretical essays linking sexuality and the perception of music. The principal publication to date concerning sexuality and music is the collection edited by Brett, Wood and Gary Thomas, *Queering the Pitch: the New Gay and Lesbian Musicology* (1994). Some of the projects concerned with sexuality deal with specific artists (Thomas on Handel, 1994; Solomon, 1988–9, and McClary, 1993, on Schubert; see also Gill, 1995); others deal with lesbian and gay reception, especially of opera (see Blackmer and Smith, 1995; Koestenbaum, 1993; and Morris, in Solie, ed., 1993).

When research on gender and sexuality first began to appear, some musicologists objected that it would bring prurient concerns into the discipline. Far from diminishing or tainting the repertories it studies, this research has opened all music to important questions about cultural understandings of the body, gender and erotic experience as crucial aspects of subjectivity.

See also GAY AND LESBIAN MUSIC and SEX, SEXUALITY.

III. National traditions of musicology

Just as there are recognizable national styles in musical composition, so too are there patterns in scholarship that owe their character to the presence of national traditions, ideas and institutions peculiar to a given country or language group. The objectives of scholarship are international, but it is instructive to follow the various native strands and note how they fuse into the total pattern. The present discussion nevertheless can only make passing reference to the principal events and individuals within the major countries.

1. FRANCE. If modern musicology is a product of the Enlightenment, then France is the logical place to begin a discussion of national schools. French learning was emulated throughout Europe as the source and centre of rationalism. The rationalistic spirit revealed itself first of all in the work of the lexicographers, in the dictionaries of Sébastien de Brossard and Jean-Jacques Rousseau, culminating in the great *Encyclopédie* of Diderot and D'Alembert, and beyond that in the musical volumes of the *Encyclopédie méthodique* (1791–1818) edited by Framery, Ginguené and Momigny. French learning was also disseminated in the writings of a group of aestheticians (notably the Abbé Dubos and Batteux) all preoccupied in some degree with the classic concept of art as 'imitation of nature'. Much of their argument was channelled into the prevailing controversy over the merits of French as against Italian opera. Chabanon, whose thinking took account of instrumental music, was the first to make a clean break with this aesthetic.

France had less to offer in writings on music history. After the efforts of Pierre Bonnet-Bourdelot early in the century there was only one work of any significance – J.-B. de La Borde's four-volume *Essai sur la musique ancienne et moderne* (1780), a provocative but uneven work important chiefly for the attention it draws to the early French chanson. In 1756 a Benedictine monk, Philippe-Joseph Caffiaux, had produced a systematic history of music from pre-history to contemporary times in seven volumes, but it was never published (MS in *F-Pn*). Finally, the theoretical works of Rameau were fundamental to French musical learning in the 18th century; they provided a focal point for the discussion of a host of crucial problems confronting composers and scholars alike.

After the disruptive events of the French Revolution a new generation of music scholars came to the fore. Prominent among them was Alexandre Choron (1771–1834), a man of broad knowledge and high didactic aims who was director of the Opéra in 1816 and for a brief period was involved in efforts to establish the Paris Conservatoire as the 'Ecole Royale de Chant et de Déclamation'. His lifelong objective was to revitalize the training of musicians in France and to raise the level of musical understanding of the public in general. He was well versed in the German and classical writings on music, but Italy remained for him the prime source of musical excellence, as demonstrated in his best-known work, *Principes de composition des écoles d'Italie* (1808, in three volumes; 2/1816, in six). As a teacher, writer and administrator, Choron exerted a profound influence on his contemporaries.

A more direct precursor of modern historical methods was François-Louis Perne (1772–1832), whose research

centred on the music of the Middle Ages and antiquity. He was among the first to transcribe the music of Machaut and the Chastelain de Couci, and he made a rather misguided effort to restore the musical notation of ancient Greece to modern practice. A model of erudition of another kind was presented by Guillaume André Villoteau (1759–1839), who was chosen to accompany Bonaparte's army to Egypt as a member of a scientific commission to study the culture of that country. His monographs treating of Egyptian music, musical instruments and iconography are pioneer works of ethnomusicology.

The central position in French musicology in the first half of the 19th century was occupied by François-Joseph Fétis (1784–1871), whose range of musical activity was extraordinarily comprehensive, embracing history, theory, music education, composition and the sociology of music. Prodigious in energy and prolific in output, Fétis dominated the music scholarship of his generation; he is best known today for his *Biographie universelle des musiciens*, published in eight volumes between 1833 and 1844. The journal *Revue musicale*, which he founded in 1827, served as a medium for the expression of his views as a critic and historian until it merged with Schlesinger's *Gazette musicale* in 1835. In 1833 Fétis left Paris to become director of the Brussels Conservatory. His series of historical concerts with commentary, given in Paris from 1832 and in Brussels from 1839, awakened public interest in the music of the past. With Raphael Kiesewetter he was one of the first to stress the importance of the Netherlands school in the history of early European music. In a competition set by the Dutch government for the best essay on the subject 'The Contribution of the Netherlanders to the History of Music in the 14th, 15th and 16th Centuries', Fétis's text was rated a close second and was published along with Kiesewetter's prizewinning work.

In the shadow of Fétis's vigorous personality, a distinguished group of French music scholars was active in the first half of the 19th century, including Adrien de La Fage (1805–62), a pupil of Choron and friend of Baini (Palestrina's biographer) in Rome. La Fage's interests ranged from plainchant and the music of the Near East to music bibliography and source studies in general. He collaborated with Choron on the latter's *Nouveau manuel complet de musique vocale et instrumentale* (1838–9) and wrote his own *Histoire générale de la musique et de la danse* (1844) emphasizing ancient and oriental practices. His best-known book was published posthumously under the title *Essais de dipthérographie musicale* (1864), a collection of notes and commentary related to early printed and manuscript sources, many of them deriving from Baini's library. Several of these French scholars were archivists or librarians associated with one or more of the Parisian collections undergoing rapid expansion at that time. One such was Auguste Bottée de Toulmon (1797–1850), a lawyer by training who served as librarian of the Conservatoire from 1831 to 1848; he produced a number of important monographs, on the medieval chanson, medieval musical instruments, and the life of Guido of Arezzo.

An interest shared by many of these early 19th-century French musicologists was the improvement of church music performance through the reconstruction of organs and restoration of the authentic corpus of the chant. A leader in this movement was Joseph Louis d'Ortigue (1802–66), best known for his *Dictionnaire liturgique, historique et théorique de plain-chant et de musique d'église* (1854, in collaboration with Théodore Nisard). Others concerned with chant reform include La Fage, Jean-Louis-Félix Danjou (1812–66), who with Stéphan Morelot (1820–99) edited the *Revue de la musique religieuse, populaire, et classique* from 1845 to 1849, Alexandre Vincent (1797–1868) and Félix Clément (1822–88). In its critical approach to chant sources the work of these men foreshadowed that of the monks of Solesmes later in the century. Another important figure, Aristide Farrenc, compiled jointly with his wife, the pianist and composer Jeanne-Louise Farrenc, a 23-volume set of early keyboard music, *Le Trésor des Pianistes* (1861–72). A selection of early vocal music was edited by the Prince de la Moskowa (son of Marshal Ney) in his 11-volume *Recueil des morceaux de musique ancienne* (1843). Charles Bordes (1863–1909) was responsible for an *Anthologie des maîtres religieux du XVe au XVIIe siècle* and Henry Expert (1863–1952) produced several well-edited sets of Renaissance French music. Of great significance still is the work of Edmond de Coussemaker (1805–76), a Franco-Belgian lawyer who came to medieval studies through reading Fétis's *Revue musicale*. Best known among his editions is *Scriptorum de musica medii aevi nova series* (1864–76), an anthology of medieval writings on music modelled on a similar collection produced by Martin Gerbert nearly 100 years earlier, the *Scriptores ecclesiastici de musica sacra* (1784).

All of these scholars, with the exception of Fétis, were amateurs in the best sense; they were largely self-taught in music, and pursued careers as doctors, lawyers and public officials. The French were slow in giving institutional support to research in music: it was not until 1872 that chairs in music history were established at the Conservatoire and at the University of Strasbourg (then part of Germany). By the second half of the 19th century, however, French musicology began to take on a professional character: a new generation of scholars had emerged, some, notably the medievalist Pierre Aubry (1874–1910) and Jules Ecorcheville (1872–1915), harshly critical of Fétis's dogmatism and frequent inaccuracies. A major effort to establish France as the centre of musical learning was made by Albert Lavignac (1846–1916) and Lionel de La Laurencie (1861–1933) who joined forces to edit the great *Encyclopédie de la musique et dictionnaire du Conservatoire* (1913–31). La Laurencie himself produced the definitive study *L'école française de violon de Lully à Viotti* (1922–4). Romain Rolland (1866–1944) was one of the many contributors to the *Encyclopédie*. Marie Bobillier (1858–1918), who published under the name Michel Brenet, was a prolific writer on early French music. Henry Prunières (1886–1942) founded a new *Revue musicale* in 1920.

It was Rolland who occupied the first chair in music history at the Sorbonne (University of Paris), beginning in 1903. He was succeeded in 1912 by André Pirro, one of the giants of modern French musicology. In addition to his basic research in the music of the late Baroque (J.S. Bach, Schütz and Buxtehude) and the 15th century, Pirro claimed a long line of distinguished pupils including Yvonne Rokseth, Jeanne Marix, Geneviève Thibault, Jacques Chailley, Armand Machabey, Elisabeth Lebeau, Nanie Bridgman, Vladimir Fédorov, Paul Henry Lang and Dragan Plamenac. Pirro retired in 1937, and his

successor, Paul-Marie Masson, was not appointed until 1943. Masson was succeeded by Chailley in 1952. In 1961 a third chair of musicology was created at the University of Poitiers, and Solange Corbin was appointed to it.

Outside the universities the Ecole des Hautes Etudes Sociales, where Pierry Aubry and Henry Expert taught, offered courses in musicology intermittently from 1902. In 1929 André Schaeffner founded the Department of Organology at the Musée de l'Homme in Paris (it was renamed the Department of Ethnomusicology in 1954); this was the point of departure for ethnomusicological research in France. During the 1950s musicologists also gained access to the Centre National de la Recherche Scientifique (CRNS), which organized conferences devoted principally to the Renaissance (focussing on instrumental music, particularly for the lute, and the relationship between poetry and music) and to the interaction of music and drama. Jean Jacquot, the organizer of these 'colloques', also edited a vast series of transcriptions of lute music, the Corpus des luthistes. From 1961 to 1973 Geneviève Thibault (Countess of Chambure) was director of the Musée Instrumental du Conservatoire de Paris, the precursor of the Musée de la Musique in the Cité de la Musique. Thibault, who amassed a large collection of instruments and scores, trained many researchers in the fields of organology and musical iconography. Among the other senior scholars of this period was Marc Pincherle, a specialist in the history of the violin in the Baroque and Classical periods.

The most important institution for musicological research in France was founded during the German occupation (although the idea had been put forward during the Popular Front period). The music department of the Bibliothèque Nationale, created in 1942, united under one administration the three major French music libraries: the music division of the Bibliothèque Nationale (now the Bibliothèque Nationale de France), the Bibliothèque du Conservatoire and the Bibliothèque de l'Opéra. From the 1950s this department became the centre of musicology in France; among the distinguished scholars who have been associated with it are Nanie Bridgman, Vladimir Fédorov and François Lesure, the last serving as head of the department from 1970 to 1988, when he was succeeded by Catherine Massip. Since 1965 the department has been the headquarters of the Société Française de Musicologie (see below). It housed the central secretariat of RISM from 1953 to 1967, and at present accommodates the French teams of RISM and RILM.

As a result of major reforms introduced in 1969, music finally became fully accepted into French universities (*see* UNIVERSITIES, §III, 1). Eight universities, as well as the Ecole Pratique des Hautes Etudes and the Ecole des Hautes Etudes en Sciences Sociales, are authorized to award doctoral degrees in music and/or musicology. In 1999 some 30 musicologists also worked at the CNRS, most of them belonging to one of five teams: the Institut de Recherche sur le Patrimoine Musical en France, Etudes d'Ethnomusicologie, Atelier d'Etudes sur la Musique Française des XVIIe et XVIIIe Siècles (the research team of the Centre de Musique Baroque de Versailles), Ricercar (a team working within the Centre d'Etudes Supérieures de la Renaissance at the University of Tours) and the Centre d'Information et de Documentation-Recherche Musicale (associated with IRCAM, the Institut de Recherche et Coordination Acoustique/Musique).

The SOCIÉTÉ FRANÇAISE DE MUSICOLOGIE (SFM) continues to play a crucial part in the musicological life of France. In 1917, when the Société Internationale de Musique closed abruptly as a result of World War I, the SFM was founded by a small group of French musicologists headed by La Laurencie. It publishes a journal (generally twice a year), entitled since 1922 *Revue de musicologie*, as well as scholarly studies and critical editions; the latter activity virtually ceased in the 1970s but has been revived since the early 90s. The society's traditional 'communications' or discussion meetings have been replaced since the 1970s by conferences held every two or three years, sometimes organized by the SFM alone, and sometimes in association with foreign societies. Originally a small academic society run by a few outstanding personalities who often had no connection with the life of French institutions, the SFM has slowly been transformed into an association uniting all French musicological research. In 1999 it had about 500 members.

Although France still lags behind Germany, the USA and other countries in musicology, some 40 musicological theses are now submitted annually and the number of important publications has greatly increased, including translations of foreign works (France used to be extremely backward in this respect). Essential research tools have been provided (notably the systematic inventory within the framework of RISM of the musical material of the French provinces) and French musicologists have contributed to the great international reference works (*MGG1* and 2, *The New Grove*).

2. ITALY. Before World War I the state of musicology in Italy presented a contrast between the extraordinary richness of the country's archives and the failure of its scholars to make the best use of them. The reasons for this may be sought in the failure of universities to offer courses or degrees in historical music studies, in the lack of funds available for research, in the haphazard organization of certain libraries (a situation not entirely remedied today), and perhaps also in the sheer quantity of material available. One result of all this was that scholars worked, often in isolation, on whatever came nearest to hand, and it was only after the 1960s that a broader sphere of interest and a more sophisticated methodology raised the status and productivity of Italian musicology to international levels.

At the same time Italy's early contributions should not be overlooked. In the area of music theory Burney met numerous learned musicians, collectors, theorists and historians during his Italian tour (1770), and even before this Antonio Calegari, his pupil F.A. Vallotti, and Tartini at Padua were looking for a theoretical basis for music founded on mathematical principles. Vallotti's ideas were systematically expounded in treatises by L.A. Sabbatini published in Venice about the end of the century. Sabbatini had been a pupil at Bologna of Padre Martini, a central figure in the Italian musical Enlightenment, whose reputation as a historian and theorist was unsurpassed. His three-volume *Storia della musica* (1757–81), though incomplete, badly proportioned and marred by archaic methodology, was of wide influence; and his two-volume *Saggio fondamentale pratico di contrappunto* (1774–5)

was an admired textbook on the contrapuntal practice of the old and new styles.

Martini's interest in the past as a lesson for the present was noteworthy, and his voluminous correspondence and library (now in *I-Bc*) represent in the first place a source of information about musical activity in the broadest sense. His methods were modelled on those of Muratori, the founder of modern Italian historiography, in nearby Modena.

In the area of music biography, G.O. Pitoni (1657–1743) compiled his *Notizie dei maestri di cappella*, containing copious information on some 1500 musicians active in Rome and elsewhere between 1000 and about 1700. Although it was never published, Giuseppe Baini drew on it for his study of Palestrina (1828) and for his projected *Storia della cappella pontificia*. The former is a starting-point for the 19th-century cult of Palestrina and the *a cappella* style, and it was soon followed by a seven-volume edition of Palestrina's works edited by Pietro Alfieri.

Extremely valuable (if not invariably accurate) documentary work on 'local' music history was carried out by scholars such as Francesco Caffi on the music at S Marco, Venice, Gaetano Gaspari on that of S Petronio, Bologna, and Francesco Florimo, whose account of the Neapolitan conservatories appeared in four volumes (1880–83). This 19th-century interest in local music history, often motivated by a scholar's pride in the place where he was born or brought up, continued in the 20th century (usually on a more scientific basis), for example by Francesco Vatielli at Bologna, Raffaele Casimiri at Rome and Ulisse Prota-Giurleo at Naples.

The more comprehensive outlook of 19th-century scholars led also to the formation of collections and publications of music: for example, Fortunato Santini (1778–1861) assembled at Rome a remarkable library of some 4500 manuscripts, 1100 prints and transcriptions, which ultimately found its way to Münster (now in *D-MÜs*). The interests of Abramo Basevi (1818–85) extended to contemporary German music as well as older Italian music, as did those of Alberto Mazzucato at the Milan Conservatory. Mazzucato's ideas on music history were systematically presented in the writings of his pupil Amintore Galli. An attempt to cover early Italian music comprehensively was made by Luigi Torchi in his L'Arte Musicale in Italia, projected in 34 volumes, of which only seven reached publication. At about the same time Oscar Chilesotti brought out a nine-volume set of early French and Italian music, mostly for lute and guitar, under the title Biblioteca di Rarità Musicali.

An influential figure in the early part of the 20th century was Fausto Torrefranca, whose writings were motivated by nationalism (*Le origini italiane del romanticismo musicale*, 1930) and by the 'neo-idealistic' philosophy and historiographic methods of Benedetto Croce (*La vita musicale dello spirito*, 1910). Following in the same trend was Andrea Della Corte, co-author with Guido Pannain of the first large-scale Italian history of music in 1936. Gaetano Cesari was the first Italian scholar to profit from a thorough musicological training, which he received in Munich from Sandberger and Kroyer. In 1931 he founded the historical series Istituzioni e Monumenti dell'Arte Musicale Italiana, on which Giacomo Benvenuti, another Sandberger pupil, also worked. Benvenuti inaugurated another important series, I Classici Musicali Italiani, in 1941. The Istituto Italiano per la Storia della Musica, founded in 1938, published Casimiri's edition of Palestrina and works by other Renaissance and Baroque composers. More recently Italian musicology has benefited from the outstanding scholarship of Nino Pirrotta (especially on Italian subjects of the Ars Nova and early Baroque) and Alberto Basso (his writings on Bach, and on freemasonry and music, and his editorial acumen).

A central figure in musical activity and organization during the first half of the 20th century was Guido Maria Gatti, author of several books, editor with Andrea Della Corte of what was long the standard Italian musical dictionary, editor with Basso of the dictionary and encyclopedia *La musica*, and music editor of two other encyclopedias. In the second half of the century Basso was the editor of several major works: *Opera*, a series of music guides (1973–5); with Guglielmo Barblan, the three-volume *Storia dell'opera* (1977); the five-volume *Storia del Teatro Regio di Torino* (1976–88); and the 13-volume *Dizionario enciclopedico universale della musica e dei musicisti* (1983–90). In 1920 Gatti founded the periodical *Il pianoforte*, which in 1928 became the *Rassegna musicale*; publication ceased in 1962, but a series of *Quaderni* followed. The most authoritative Italian music periodical from 1894 until it ceased publication in 1955 was the *Rivista musicale italiana*, published by the Bocca brothers of Turin; others include Ricordi's *Gazzetta musicale di Milano* (1842–1966, with several changes of title), and *Note d'archivio*, a mine of documentary information on early Italian music and musicians which Raffaele Casimiri edited from 1924 until his death in 1943.

In an effort to place Italian musicology on a sounder footing the Associazione dei Musicologi Italiani was founded at Ferrara in 1908 by Guido Gasperini. An important result was the publication between 1909 and 1941 of a series of catalogues of Italian libraries and archives. The project remained unfinished and the results were uneven, but many of the catalogues were of outstanding quality, notably those of the Biblioteca Estense in Modena and the libraries of the conservatories in Naples and Bologna. The association's activities ceased after Gasperini's death in 1942.

Since World War II enormous strides have been made in Italian musicology as a consequence of increased contact with scholars of other countries, resulting in the heightened appreciation of Italy's own rich heritage and the establishment of university courses in musicology-related subjects, beginning in Turin in 1925. The first chair in musicology was created in Florence in 1941, the second in Rome in 1957. At the end of the 20th century, music history was being taught at some 30 universities; few, however, offered a wide range of courses in musicology. Fully fledged departments of music existed only at the universities of Pavia at Cremona (Scuola di Paleografia e di Filologia Musicale, founded in 1952), Bologna (Dipartimento Arti Musica Spettacolo, 1970), Macerata at Fermo (Scuola Diretta Fini Speciali in Musicologia e Pedagogia Musicale, 1989) and Cosenza (Discipline delle Arti, della Musica e dello Spettacolo, 1990). A few universities also offer courses in ethnomusicology (usually limited to the traditional music of Italy). Journals and series of publications associated with universities include *Esercizi: musica e spettacolo* (from 1991), *Studi musicali toscani* (from 1993), *Il saggiatore*

musicale (from 1994) and *Studi e testi musicali* (from 1992). In 1987 a large-scale, multi-volume history of Italian opera, *Storia dell'opera italiana*, was begun, under the editorship of Lorenzo Bianconi and Giorgio Pestelli.

In 1964 the SOCIETÀ ITALIANA DI MUSICOLOGIA was founded (with Barblan as president). In 2000 it had about 800 members. The society publishes a biannual journal, the *Rivista italiana di musicologia*, as well as conference proceedings, catalogues, editions of music and books on music history. When outside funding for RISM was discontinued, the cataloguing of music sources directed by Elvidio Surian for the society was interrupted. Private associations were formed to carry on the enormous task, and they now exist in almost all regions of the country. Through their efforts many catalogues of private and public collections have been published. The reference centre for these activities is the Ufficio Ricerca Fondi Musicali in Milan, established by Claudio Sartori in 1964. However, Italy still lacks a coordinated national computer system, which would make all such information generally accessible.

The Società Italiana del Flauto Dolce, founded in 1969, was influential in the teaching of the recorder in schools and, especially through its early music summer schools, encouraged interest in pre-19th-century instruments and literature. In 1992 the society became the Fondazione Italiana per la Musica Antica; it publishes the annual journal *Recercare*.

The Istituto di Studi Verdiani at Parma, the Accademia Tartiniana at Padua, the Fondazione Rossini at Pesaro, the Fondazione Gaetano Donizetti at Bergamo, the Fondazione Locatelli at Cremona, the Fondazione Salieri at Legnago and the Istituto Liszt at Bologna are all engaged in scholarly research into those composers whose names they bear. The Fondazione Cini at Venice has assembled an important collection, in photographic reproduction, of Venetian musical sources, as well as organizing conferences on Venetian opera. Courses and conferences are also arranged each year at Siena by the Accademia Chigiana; the proceedings are published in *Chigiana*. Two other important research journals are the *Nuova rivista musicale italiana*, published by Italian Radio, and *Analecta musicologica*, published by the Istituto Storico Germanico in Rome.

3. GREAT BRITAIN AND COMMONWEALTH. Musicology in Britain has grown out of certain particularly strong and long-lived traditions: the collecting and study of musical instruments, the science of acoustics, the performing of early music (with the allied practices of textual criticism and editing) and to some extent also the collecting and editing of folksong. The development of music history as a scholarly discipline came, in a sense, rather later, although it has roots extending back to the 17th century. Its pre-Victorian manifestations were very much part of the amateur tradition of music study that has always been an element of British musicology. In those earlier times, all music other than contemporary music was termed 'ancient music' and thought of as the domain of the 'antiquary'.

Roger North (1653–1734) stands at the beginning of the English Enlightenment and was a man in whom the spirit of the Enlightenment was clearly visible. Furthermore, he represents an abiding tradition in British musical scholarship in placing emphasis on music not as a subject for speculation but as a living art to be enjoyed and understood in performance. North, a member of a distinguished family, was trained for a career in law but retired in 1688 to devote himself to music and gardening. He regarded himself as an amateur musician. He cultivated music in its widest dimensions, was fascinated by the ideas that move men to create it, and filled notebooks with observations related to theory and musical composition, history, aesthetics and performing practice. These views were consolidated in a series of treatises of which *The Musicall Grammarian* and *Memoires of Musick* were the most important. He continually redrafted and revised his writings but never brought them to publication. North, though not a profound music historian or speculative theorist, had vision and a lively curiosity, and was free from pedantry.

A more traditionally orientated musician was J.C. Pepusch (1667–1752). His fame rests chiefly on his association with John Gay as musical arranger of *The Beggar's Opera* (1728), but his contemporaries knew him as a student of ancient music and theory. The crowning achievements of English music historiography in the 18th century were the general histories of Charles Burney and John Hawkins. Hawkins's *General History of the Science and Practice of Music* appeared complete in five volumes in 1776. The first volume of Burney's *General History of Music from the Earliest Ages to the Present* was issued in the same year, but the author did not finish his work until 1789. The magnitude of these accomplishments is astonishing considering that Hawkins and Burney worked independently and without significant antecedents.

The two main preoccupations of 19th-century music historians were church music and the Elizabethan 'Golden Age' of English music. The critical study of church music arose at about the time that the monks of Solesmes were beginning their work in France on plainchant; it was associated in part with the Oxford Movement for liturgical reform, and later with the so-called English Renaissance at the end of the century. Two scholars represent the study of church music at the turn of the century: Walter Howard Frere (1863–1938), Bishop of Truro, and Edmund H. Fellowes (1870–1951), a minor canon of St George's Chapel, Windsor. Frere was concerned with the study of medieval plainchant, but he also did much to establish the forms of liturgy in late medieval England, particularly the Use of Sarum, and produced editions of the main Sarum liturgical books. His work was continued by Dom Anselm Hughes (1889–1974). Fellowes produced his standard history of *English Cathedral Music from Edward VI to Edward VII* (1942) and biographies of Byrd (1923, superseded by a second in 1936) and Gibbons (1925), as well as studies of the English madrigal and its composers and many editions of 16th- and 17th-century sacred and secular music (see below).

The first important 20th-century history of music in English was *The Oxford History of Music* (1901–5), written from very different standpoints by H.E. Wooldridge, Hubert Parry, J.A. Fuller Maitland, Henry Hadow, Edward Dannreuther and H.C. Colles, with an introductory volume by Percy Buck. Parry in particular, in his volume on the 17th century, took a Darwinian evolutionary approach to music history which he had already applied in *The Art of Music* (1893, enlarged as *The Evolution of the Art of Music*, International Scientific Series, lxxx, 1896), and which has characterized much English historical writing since. The successor to *OHM*,

The New Oxford History of Music (1954–86), was under the direction of Egon Wellesz and Jack Westrup – two great Oxford historians, the latter one of the most influential minds in English music historiography – and Gerald Abraham, noted particularly for his work on Russian and east European music. Another scholar of profound influence, in England and internationally, was Edward J. Dent (1876–1957), professor at Cambridge, whose main field of research was Italian Baroque opera, and who did much to bring little-known music of the past and present to a wider audience.

British historical writing prides itself on its strong critical tradition, cultivating descriptive and evaluative prose. An interest in musical aesthetics goes back to the 18th century, with a group of writers concerned chiefly with the relationship between music and poetry. Its principal member was Charles Avison, a composer-critic whose *Essay on Musical Expression* appeared in 1752. A few years later John Brown published his *Dissertation on the Union and Power, the Progressions, Separations, and Corruptions of Poetry and Music* (1763), which was followed by Daniel Webb's *Observations on the Correspondence between Poetry and Music* (1769) and James Beattie's *Essays on Poetry and Music* (1776).

Occasional reviews of music and musical performances began to appear during the second half of the 18th century in monthly journals such as the *Gentleman's Magazine* and *European Magazine*, but it was not until the early 19th century, with such publications as *The Harmonicon* (1823–33) and the *Musical World* (1836–91) that independent music journalism was firmly established. The *Musical Times*, which has been in continuous publication since 1844, combines unusually wide coverage of musical events with well-informed criticism and articles of general and scholarly interest. The *Musical Antiquary* (1909–13) was short-lived but set a new standard in the presentation of musical scholarship, while both the title and the contents of *Music & Letters* (founded 1920) are representative of the best traditions in English musicology. Newspaper music journalism has always been of a high standard, elegant and well informed. Among the most famous critics in the late 19th and early 20th centuries were George Bernard Shaw, Ernest Newman and Neville Cardus, and these were followed by Martin Cooper, William Mann, Jeremy Noble, Andrew Porter, Stanley Sadie, Paul Griffiths and others in the principal newspapers and weekly and monthly magazines.

The tradition of collecting musical instruments is a very old one, and Britain houses several fine collections which furnish primary material for research. These include the Russell Collection of keyboard instruments in Edinburgh, the Bate Collection of wind instruments in Oxford, the Cobbe Collection of keyboard instruments in Surrey, and the collections at the Ashmolean, Oxford, and the Victoria and Albert Museum, the Horniman Museum and the Royal College of Music, London. Francis Galpin (1858–1945), working at the same time as Hornbostel and Sachs, was one of the first to write in a scholarly way about instruments in his *Old English Instruments of Music* (1910). He investigated not only European instruments but also those of the Near East, and his private collection numbered more than 500 instruments. The Galpin Society, founded in 1946, publishes an annual journal which is indispensable to anyone interested in early instruments, with articles by such scholars as Philip Bate, Anthony Baines and Peter Williams (who also edits the important *Organ Year Book*, founded 1970). The quarterly *Early Music*, which started publication in 1973, devotes many of its pages to articles on instruments.

The twin traditions of performing and editing early music go back to the 18th century. Pepusch was one of the founders of the Academy of Ancient Music in the 1720s, the first of a British series of associations devoted to the performance of early music. Others were the Apollo Society (1731), the Madrigal Society (1741) and the Noblemen's and Gentlemen's Catch Club (1761). The repertory of these singing societies was drawn from English and Italian partsongs of an earlier period together with contemporary catches and glees.

The members of the Dolmetsch family were the most influential figures in the early 20th century in bringing about performances of Renaissance and Baroque music on authentic instruments such as lutes, viols, recorders and crumhorns. Arnold Dolmetsch (1858–1940) pioneered the accurate restoration of old instruments and the making of reproductions; he also researched and edited early instrumental music, and instituted festivals of early music. The Viola da Gamba Society (founded 1956) and the Lute Society (1948) continue to encourage authentic performance, and produce their own journals as forums for the discussion of performing practice, instruments and sources. This activity resulted in the setting up from the 1950s onwards of many instrument makers who based their designs on original instruments, as well as of a number of professional groups whose players were thoroughly versed in early performing practice and whose singers were trained in vocal production and ornamentation appropriate to specific musical styles.

These developments led to a sharp rise in the performance of early music in the 1950s by groups under directors who were also scholars and university teachers, among them Thurston Dart, Denis Stevens, Gilbert Reaney and, later, Raymond Leppard. With their work generously fuelled by the BBC and record companies (notably L'Oiseau-Lyre), they paved the way for younger musicans who mostly held no university position but were active publishing scholars and enthusiastically subscribed to the ideals of their predecessors: among them were David Munrow, Christopher Hogwood, Michael Morrow, Andrew Parrott and many others.

The performance of 17th- and 18th-century opera, particularly the operas of Monteverdi, Purcell and Handel under Westrup at Oxford University from the 1920s onwards and under Anthony Lewis at Birmingham University in the 1940s to 1960s, was an important venture. Lewis, on the staff of the BBC from 1935 and in charge of music on the Third Programme in the mid-1940s, brought such music to a still wider public. The spirit of all these operatic ventures derived from the work and teaching of Dent, who saw performance as the ultimate goal of scholarship.

The histories by Burney and Hawkins were remarkable for their extensive examples of early music, and the English were among the first to edit early music on a large scale. A collection, *Cathedral Music*, was projected by John Alcock and Maurice Greene and completed by William Boyce between 1760 and 1778. The edition, representing a continuous tradition from Tye and Tallis to Purcell and Croft, was further revised and expanded in 1790 by Samuel Arnold. It was Arnold who made the first

collected edition of the works of a major composer, namely Handel. The set was issued in 180 instalments between 1787 and 1797 and, for its time, was a creditable undertaking, but unfortunately Arnold, for all his enthusiasm, was not equipped to fulfil his promise that the work would be 'correct, uniform, and complete'. The many collections of catches and glees that appeared at intervals thoughout the century displayed widespread antiquarian interest. One of the most conspicuous examples of this kind was Thomas Warren's *Collection of ... Catches, Canons, and Glees* (*c*1775–), which contained 652 pieces, many of them transcribed from 16th-century sources. Another edition devoted to the music of the past was William Crotch's *Specimens of Various Styles of Music* (1807–8), one of the first historical anthologies of music designed for teaching purposes. Crotch's selection is unusual in the amount of folk or national music that it contains, of both Eastern and Western origin. John Stafford Smith published a similar anthology in 1812 under the title *Musica Antiqua: a Selection of Music of this and other Countries from the Commencement of the 12th to the Beginning of the 18th Century*.

The British Musical Antiquarian Society published music of the Elizabethan and Jacobean periods, and also of Purcell, between 1840 and 1847 (three decades before Eitner began his *Publikationen*). The Purcell Society, founded in 1876, embarked on its edition of Purcell's music in 1878, in collaboration with the publishing firm of Novello; it was eventually completed with volume xxxiii in 1965, but has continued with the active publication of revised and updated versions of the earlier volumes – another tradition that can be found throughout British musicology.

In 1898 John Stainer published his collection of medieval music, *Dufay and his Contemporaries*. The earliest English counterparts of the great German and Austrian Denkmäler editions, which began in 1892, were the publications of the Plainsong and Mediaeval Music Society (founded 1888), which date from 1891 onwards, Edmund Fellowes's 36-volume English Madrigal School (1913–24) and 32-volume English School of Lutenist Song-Writers (1920–32), and the jointly edited Tudor Church Music (1922–9). Fellowes also produced a collected edition of the works of Byrd (1937–50). Thurston Dart later revised much of Fellowes's work, as well as engaging in several important projects of his own. His editorial methods, which combined exact scholarship with sympathetic awareness of the needs of performers, were widely imitated. He was associated with the most important series of British scholarly editions to appear since World War II, Musica Britannica, launched in 1951 by the Royal Musical Association, with Anthony Lewis as general editor and Stainer & Bell as publishers.

As early as 1851 a learned society had been founded in London 'for the cultivation of the art and science of music'. This was the Musical Institute of London, presided over by John Hullah. It was dissolved two years later, but in 1874 the Musical Association (since 1944 the Royal Musical Association) was founded by John Stainer and William Pole 'for the investigation and discussion of subjects connected with the art and science of music'. The 'science' referred to was acoustics, a study strongly cultivated in Britain from the mid-19th century to the mid-20th by such scholars as Pole himself (who was a civil engineer by profession), Alexander Ellis, James Jeans and Alexander Wood; its major practical manifestation was the scientifically designed Royal Festival Hall, built in 1951. Since its formation the RMA has extended its activities, and its published *Proceedings* (continued from 1987 as the *Journal of the Royal Musical Association*), together with a *Research Chronicle* and a series of *RMA Monographs*, now constitute a major contribution to English musicology.

From its earliest times British musicology has placed great emphasis on research into folksong and popular music. The tradition extends from Bishop Percy's *Reliques* (1765) and Edward Jones's *Musical and Poetical Relicks of the Welsh Bards* (1784) to the 20th century. Joseph Ritson (1752–1803) introduced critical methods in place of the casual amateurism of Percy, and the Anglican clergyman John Broadwood was one of the first to collect (in 1843) songs directly from the lips of living singers. His methods were followed by his niece, Lucy Broadwood, and by another clergyman, Sabine Baring-Gould. Two of the leading 19th-century students of British popular song were Edward F. Rimbault (1816–76) and William Chappell (1809–88). Rimbault was a versatile if not very precise scholar who played an active part in the formation of both the Musical Antiquarian and the Percy Societies. William Chappell is best remembered for his *Popular Music of the Olden Time* (1845–9), a work of enduring value. Towards the end of the century Frank Kidson, Cecil Sharp and Ralph Vaughan Williams were collecting and editing folksongs – still part of a living tradition. Kidson was a founder-member of the Folk Song Society in 1898; Sharp and Vaughan Williams later became members. In 1932 the society joined with the English Folk Dance Society (founded 1911) to form the ENGLISH FOLK DANCE AND SONG SOCIETY. Later studies in English folk music have owed much to the research and activities of Maud Karpeles, A.L. Lloyd and Frank Howes, editor of the *Folk Song Journal* and its successor the *Journal of the English Folk Dance and Song Society* from 1927 to 1945.

Many later British scholars adopted a more anthropological approach to the study of Britain's folk music, and much research has been undertaken into the folk music of non-European countries, notably by Hugh Tracey, A.M. Jones and John Blacking on African music, Laurence Picken on Chinese music and Turkish folk instruments, and an important group of scholars at the School of Oriental and African Studies, London University, working on Indian music in particular.

In 1740 the young James Grassineau, encouraged by Pepusch, published *A Musical Dictionary*. This turned out to be something more than the mere translation of Brossard's *Dictionaire* that had been planned, and was in fact the first substantial work of its kind in the English language. Busby's *Complete Dictionary* (1786), Burney's articles for Rees's *New Cyclopaedia* (1802–20), Busby's *Musical Biography* (1814) and Sainsbury's *Dictionary of Musicians* (1824) are among the more important lexicographical works between Grassineau's and the first edition of Grove's *Dictionary of Music and Musicians*. This was completed in 1890 and, in its subsequent revisions, has remained the most comprehensive and authoritative English-language work of its kind. Percy Scholes's *Oxford Companion to Music* (1938) showed a more idiosyncratic approach to lexicography, but contained much information not readily accessible elsewhere, and Eric Blom's *Everyman's Dictionary of Music* (1946) was more useful

and reliable than its small size might suggest. Both these works subsequently appeared in several new editions.

The role of the universities in the advancement of British musicology was not a prominent one before World War II, although the influence of isolated scholars such as Donald Tovey at Edinburgh and Dent at Cambridge was profound on those students who came into contact with them. Oxford and Cambridge have continued to play a leading role, partly because of their rich archival resources, but also because of the example and teaching reforms of Jack Westrup at Oxford and Thurston Dart at Cambridge. Dart was also for a time professor at King's College, London University, and his influence was felt by a whole generation of British scholars.

Since the appointment (however brief) of overseas scholars such as Joseph Kerman, Howard Mayer Brown, Pierluigi Petrobelli, Thomas Walker and Reinhard Strohm to positions in British universities in the early 1970s, and the preparation of the 1980 *New Grove* with a much wider international contribution (authorial and editorial) and scope than any hitherto, musicology in Britain became far more strongly aware of currents elsewhere. The growth of British universities that began in the 1960s and continued well into the 90s has provided employment for enormously more musicologists; and a change in the method of national funding in the late 1980s, for the first time explicitly connected to research output, has ultimately led to a growth in both quantity and diversity in British musicology.

4. Germany and Austria.

(i) 19th century. Modern musicology owes much of its formation and development to the contributions of German and Austrian scholars, regarded internationally as leaders in the field from the 19th century to the mid-20th. Several standard historical works of the 17th century were the works of Germans: Sethus Calvisius's *De origine et progressu musices* (1600), Praetorius's *Syntagma musicum* (1614–18) and W.C. Printz's *Historische Beschreibung der Edelen Sing- und Kling-Kunst* (1690). Martin Gerbert wrote the first scholarly history of sacred music, *De cantu et musica sacra*, in 1767, and compiled an anthology of medieval treatises, *Scriptores ecclesiastici de musica sacra*, in 1784. Pioneer works in lexicography included J.G. Walther's *Musikalisches Lexicon* (1732) and Johann Mattheson's *Grundlage einer Ehren-Pforte* (1740). E.L. Gerber revised Walther's work and proceeded to compile the largest biographical lexicon up to that time, *Historisch-biographisches Lexikon der Tonkünstler* (1790–92), and the four-volume *Neues historisch-biographisches Lexikon der Tonkünstler* (1812–14).

J.N. Forkel is considered one of the founders of modern musicology; his *Allgemeine Litteratur der Musik* (1792) was the most comprehensive bibliography of music books to that time. He also wrote a history of music (*Allgemeine Geschichte der Musik*, 1788–1801) and the first Bach biography (*Über J.S. Bachs Leben, Kunst und Kunstwerke*, 1802). German writers trained in classical philology thereafter set the standards for biographical music research (Otto Jahn's *W.A. Mozart*, 1856–9; Philipp Spitta's *J.S. Bach*, 1873–80; Friedrich Chrysander's *Händel*, 1875–82; and Hermann Abert's revision of Jahn's *Mozart*, 1919–21). In Vienna, R.G. Kiesewetter, a civil servant in the Austrian War Ministry, wrote an outline of music history (*Geschichte der europäisch-abendländischen Musik*, 1834) alongside studies ranging from secular song of the Middle Ages and early monody to Arab music, tuning and temperament, and medieval instruments. Anton Schmid, head of the Österreichische Nationalbibliothek, was a specialist in the history of music printing and wrote the first critical biography of Gluck (1845). C.F. Pohl wrote a scholarly biography of Haydn (1875–82). Kiesewetter's nephew A.W. Ambros produced a five-volume history of music to 1600 (*Geschichte der Musik*, 1862–82) which set standards for subsequent research. These works, as well as Carl von Winterfeld's *Der evangelische Kirchengesang* (1843–7), contributed greatly to musicology's increasing focus on early music.

Until the late 19th century musicology was still practised largely outside the academy. The University of Vienna was the first to recognize it as scholarly discipline with the appointment of the music critic Eduard Hanslick as professor of music history and aesthetics in 1861 and his promotion to full professor (Ordinarius) in 1870. German universities were slower to acknowledge the field, even though Germany ultimately surpassed all others in the strength of its musicology curricula. Forkel and D.G. Türk had been appointed university music directors in 1779 in Göttingen and Halle respectively, but the first Ordinarius positions in musicology at those universities came as late as 1918 in Halle (Abert) and 1920 in Göttingen (Friedrich Ludwig). Carl Breidenstein was the first musician to occupy a professorship in music (Bonn, 1826), but that university did not appoint an Ordinarius in musicology until 1915 (Ludwig Schiedermair). The first German position comparable to Hanslick's was that of Gustav Jacobsthal (Strasbourg, 1897), and two more chairs were established in the next 12 years (Hermann Kretzschmar in Berlin, 1904; Adolf Sandberger in Munich, 1909). Even Hugo Riemann never attained the rank of Ordinarius, despite his incomparable productivity and his mastery in music theory, history, aesthetics, acoustics, keyboard instruction, performing practice, editing and lexicography (his highly regarded *Musik Lexikon* appeared in its 12th edition between 1959 and 1975).

As the 20th century approached, German and Austrian scholars set standards for creating catalogues and indexes for research purposes and critical editions of musical works. Vast amounts of newly discovered source materials were made accessible through Robert Eitner's ten-volume *Biographisch-bibliographisches Quellen-Lexikon* (1900–04), Eitner, Lagerberg, Pohl and Haberl's *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (1877), Ludwig's *Repertorium organorum recentioris et motetorum vetustissimi stili* (1910), Emil Vogel's *Bibliothek der gedruckten weltlichen Vocalmusik Italiens* (1892) and Johannes Zahn's six-volume *Die Melodien der deutschen evangelischen Kirchenlieder* (1889–93). Thematic catalogues of the works of major composers first appeared with Köchel's catalogue of Mozart's works in 1862 and Nottebohm's Beethoven catalogue in 1868. Collaborative critical editions of the works of a single composer (Gesamtausgaben) started with the establishment of the Bach-Gesellschaft in 1850, followed by editions of the works of Handel (1858), Palestrina (1862), Mozart (1876), Schubert (1883), Beethoven (1884) and Lassus (1894). The most ambitious editorial projects were the government-sponsored scholarly editions of early

music from German-speaking regions, the 'monuments' (Denkmäler) series, the largest of which date to the last decade of the 19th century (Denkmäler der Tonkunst in Österreich began in 1888, Denkmäler deutscher Tonkunst in 1889 and Denkmäler der Tonkunst in Bayern in 1900). Germans and Austrians were also the prime motivators in organizing the discipline. The first journal dedicated to serious music scholarship was a joint German-Austrian venture, *Vierteljahrsschrift für Musikwissenschaft*, edited by Chrysander, Spitta and Guido Adler (professor in Prague, later Hanslick's successor) from 1885 to 1894. Oskar Fleischer spearheaded the founding of the International Music Society and its scholarly journal, *Sammelbände der Internationalen Musikgesellschaft*, in 1904. The organization disbanded at the outbreak of World War I, but Adler successfully revived it as the International Musicological Society in 1927, with its journal *Acta musicologica*.

(ii) The early 20th century. In the first decades of the 20th century, German-Austrian musicology emerged as a highly diversified area of scholarly inquiry, with intellectual traditions converging from philology, art history, hermeneutics and Dilthey's influential philosophy of *Geisteswissenschaften* ('humanities'). The history of style, already established in other humanities disciplines, was adapted to musicology by Adler and further developed by Riemann into a synthetic approach incorporating music analysis, history and aesthetics. Kretzschmar, stressing the importance of cooperation between musicology and music practice, looked at music history by separate genres in the series he edited entitled Kleine Handbücher der Musikgeschichte nach Gattungen (1905–22). Specialization became more common in such areas as medieval and Renaissance music (Heinrich Besseler), notation (Johannes Wolf), Gregorian chant and history of the mass (Jacobsthal and Peter Wagner), Classical and Romantic music (Abert) and performing practice (Arnold Schering). German musicologists also continued to explore innovatory ways of presenting music history in such formats as anthologies of old music (Schering's *Geschichte der Musik in Beispielen*, 1931) and in iconography (Georg Kinsky's *Geschichte der Musik in Bildern*, 1929). Adler enlisted colleagues to contribute to a collaborative music history, the *Handbuch der Musikgeschichte* (1924), which served as a model for Ernst Bücken's *Handbuch der Musikwissenschaft* (1927–31) and a later series of the same title edited successively by Carl Dahlhaus and Hermann Danuser (1980–95).

As scholars in the humanities began to perceive the impact of science and technology on contemporary society, musicologists were also encouraged to open their minds to applications from natural sciences and social sciences. Research in systematic and comparative musicology laid its foundations in the first three decades of the 20th century at centres in Berlin (under the guidance of Carl Stumpf, Erich von Hornbostel and Curt Sachs) and Vienna (under Richard Wallaschek and Robert Lach). Working in the Psychology Institute at Berlin University, Stumpf built up a large archive of sound recordings from around the world and brought in collaborators from diverse fields, such as Hornbostel (with a doctorate in chemistry), Otto Abraham (a physician), Max Wertheimer (an authority in Gestalt psychology), and the musicologists Sachs, Georg Schünemann, Marius Schneider and Wolf. A recorded sound archive was established in Vienna in 1889, and Wallaschek, appointed to the University of Vienna in 1897, wrote extensively on the music of various cultures, aesthetics and psychology. Lach, appointed to the faculty in 1920, contributed to a variety of methodological issues, transcribed and analysed recordings, and shared an interest in oriental music with his colleague Egon Wellesz, best known as an expert in Byzantine music. Younger members of the Vienna school included Siegfried Nadel, Albert Wellek and Walter Graf.

At the outbreak of World War I, the International Music Society was disbanded, and travel restrictions and limited research funding compelled German scholars to stay at home. This led musicologists to pay closer attention to Germany's own musical traditions. H.J. Moser's three-volume *Geschichte der deutschen Musik* (1920–24) was the first comprehensive survey devoted exclusively to German music. During this period a profusion of studies focussed on the music of specific locales in Germany, societies dedicated to the performance and research of regional music were established, and plans were laid for local Denkmäler editions. The study of German folksong, until that point the exclusive domain of German philologists interested only in the texts, received more attention from musicologists. The Deutsches Volksliedarchiv in Freiburg, founded in 1914 by John Meier, collected and organized vast numbers of folksongs in text form, without their melodies. A serious study of melody came with the establishment of the Archiv Deutscher Volkslieder in Berlin in 1917, under the direction of Max Friedländer. It became a major centre for cataloguing folktunes and, under Hans Mersmann's direction, expanded its collection to include the music of contemporary amateur movements.

The end of World War I marked an organizational turning-point for German musicology with the establishment of the Deutsche Musikgesellschaft (with its scholarly journal, the *Zeitschrift für Musikwissenschaft*) and the Institut für Musikwissenschaftliche Forschung zu Bückeburg. Serving the dual aims of renewing severed ties with scholars from former enemy nations and promoting work on German music, these institutions helped win academic recognition for musicology and asserted Germany's leading role in musicological research. In the years up to World War II, full professorships in musicology were established in Halle, Breslau, Göttingen, Leipzig, Heidelberg, Kiel, Freiburg, Cologne, Frankfurt and Königsberg.

(iii) The Nazi period. After Hitler's rise to power in 1933 there was unprecedented government involvement in musicology (*see* NAZISM). Discriminatory laws forced many musicologists to emigrate; most were of Jewish descent or, in the case of Leo Schrade, had a Jewish spouse, and many went on to enrich musicological scholarship abroad. The departure of Sachs and Hornbostel (the only Jewish musicologists holding faculty positions), along with several of their students, left a vacuum in systematic musicology and forced the dissolution of the Gesellschaft für Vergleichende Musikwissenschaft (founded in 1930 as the Gesellschaft zur Erforschung der Musik des Orients) and its journal, the *Zeitschrift für vergleichende Musikwissenschaft*. The Jews and spouses of Jews who stayed behind suffered greatly. Kinsky's private library was seized and he was sentenced to hard labour; released in 1944 with a serious illness, he died in 1951 in severely reduced financial circumstances. Willibald Gurlitt was dismissed from the University of

Freiburg because of his Jewish wife, was banned from public speaking, publishing and academic work, and endured Gestapo surveillance and discrimination against his children.

Despite the immeasurable loss of personnel, German musicology reaped significant tangible benefits from Nazi government sponsorship. Most notable was the Nazi education ministry's resurrection of the virtually defunct Bückeburg-Institut and its move to Berlin. Now called the Staatliches Institut für Deutsche Musikforschung, it incorporated the Berlin folksong archive, the instrument collection of the Hochschule für Musik and the Deutsche Musikgesellschaft's scholarly journal, *Zeitschrift für Musikwissenschaft* (renamed *Archiv für Musikwissenschaft*). It established a second journal, *Deutsche Musikkultur*, for musicological articles directed towards a general readership, as well as publishing two bibliographies. All existing Denkmäler projects fell under the institute's control and subscribed to uniform editorial principles; supervised successively by Besseler and Friedrich Blume, they were published as the series Das Erbe Deutscher Musik. The institute also laid the groundwork for the most ambitious musicological reference work of the postwar period, *Die Musik in Geschichte und Gegenwart*, with Blume as general editor.

The Nazi propaganda ministry sponsored publications and employed musicologists as consultants for musical activities. The 'scientific' branch of Himmler's SS published musicological monographs and articles, funded archival research projects in ancient and medieval music, and organized field research for the collection of folksongs from ethnic Germans and their 'racial kin'. The Rosenberg Bureau, formed by the Nazi ideologue Alfred Rosenberg, enlisted musicologists to evaluate scholarly writings for their ideological content, to compile a music lexicon, to contribute to a comprehensive directory of Jews in music and to assess the value of musical treasures plundered during the war.

With the annexation of Austria into 'Greater Germany' in 1938, Denkmäler der Tonkunst in Österreich was immediately incorporated into Das Erbe Deutscher Musik, and Austria's folksong archives became part of the Staatliches Institut. Of the few remaining leading musicologists of Jewish descent, Wellesz and O.E. Deutsch left for England, and Karl Geiringer, dismissed as curator of the Gesellschaft für Musikfreunde, went to the USA. Wilhelm Fischer was suspended from his position in Innsbruck and was compelled to do forced labour until the end of the war. Vienna lost ground in comparative musicology as Lach retired and Erich Schenk was appointed in his place. The Nazi Education Minister also authorized a new musicology position in Graz and appointed Herbert Birtner. The Nazi propaganda ministry underwrote the Bruckner Gesamtausgabe, formerly funded by the Schuschnigg government, and Hitler commissioned a new Mozart Gesamtausgabe.

Under the Nazis unprecedented advances were made in German folk-music research and its applications for everyday use (in the work of Kurt Huber, Marius Schneider, Walter Wiora, Fritz Bose, Mersmann, Werner Danckert, Joseph Müller-Blattau, Gotthold Frotscher, Wilhelm Ehmann and Siegfried Goslich), and there was steadily increasing interest in German music, its history and its distinguishing characteristics (pursued by Moser, Bücken, Müller-Blattau, Gurlitt, Hans Engel and many more). A revival of music biographies, previously shunned by musicologists as 'positivist', generated the series Die Grossen Meister der Musik (edited by Bücken, 1932–9) and Unsterbliche Tonkunst (edited by Herbert Gerigk, 1936–42, and published by the Rosenberg Bureau); both displayed a decided emphasis on German composers. A short-lived preoccupation with racial science attracted much attention, particularly when the first musicological conference in the Third Reich in 1938 adopted 'Music and Race' as its theme and featured a keynote speech by Blume on its methodological ramifications. For the most part, however, German musicology failed to make any significant progress in either accepting or rejecting the ideologically charged theories proposed by race theorists and amateur musicologists such as Richard Eichenauer, and generally avoided inquiries into the 'Jewish Question'.

(iv) After 1945. German musicology suffered during World War II not only from the loss of valuable personnel and widespread damage to libraries and publishing houses, but also from its 12-year isolation from the international scholarly community. After the war scholars in both Germany and Austria directed their energies towards renewing international ties and reviving the publishing industry. Blume founded the GESELLSCHAFT FÜR MUSIKFORSCHUNG in 1946 and served as its first president, advocating the resuscitation of large-scale ventures established during the Third Reich with state and private funding. The Gesellschaft drew members from around the world, many of whom contributed to the revival of *Die Musik in Geschichte und Gegenwart* in 1949. In addition to its own journal *Die Musikforschung* (established in 1948) and Gurlitt's privately funded *Archiv für Musikwissenschaft* (1952), two international journals, *Acta musicologica* and *Fontes artis musicae*, were based in Germany. The establishment of the Répertoire International des Sources Musicales was a German initiative, planned by Hans Albrecht and Blume, supported by international funds, and published by Bärenreiter and Henle. In Austria, numerous international societies dedicated to individual composers arose after the war and made significant contributions to research and the publication of editions. The Internationale Stiftung Mozarteum produced the *Mozart-Jahrbuch* from 1951, the Haydn Society advanced the continuation of a Haydn-Gesamtausgabe under the editorial direction of J.P. Larsen, and the Bruckner Gesamtausgabe resumed under Leopold Nowak. A Johann Joseph Fux-Gesellschaft was established in 1955 and proceeded to publish Fux's complete works, and an International Chopin Society was founded in Vienna in 1952 and began publication of the *Chopin-Jahrbuch* in 1956, edited by Franz Zagiba. Other societies include the Franz-Schmidt-Gemeinde, the International Liszt-Center, the Internationale Hugo-Wolf-Gesellschaft, the Johann-Strauss-Gesellschaft and the Gesellschaft zur Förderung der Schubert-Forschung.

Many musicologists in the western zones of occupation were allowed to continue their careers as before, but the musicology establishment disassociated itself from the Nazi past, most notably by publicly ostracizing Moser for his overtly nationalistic writings. The Soviet zone, on the other hand, strove to evict all former Nazis between 1945 and 1948, and encouraged those driven out of Nazi Germany as Communists and Jews (such as the musicologists Georg Knepler, E.H. Meyer, Nathan Notowicz and Harry Goldschmidt) to return to help build the new

German Democratic Republic. Interest in sustaining publishing activities begun before the war, especially in the face of competition from the USA, led to Besseler's appointment in Jena and then in Leipzig, despite the active role he played in the Third Reich. Valued for his skills as an organizer and editor, Besseler succeeded in collaborating with Leipzig's famous music publishing houses. The *Jahrbuch der Musikbibliothek Peters* was revived in 1956 as the *Deutsches Jahrbuch für Musikwissenschaft*, the Neue Bach-Ausgabe began in 1954, and the series Musikgeschichte in Bildern began in 1961.

Much early postwar scholarship continued to concentrate on German and Austrian music, with a strong emphasis on critical source studies. New and revised thematic catalogues for the works of Bach, Beethoven and Haydn were published, along with new complete critical editions of the works of Bach, Mozart, Schütz, Handel, Telemann, Gluck, Spohr and Reger. The first task in Austria after the war was to regain control over Denkmäler der Tonkunst in Österreich; this was achieved with the re-establishment of the Gesellschaft zur Herausgabe von DTÖ and the resumption of editorial work, supervised successively by Schenk and Othmar Wessely. Although the study of folk music ceased to be as well organized as before the war, research flourished under Felix Hoerburger in Regensburg, where the materials from the Berlin archive had been stored during the war, and at the Freiburg archive, where Walter Salmen and Wiora worked and where the *Jahrbuch für Volksliedforschung* resumed publication. These and other researchers (Doris and Erich Stockmann, Ernst Klusen, Müller-Blattau and Wolfgang Suppan) investigated German folk music, while others (Bose, Hans Hickmann, Marius Schneider and Graf) turned their attention to non-European traditions as well. Graf revived the Vienna school of comparative musicology, and the Austrian education ministry established the Österreichisches Volksliedwerk and supported the publication of its yearbook.

Academic musicology experienced another spurt of growth in the postwar era as new chairs were established at the universities in Mainz, Marburg, Münster, Jena, Tübingen, Hamburg, Saarbrücken, Würzburg and West Berlin. Gurlitt returned to the Freiburg department, which continued to grow and diversify under him and his successor, H.H. Eggebrecht. Medieval and Renaissance concentrations continued in Göttingen in the work of Heinrich Husmann and Ursula Günther, and in Cologne (Fellerer and Heinrich Hüschen), and spread to Frankfurt (Ludwig Finscher and Helmut Hucke), Regensburg and Erlangen (both under Bruno Stäblein), and Berlin (Rudolf Stephan and Dahlhaus). In Austria, departments outside Vienna gained prominence. The department in Graz was directed successively by Hellmut Federhofer, Wessely and Rudolf Flotzinger. Wilhelm Fischer directed the department in Innsbuck until 1956, followed by Hans Zingerle and then Salmen, who emphasized folk-music research, music of the Classical period and musical iconography. A new musicology department came into being in Salzburg in 1966, focussing on the research and editorial production of music of local significance.

The division of Germany into two separate states resulted in the distribution of important source materials between the two countries, compelling East and West German musicologists to collaborate in a number of ventures, such as the Neue Bach-Ausgabe and the Hallische Händel-Ausgabe, both of which were published simultaneously by East and West German houses. Yet different philosophies and methodologies developed in the East and West, and in 1968 East Germans withdrew from the Gesellschaft für Musikforschung. East German musicology promoted a sociological approach, a Marxist interpretation of music history (*see* MARXISM), work in music education, the study of folk music and the music of the workers movement, collaboration with other eastern Bloc countries, and a closer relationship between scholarship and music-making. Musicologists were affiliated with the Verband Deutscher Komponisten und Musikwissenschaftler, which produced the journal *Beiträge zur Musikwissenschaft*, begun in 1959, as well as the more practically orientated *Musik und Gesellschaft*, begun in 1951. Until the 1970s, subject areas denigrated by communist ideology as 'formalist' and bourgeois, such as atonal music and jazz, could not be researched. Restrictions on travel abroad compelled East German musicologists to concentrate on available resources; thus the archives located in East Germany facilitated extensive work on Bach, Handel, Telemann, Schumann, Reger and Vivaldi. With access to foreign literature seriously limited, and scholars and students restricted in their choice of subject matter and its interpretation or even excluded from studying musicology because of their own and their families' political or educational background, a number of musicologists attempted to flee to the West. The study of musicology, available at six universities (Berlin, Jena, Halle, Rostock, Greifswald and Leipzig), had shrunk significantly by the late 1980s.

In the meantime, musicology in the West had been developing new strengths in areas of music research suppressed by the communists. West Berlin became an important centre for the study of the Second Viennese School by virtue of both its musical life and the concentration of engaged musicologists (Stephan, Dahlhaus, Reinhold Brinkmann and Elmar Budde). Other scholars pursued research in jazz and rock music and in systematic musicology at the universities and at the Staatliches Institut. In the wake of the student rebellions in the late 1960s, university reforms allowed students greater input into their curricula, and a new generation of scholars started to question the positivist approaches and emphasis on objectivity that had been nurtured in German musicology since World War II. Musicology in the 1980s yielded critical assessments of Germany's recent past, musicology's relationship to musical practices, new theoretical approaches to the interpretation of music history and an upsurge of interest in the music of the 19th century. Germany's reunification resulted in further reflection on the course of the discipline, a restructuring of musicological institutions and the reshuffling of personnel.

5. OTHER WEST EUROPEAN COUNTRIES. The smaller countries of western Europe have naturally leant heavily on their larger neighbours in the development of musicological studies, and in particular many of them have leant on Germany. Their own traditions have been relatively late in developing and have not always been distinctive – depending, to some extent, on the musical past of the country concerned. A typical case is that of Switzerland, at the junction of three larger cultures. Scholars in that country have worked extensively on the history of Swiss music (notably the Protestant psalm), and have been avid

in the production of dictionaries and periodicals; but apart from a continuing interest in medieval and Renaissance studies it would be hard to discover any national pattern in the work of such distinguished scholars of different generations as Peter Wagner, Jacques Handschin, Kurt von Fischer and Martin Staehelin. The activities of the Schola Cantorum Basiliensis, with which August Wenzinger and Wulf Arlt have worked, show an interest in the practical application of musicological knowledge.

Studies of performing practice, and of instruments, have been prominent in the Low Countries, typified by the instrument collecting of D.F. Scheurleer (1855–1927) and more recently by the conservation work of J.H. van der Meer, the performances of Gustav Leonhardt, the publications of Frits Knuf, and the historical instrument designs of Flentrop. The (since 1995: Koninklijke) Vereniging voor Nederlandse Muziekgeschiedenis, founded in 1868, is the oldest musicological society in the world. Albert Smijers became the first reader in musicology in a Dutch university (Utrecht, 1928), shortly after beginning his complete edition of Josquin. Partly through his influence, Dutch musicology has always been primary in research on the music of Josquin (with the New Josquin Edition in progress since 1987) and Obrecht (three editions, the second incomplete, the third, the New Obrecht Edition, ed. Chris Maas, 1983–99), even though neither composer was Dutch. Other interests were represented by scholars as diverse in their interests as Joseph Smits van Waesberghe, a chant scholar, and Frits Noske, whose work on song and opera covered the 17th to 19th centuries and whose interest in socio-musicology represented a significant new trend. The convergence of historical, sociological and ethnomusicological traditions (inherited primarily through Jaap Kunst, organologist and scholar of Indonesian music) typifies much Dutch musicology since the 1970s.

In Belgium the study of musicology made an impressive start with the famous competition of 1829 to write an essay on the importance of Low Countries music just before the establishment of Belgium as an independent country in 1830: the contribution by François-Joseph Fétis perhaps paved the way for his appointment as the first director of the Brussels Conservatory in 1833. His massive output of scholarly and educational writings over the next decades – not least his *Biographie universelle des musiciens* (1835–44) – helped to establish Belgian musicology as a serious topic. His pupil Edmond Vander Straeten similarly published an enormous quantity of archival research, particularly in his eight-volume *La musique aux Pays-Bas avant le XIXe siècle* (1867–88). Musicological studies were introduced at universities in 1931, partly through Ernest Closson's initiative. A specially influential figure was Charles Van den Borren, who at Brussels and Liège taught Suzanne Clercx-Lejeune, Albert Vander Linden and Robert Wangermée; his son-in-law was Safford Cape, with whom he founded the Pro Musica Antiqua ensemble.

Very different traditions have influenced Spanish musicology, with such scholar-priests as Higini Anglès, José María Llorens Cisteró and José López-Calo prominent in the uncovering of their country's heritage of ecclesiastical music. But important work was early accomplished by M.H. Eslava y Elizondo (1807–78) in his ten-volume Lira Sacro-Hispana and F.A. Barbieri (1823–94) in his edition of the early 16th-century Cancionero Musical de Palacio. The true father of modern Spanish musicology, however, was Felipe Pedrell (1841–1922), a composer, teacher, writer and music editor. He is best known for his editions of sacred music by early Spanish composers, Hispania Schola Musica Sacra (1894–8), and keyboard music by Cabezón, and especially for the complete edition of the works of Victoria. Iberian musicology received a decisive new impetus from the 1992 Madrid congress of the International Musicological Society, as well as from the rise of a new generation of scholars who were not priests and had been trained in the universities of Germany and elsewhere.

Scandinavian scholars, though much occupied with their national musical past, have tended to look to the German-speaking countries, particularly Switzerland, for their training. Tobias Norlind (1879–1947), the senior Swedish figure, studied at Leipzig and Munich; his pupil Carl-Allan Moberg (1896–1978), considered the founder of Swedish musicology, studied in Vienna and Fribourg; and Moberg's successor, Ingmar Bengtsson, studied in Basle. Moberg's research embraced early Swedish music and Swedish folksong. In 1947 Moberg was appointed to the first chair at the University of Uppsala (where musicology had been taught since 1927); chairs were later established at Göteborg and Lund. Other signal initiatives in Sweden have been the institute for acoustics (under Johan Sundberg) and the Corpus Troporum (under Ritva Jacobsson), both at the University of Stockholm. In Denmark musicology has been longer established: Angul Hamerik (1848–1931) was awarded the earliest doctorate in music (1892) and obtained the first lectureship in musicology at Copenhagen (1896); he was a teacher of Erik Abrahamsen (in 1926 the first Danish professor of musicology) and the great Palestrina scholar Knud Jeppesen (the first professor at Århus, 1946). Jens Peter Larsen's work on the Classical era, and the involvement of several Danish scholars in Byzantine studies, have helped give the country's musicology a special character as well as an international standing. In Norway the first musicological chair was established in 1956 at Oslo, for Olav Gurvin (1893–1974), who had studied in Heidelberg and Berlin; he and Ole Sandvik (1875–1976) had given the first regular university lectures in music in 1937–9. Folk music studies form the bulk of these men's work; the investigation of the national musical past, including the Protestant church music tradition, has always occupied an important place in Scandinavia. There are now institutes of musicology at the universities of Oslo, Trondheim and Bergen. The founder of Finnish musicology was Ilmari Krohn (1867–1960), who studied at Leipzig and Weimar, and founded the FINNISH MUSICOLOGICAL SOCIETY in 1916; his chief work was on theory, church music and Finnish folk music. Musicology is now also taught at the universities of Turku, Jyväskylä, Tampere and Oulu. Alongside many journals and the recently begun critical edition of Sibelius, the strength of Finnish musicology can be seen from the six-volume *Suuri musiikkitietosanakirja* (Keuruu, 1989–92).

6. RUSSIA. Scholarly investigation of Russian music history began in the 18th century, notably after the rule of Peter the Great (1689–1725), when sustained contacts with west European countries were established. The first significant publications in Russia were by foreigners, for example Leonhard Euler's *Tentamen novae theoriae musicae* (1739) and a lecture by G.W. Krafft (1701–54)

on consonance (delivered in Latin in 1742 and published in Russian in 1744). Both were well-known mathematicians. Jacob von Stählin was the first to publish information about music in Russia; his 'Nachrichten von der Musik in Russland' appeared in Haigold's *Beylagen zum neuveränderten Russland*, ii (Riga and Leipzig, 1770). The first music periodical established in Russia was published by a German: Johann Daniel Gerstenberg's *Magasin musical de St. Pétersbourg* (1794). Towards the end of the 18th century the Russians began investigating their musical legacy by collecting folksongs (Vasily Trutovsky) and studying the rich domain of church music. The first to assemble data on Russian chant was Yevfimy Bolkhovitinov (1767–1837), better known as Metropolitan Yevgeny of Kiev, whose 1797 lecture on the subject was published two years later.

Some early 19th-century Russian writers preferred to study European music. Count Grigory Orlov (1777–1826), for example, published his *Essai sur l'histoire de la musique en Italie* (1822), and Aleksandr Ulïbïshev and Wilhelm von Lenz their writings on Mozart and Beethoven. Aleksandr F. Khristianovich (1835–74) collected folktunes in Algeria in 1861 and published them in Cologne in 1863 under the title *Esquisse historique de la musique arabe aux temps anciens avec dessins d'instruments et quarante mélodies notées et harmonisées par Alexandre Christianowitsch*.

Prince Vladimir Odoyevsky, though an amateur, played an important role in the study of Russian music and may be viewed as one of the founders of musicology in Russia. Despite some earlier work, it was in the 1860s that the scholarly investigation of Russian chant history began, with the research of Dmitry Razumovsky, Stepan Smolensky, Ivan Voznesensky and especially Vasily Metallov and Antonin Preobrazhensky.

Apart from an article by Aleksey Veselovsky in *Russkii vestnik* (July 1866, pp. 97–163), the first significant attempt at a history of Russian music in the Russian language was Vladimir Mikhnevich's *Istoricheskiye ėtyudï russkoy zhizni: ocherk istorii muzïki v Rossii v kulturno-obshchestvennom otnoshenii* ('Historical studies of Russian life: essay on the history of music in Russia in relationship to culture and society', 1879). In the next four decades, leading to the establishment of the Soviet Union in 1917, a number of writers specialized in aspects of Russian music history. Probably the most significant were Vsevolod Cheshikhin (1865–1934), a historian of Russian opera, and Nikolay Findeyzen, founder and editor of the important periodical *Russkaya muzïkal'naya gazeta* (1893–1918) and of the annual *Muzïkal'naya starina* ('Musical past'; 1903–11). Findeyzen's lifework, *Ocherki po istorii muzïki v Rossii s drevneyshikh vremyon do kontsa* XVIII *v.* ('Essays on the history of music in Russia from the earliest times to the end of the 18th century'; 1928–9), is still the most comprehensive survey of Russian music. The high level of analytical and historical musicology attained in the pre-revolutionary period is also exemplified in articles by a variety of writers on the 19th century and on contemporary music in the periodical *Muzïkal'nïy sovremennik* ('The musical contemporary'; 1915–17), edited by Andrey Rimsky-Korsakov, biographer of his father and a first-rate scholar. However, this and all other pre-revolutionary music periodicals were suspended after the 1917 revolution.

There were significant developments between the wars. Perhaps most far-reaching and internationally recognized was the publication of original scores of Musorgsky's works under the editorship of Pavel Lamm, starting in 1928. This gave a strong impetus to systematic, critical study of sources. Even more significant were attempts to re-examine the basic postulates of music as an art, its components and its impact on the listener. These problems were studied from a theoretical point of view with a strong tendency to formulation in Marxist terms and, from the 1930s, in accordance with the officially promulgated concepts of SOCIALIST REALISM. Among the leaders of these studies were Boris Asaf'yev (who also wrote under the pseudonym Igor Glebov), a scholar of great erudition who formulated the concept of *intonatsiya* dealing with the creation of audio-imagery by association with familiar melodic patterns, and Boleslav Yavorsky, the creator of a concept of harmonic rhythm in his theory of 'auditory gravitation'. Important in the historical field was Tamara Livanova, whose works, especially her classic book *Ocherki i materialï po istorii russkoy muzïkal'noy kulturï* ('Essays and documents on the history of Russian musical culture', 1938), are among the most scholarly in Russian musicology, as are also Boris Yarustovsky's on dramaturgy. A number of scholars have tried to write comprehensive histories of world music, notably Roman Gruber.

In the years immediately following World War II, Russian musicology continued to focus on aspects of Russian music and on the artistic development of non-Russian ethnic groups in the USSR. In the 1950s and 60s the number of scholars increased dramatically, and the scope of their research expanded beyond the narrow confines of Russian music. Books, periodicals and yearbooks appeared in unprecedented quantities. Music bibliography (which had its roots in pre-revolutionary Russia) kept most scholars informed about trends outside the USSR, although most foreign publications were unavailable. Retrospective bibliographies were compiled for periods hitherto inadequately covered, for example in Livanova's *Muzïkal'naya bibliografiya russkoy periodicheskoy pechati XIX v.* ('Musical bibliography of the Russian periodical press in the 19th century'; 1974). Lexicography also became highly developed: Boris Shteynpress, Izrail' Yampol'sky and Grigory Bernandt (1905–86) were prominent in this area. Yury Keldïsh, author of a history of Russian music and an account of music in 18th-century Russia, was chief editor of a collective work on the music of all the peoples of the USSR, *Istoriya muzïki narodov USSR* (begun in 1970); he was also the editor of the largest Russian music encyclopedia, *Muzïkal'naya ėntsiklopediya* (1973–82), as well as chief editor of the first Russian equivalent of the Denkmäler series, Pamyatniki Russkoy Muzïki. In 1983 Keldïsh initiated a multi-volume history of Russian music.

Another publication of great significance was Semyon Ginzburg's anthology of Russian art music up to Glinka, *Istoriya russkoy muzïki v notnïkh obraztsakh* ('History of Russian music in music examples', 1940–52). Biographical studies of Russian composers and analytical discussions of their works have proliferated, and, after a period of neglect, scholarly studies of Russian church music and its history were resumed by Maxim V. Brazhnikov, Nikolay D. Uspensky and many younger scholars. Vladimir Protopopov has studied both Western and

Russian polyphony, while Abram Gozenpud is the most erudite investigator of the traditions of Russian opera. Notable theorists of music include Viktor Tsuckermann (1902–88), Lev Mazel′ and Yury Kholopov. The participation of Russian musicologists at international conferences, which after many years of ideological control started to increase in the 1960s, continues in an obvious attempt to keep pace with scholarship in western Europe and North America.

With the break-up of the USSR at the end of 1991, Russia emerged somewhat diminished in size yet still the culturally dominant member of a loose family of nations. All periodicals with the word 'Soviet' in their titles were discontinued; thus the 'official' monthly magazine *Sovietskaya muzyka* was replaced by the quarterly *Muzykal′naya akademiya*. *Muzïkal′naya zhizn′* ('Musical life') survives as a monthly chronicle of musical events, albeit somewhat reduced in scope, while a number of other periodicals fight for survival under uncertain economic conditions. The publishing of books, which in the former USSR was subsidized by the state, now depends on the market economy and foreign subsidies. Similar financial difficulties have since 1992 forced the scholarly research institutes, which in the Soviet era largely controlled the content of publications, to reduce their personnel, programmes and field expeditions.

7. EASTERN EUROPE. In the past musicology in Eastern Europe was preoccupied with the history of church music and opera, with local music history, and increasingly with folk music. More recently Marxist ideology fostered the systematic and social study of music, and it is in this part of the world that the SOCIOLOGY OF MUSIC first became an independent discipline with rigorous standards.

Before 1989 most European countries followed the Soviet model in establishing scholarly institutions as state-funded research institutes within an Academy of Sciences. Since the disintegration of that system, the worsening financial situation has resulted in a reduced number of publications, which are now dependent on commerical sponsorship.

The first important musicological publication on Polish music was the biographical dictionary *Les musiciens polonais et slaves anciens et modernes* (1857) by the pianist and amateur scholar Wojciech Sowiński. In the same year Józef Sikorski founded a significant periodical, *Ruch muzyczny*, but it lasted only five years. An anthology of the rich legacy of church music, Monumenta Musices Sacrae in Polonia (1885–96), was initiated by Józef Surzyński. Many 19th-century scholars focussed on Chopin, including Maurycy Karasowski, who also wrote the first history of opera in Poland (*Rys historyczny opery polskie*, 1859). The first full-scale history of Polish music seems to have been that by Aleksander Poliński, *Dzieje muzyki polskiej* (1907). No fewer than eight Poles obtained doctorates in musicology at German universities in the first decade of the 20th century. In 1911 the first chair in musicology was established in Poland, in Kraków. By World War I a group of scholars was already producing significant and lasting work. Among the next generation of scholars were Hieronim Feicht, Jósef Chomiński and Zofia Lissa, a leading thinker in musical aesthetics and historiography and one of the most influential musicologists in eastern Europe. The two main centres of publication for music scholarship are Warsaw and Kraków, to which must be added Bydgoszcz, where triennial conferences for scholars of eastern European music have been held since 1966 under the title Musica Antiqua Europae Orientalis. Among the most distinguished scholars of the last few decades are Stefan Jarociński, Zygmunt M. Szweykowski, Mirosław Perz, Irena Poniatowska and Zofia Chechlińska.

Romania had a forerunner of musicology in the humanist Dimitrie Cantemir, who wrote a description of Romanian music (1716), studied Turkish music and devised a notational systsem for recording it. Before the 20th century there were individual attempts at collecting church music, notably by Anton Pann; Eusebius Mandyczewski, the great scholar and editor active in Vienna, was of Romanian origin. Modern scholarship began only after World War I with the ethnomusicological studies of Constantin Brăiloiu and the musicological work of George Breazul and Ioan D. Petrescu, who studied church music and its relationship to Byzantine music. Distinguished scholars of recent years include Gheorghe Ciobanu, Viorel Cosma (the very erudite lexicographer), Octavian Cosma, and Romeo Ghircoiasiu.

In Bulgaria, except for some studies in folk music, scholarly activities did not really begin until the work of Ivan Kamburov and Stojan Brashovanov, author of the first history of Bulgarian music (1946). Since 1945 there has been a much greater emphasis on scholarly work, supported by the Institute of Musicology founded in 1948 as part of the Bulgarian Academy of Sciences. Until the early 1990s, the dominant figure in musicology was Venelin Krastev, who was responsible for the first comprehensive encyclopedia of Bulgarian music. Among younger scholars, Stefan Lazarov, Lada Brashovanova and Bozidar Karastojanov have concentrated on Bulgarian music of the last two centuries, and on the Byzantine roots of its ecclesiastical music.

The first systematic gathering of data about Czech musicians seems to be the *Allgemeines historisches Künstler-Lexikon* (1815) of Bohumír Dlabač. The beginnings of a more systematic study of the Czech and Slovak musical past appear in the works of Otakar Hostinský, who trained a generation of scholars, among the Dobroslav Orel, Otakar Zich and most notably Vladimir Helfert, a fine scholar particularly active after the creation of an independent Czechoslovakia in 1918. Otakar Šourek devoted himself to the study of Dvořák. The three most important centres of musicological studies are Prague, Brno and Bratislava. In Prague scholarly activities were long directed by Bohumír Štědroň, joint editor of the dictionary *Československý hudební slovník* (1963–5). The important centre in Brno was long directed by Jan Racek, who has not only written a comprehensive history of Czech music up to the beginning of the 19th century and been principal editor of the series Musica Antiqua Bohemica, but has also specialized particularly in Italian monody.

Since the separation of Slovakia from the Czech Republic, the Bratislava group (originally formed around Orel), which fostered publications like *Musica Slovaca*, has produced a number of significant writers. The finest anthology of Czech music before Smetana was prepared by Jaroslav Pohanka. Historical studies are supported by a profusion of periodicals and publications of high quality.

Hungarian musical scholarship before 1918 was closely tied to that of Austria. Liszt's writings about Gypsy music aroused much interest in traditional folk music, on which

Kodály and Bartók later contributed studies. The first Hungarian music periodical, *Zenészeti lapok* ('Musical journals'), was founded in 1860 by Kornél Ábrányi, and Emil Haraszti did much to make Hungarian music known in other countries. Modern musicological studies came into their own after 1918, especially in the work of Bence Szabolcsi, pre-eminent as a student of the distant past as well as of more recent developments in Hungarian music; Otto Gombosi, a medievalist of unusually broad erudition; and Dénes Bartha, well known for his work on Haydn as well as on Hungarian music. The Haydn and Bartók studies of László Somfai are in the forefront of research on those composers. Benjamin Rajeczky's studies of Gregorian chant have led to the formation of a group of scholars headed by László Dobszay which, in cooperation with the Institut für Musikwissenschaft at Regensburg, is the nucleus for periodic gatherings of medievalists known as Cantus Planus.

In the former Yugoslavia the 19th-century beginnings of music historiography can be traced to those areas belonging to the Austrian empire before 1918. Perhaps the most significant figure was the ethnomusicologist Franjo Kuhač, who fancifully claimed Croatian origin for Haydn, Tartini and Liszt. In Slovenia Peter Radics published *Frau Musica in Krain* (1877), which marks the beginning of interest in the Slovenian musical past; the first true scholar, however, was Josef Mantuani, long active in Vienna. Dragan Plamenac was a scholar of international reputation whose interests centred on the music of the 14th to 16th centuries; his contributions to scholarship include an edition of Ockeghem's works. The greatest progress in musicology since 1945 has been achieved in Slovenia; at the University of Ljubljana the first and so far the only chair of musicology was founded in 1962; it was occupied by Dragotin Cvetko until his death in 1993. Andrej Rijavec, Marija Koren and others continue to publish *Muzikološki zbornik*, the musicological annual started by Cvetko in 1966. In Croatia the teacher and author Josip Andreis trained a whole generation of fine scholars; and Ivo Supičić created an important centre for the sociology and aesthetics of music in Zagreb before moving to France. A number of scholars around Stanislav Tuksar have produced studies of distinctively Croatian musical traditions. In Serbia the beginnings of music historiography were made by the composer-scholars Miloje Milojević and Kosta Manojlović. Several studies on the history of Serbian music were produced by Stana Đurić-Klajn, editor of a number of journals. The most significant recent achievements in historical musicology have been Dimitrije Stefanović's and Danica Petrović's studies of ecclesiastical chant. Musicological studies are mainly centred on research institutes in Belgrade (founded in 1948), Zagreb (1967) and Ljubljana. Cooperative efforts, however, were dealt a severe blow by the break-up of Yugoslavia in 1991–2.

8. The USA.

(i) To the 1970s. Musicology was slow to respond to Ralph Waldo Emerson's call for distinctive American contributions to humanistic disciplines in an address 'The American Scholar' (1837), for the field was at that time scarcely in existence in a formal sense in Europe. It began in the USA in the later 19th century with distinctive though necessarily isolated achievements by scholars who lacked the institutional bases that were later created by the development of the field as an intellectual enterprise. To its earliest phase belong such efforts as J.S. Dwight's *Journal of Music* (1852–81), which included material on music history, and the work of Lowell Mason, who combined the roles of music teacher, editor and collector of rare music. Intellectually more distinguished though geographically more isolated was the achievement of A.W. Thayer (1812–97), the great pioneer of serious Beethoven biography, who spent all his later life as US consul at Trieste.

The first important American-based scholar, in the true sense, was Oscar George Theodore Sonneck (1873–1928), who was born in the USA, trained in Germany and for 15 years was chief of the Music Division of the Library of Congress (1902–17). Sonneck was not only instrumental in building the great music collection of the Library of Congress; he was also the author of essays and studies on a variety of music-historical subjects and the compiler of a bibliography of early American music and of a richly annotated *Catalogue of Opera Librettos Printed before 1800* (1914). He was also the founder-editor of the *Musical Quarterly* (published first by G. Schirmer and later by Oxford University Press) which began publication in 1915 and long remained the most widely circulated American periodical containing serious writing on music.

Between the wars American musicology began to establish its roots in American institutions of higher learning and formed the professional ties that would make possible its growth as a scholarly discipline. As early as 1915 the *Musical Quarterly* had issued a programme for the field in an article by Waldo Selden Pratt entitled 'On Behalf of Musicology'. Although the term 'musicology' at first rang strangely in American ears, the field by the early 1930s was beginning to acquire in academic circles the status accorded to other branches of humanistic scholarship. A seminal figure in the establishment of musicology in the American university was Otto Kinkeldey (1878–1966). Like Sonneck, Kinkeldey was trained in Germany, where he was not only awarded the PhD but was also in 1910 named Royal Prussian Professor of Musicology at the University of Breslau. On returning to the USA in 1914 he became head of the Music Division of the New York Public Library, and in 1930 professor of musicology at Cornell University, the first such chair to be established in an American university.

Kinkeldey was the first president of the American Musicological Society, founded by a group of nine scholars and teachers on 3 June 1934 in New York. By the late 1990s the society, whose *Journal* has been issued regularly since 1950, had a national membership of more than 4500, making it the largest professional association in the USA devoted to music scholarship. In 1961 the society was host to the eighth congress of the International Musicological Society in New York, the first such congress held off European soil; in 1977 the twelfth congress met at Berkeley, California. Although members of the AMS are active in every field of study, the bulk of their efforts has been undeniably directed towards the Western historical tradition. In response to this orientation the Society for Ethnomusicology was founded in 1954; this society still serves as the primary professional organization in the field of musical ethnography and issues its own journal, *Ethnomusicology*. Despite this formal separation there have always been signs of mutual awareness of the common interests that can unite traditional musicological disciplines and their ethnomusicological counterparts. For

example, the important set of essays entitled *Musicology* (1963), published in the series Humanistic Scholarship in America, was written by two scholars who were then principally distinguished for their work in music history, Frank Ll. Harrison (from Great Britain) and Claude V. Palisca, and by the ethnomusicologist Ki Mantle Hood. (After this book Harrison devoted himself to full-time teaching and research in the field of ethnomusicology.)

A third general orientation within American musicology was solidified with the founding of the Society for Music Theory in 1977. This society represents scholars primarily engaged in music analysis and speculative music theory. Still other, smaller societies share membership and sometimes meetings with these large umbrella groups: these include the Sonneck Society, devoted to the study of American musics, and the Center for Black Music Research.

Since the first American PhD in musicology was awarded at Cornell University in 1932 (to J. Murray Barbour), the field has spread widely among universities. Music in any form was relatively late in entering American university curricula as a separate subject, but it has undergone enormous growth in the past century (*see* UNIVERSITIES, §III, 4). Today few universities or colleges in the USA can fail to offer, in addition to practical vocal and instrumental music-making, at least elementary courses devoted to music theory and to music history in one or more of its phases. Most offer much more, including courses in theory, analysis and related fields, a full range of courses in the history and literature of music, and courses in one area or more of non-Western musics, jazz and popular music.

The large number of PhDs awarded in musicology since 1945 is indicative of a growing population of American-trained scholars, but also indicates the creation of university positions on a larger scale than before, although conditions of economic retrenchment since the 1970s have reduced the earlier trend. In part, the significant role of American musicology in every field of study now being pursued in the discipline is attributable to its substantial number of practitioners, to the location of its research bases in universities, and to the research support available to American scholars through such private organizations as the Guggenheim Foundation, the American Council of Learned Societies and the federally supported National Endowment for the Humanities. Even more, it is attributable to the contributions of a score of eminent scholars who, in the generation after Kinkeldey, can be said to have created the field in its more modern forms in the USA. Among these seminal teacher-scholars were three of the founder-members of the AMS: Gustave Reese, Charles Seeger and Oliver Strunk. The first and last of these trained generations of scholars at, respectively, New York University and Princeton University. To their names must be added those of Paul Henry Lang, Glen Haydon, Donald J. Grout, Charles Warren Fox and Arthur Mendel.

During the Nazi regime a large number of significant figures in musical scholarship emigrated to the USA, including Willi Apel, Manfred Bukofzer, Hans David, Alfred Einstein, Karl Geiringer, Otto Gombosi, Paul Nettl, Erich Hertzmann, Edward Lowinsky, Curt Sachs, Leo Schrade and Emanuel Winternitz. All these men taught at major institutions and had vital roles in the training of younger American scholars; all of them, furthermore, published their work in English and brought European backgrounds and modes of approach to the fields in which they specialized. With the recovery of Europe after World War II, the increasing internationalization of the discipline was felt in many ways: in the resumption of European travel and research by American scholars, in their contacts with foreign scholars and scholarly enterprises, and in the presence of other major foreign scholars in American teaching posts; among the latter was Nino Pirotta, who taught at Princeton, Columbia, and then for many years at Harvard before returning to his native Italy. Such teachers as these laid the foundations for the postwar generation of American scholars, among them Barry S. Brook, Howard Mayer Brown, James Haar, Daniel Heartz, Joseph Kerman, Jan LaRue, Lewis Lockwood and Claude V. Palisca.

By the 1970s musicology in the USA had become a solidly established field of scholarship embracing a vast spectrum of interests. At distant ends of the arc these interests coalesced in the work of large groups of scholars sharing common approaches: at one end a group concerned with Western historical musicology in all its forms, fields and sub-disciplines (ranging from archival work and narrative history to performing practice, which manifested itself in, for example, the pioneer work of the New York Pro Musica and the authentic instrument designs of such men as Hubbard and Dowd); and at the other end, a group of ethnomusicologists more and more deeply involved in anthropological and ethnographic approaches. In addition to these more or less clearly definable segments of the active scholarly population, there was abundant evidence of the opening of the discipline to new or formerly less emphasized areas such as speculative and descriptive theory and analysis (notably Milton Babbitt, Allen Forte and Leonard Meger), contemporary music, folk and popular music, and the music history of the American continent (to which such scholars as Gilbert Chase, Robert Stevenson and H. Wiley Hitchcock contributed substantially).

Perhaps the greatest challenge facing American musicology in the 1970s was to make its impact felt outside the academy – on the world of performance, in conservatories, in concert life, and even in the commercialized music industries. By 1980 American musicology had barely breached the long-established barriers that divided the forces of serious intellectual life from the vast media that produce and disseminate music and musical culture. Several results of this situation can be noted: the continued isolation of scholarship from practical musical life, the proliferation of much traditional misinformation, the generally low level of music criticism in the mass media, and the perpetuation of long-established and deeply entrenched attitudes about music, largely inherited from the 19th century. One important question facing many musicologists was whether scholarly knowledge of and about music might come to be more strongly felt in American society in the future than it had been in the past.

(ii) Since 1980. Despite the willingness of American musicologists to embrace new approaches and subject matters that were in many cases unimaginable (or undesirable) for earlier generations of scholars, American musicology has failed significantly to enlarge its role outside the academy. The reasons are various. While contemporary American culture offers some niches for 'public intellectuals', there is little public place for the

musical intelligentsia, and what space there is tends to be occupied by performers rather than scholars. (Crossover figures who pursue dual careers as both accomplished concert performers and serious scholars are rare.) Moreover, musical studies have been broadly implicated in recent 'culture wars' in the USA. As musicology has grown more pluralistic, its practitioners have increasingly adopted methods and theories deemed by observers to mark the academy as irrelevant, out of touch with 'mainstream values', unwelcoming of Western canonic traditions or simply incomprehensible. Paradoxically, such approaches have distanced music scholarship from a broad public at the very moment they have encouraged scholars to scrutinize the popular musics that form the backbone of modern mass musical culture.

At the same time, the growing diversity of musical scholarship in the 1980s and 90s served in the most general way to blur the discipline's longstanding focus on individual musical styles, genres, composers and works. In the process scholars asserted more and more clearly approaches to musicology that endeavour to understand music as acts of expression in a sociocultural context; these approaches were relatively undersung in the postwar period, even though they had been anticipated by musicologists from the time of Guido Adler. This diversification of emphasis has strengthened the ties of musicology to other interpretative disciplines within the academy, notably anthropology (especially in its culturalist guises), sociology (again in culturalist versions such as those derived from Weber) and history (especially its non-positivist hermeneutic and philosophical modes). It has linked musicology with emergent fields of cultural studies and performance studies. It has led many musicologists to explore a broad range of cultural theory – including latter-day feminism, new conceptions of ethnicity and race, and poststructuralist views of language and subjectivity – that has been prominent in literature (and especially English) departments in the USA. Not least, it has underscored the affinities between European-orientated musicology and ethnomusicology, notwithstanding the lingering defensiveness with which these subdisciplines regard each other. In sum, these new emphases engage musicology more and more deeply in central agendas of today's humanistic academy.

Few if any of the approaches prominent in recent American musicology have broken with the empirically based reasoning and evidentiary standards that have characterized Western scholarly work at least since the Enlightenment. The criticism of Joseph Kerman (1985), for example, is fundamentally allied to the 'positivistic' researches he has at times disdained; his critical exegeses are based as profoundly on argument from musical and non-musical evidence as are positivistic histories and philology; and both of these approaches are likewise allied to the novel scholarly strategies that have emerged since the mid-1980s. Nevertheless, most of these newer approaches are committed in one fashion or another to understanding music-making as an act situated in a cultural or ideological context. Even when they circle back towards individual works, they question musical claims to autonomy, absoluteness or transcendence and treat handed-down evaluations and canons with suspicion. Indeed in many cases they challenge the basic conception of discrete, self-identical works that has tended to guide musicologists since the beginning of the discipline.

The turn away from objective historicism, in which the historian was seen as an inert observer of past objects and facts, has led in two directions. The first endeavours to describe an 'effective' history, a tradition in which the historical object and the historian stand in mediated relation to one another. This approach looks back through Collingwood at least to Nietzsche, but owes its recent elaboration especially to Hans-Georg Gadamer. The formulation of Gadamer's ideas in music-historical terms preoccupied the German musicologist Carl Dahlhaus, who exerted a strong influence on American musicology from the 1980s. Leo Treitler heralded the effective-historical approach in the 1960s, and it is exemplified in his more recent writings on the reception history of Gregorian chant; in Richard Taruskin's studies of Russian music and the philosopher Lydia Goehr's examination of the Western musical canon; and in the work of historically sensitive music analysts such as Scott Burnham.

The second alternative to objectivist historiography is more explicitly political, endeavouring to reveal the structures of power that inform and shape acts of music-making (or even of music scholarship-making). Such ideology critique looks back on another influential German, Theodor Adorno; it emerges fully formed in his *Versuch über Wagner*, much of which dates from the 1930s. His brand of critique was ushered into American musicology especially by Rose Rosengard Subotnik, in essays written in the late 1970s and 1980s. Adorno's hermeneutics of suspicion in the face of prevailing relations of power may be sensed more or less clearly in much recent scholarship, especially that scrutinizing the formation of the Western canon (e.g. Bergeron and Bohlman, 1992) or emphasizing feminism, gender studies or queer studies (e.g. McClary, 1991; Solie, 1993; Brett, Thomas and Wood, 1994). It is felt also in popular music studies (e.g. Taylor, 1997), though this area remains somewhat underdeveloped in the USA in comparison with the UK and Canada, where it was nurtured by sophisticated traditions of Marxism and grew along with the cultural-studies orientation they spawned.

In its broadest implication, musicological ideology critique moves beyond the political, narrowly conceived, to assert the view that the self is largely constituted, in body and psyche alike, through the action of social forces and the corollary view that the play of these forces may be witnessed in music-making. As language may be considered to form a crucial element of such forces, it is not surprising that some recent American musicology has selfconsciously exploited post-Saussurean language theory (with its shift from ideas of reference to the view that meaning emerges from relations among words) and its outgrowths (for instance, in Lacan's psychology, Barthes's narrative theory, Derrida's grammatology or Foucault's archaeology). Scholars have brought these theories to bear in critical exegeses of individual works (e.g. Kramer, 1990; Abbate, 1991), as well as describing broad discursive systems in which acts of music-making, traditions of performance or conceptions of music do not merely represent but actively constitute particular subjectivities (e.g. Floyd, 1995; Tomlinson, 1999).

While a focus on individual works, however theorized, has usually gravitated towards a text-centred view of musical study, a more general discursive approach can at times move away from scores towards performative views and a focus on aspects of musical traditions, even élite

European ones, not conducive to inscription. This division represents a reformulation of the oral/written dichotomy that long differentiated musicology and ethnomusicology in the USA. As non-ethnographic musicology has given increasing attention to performative aspects basic to the traditions it scrutinizes, the divide between written and unwritten traditions has eroded. This development has been particularly clear in jazz studies, an area that long seemed intent on legitimizing its subject matter through construction of a canon of masterworks analogous to the European art-music canon, but which recently has taken large strides in the direction of performative analysis (e.g. Berliner, 1994; Monson, 1996). The development can be witnessed also in other areas, even ones as close to the heart of musicology's old objective historiography as Renaissance studies. Recent rethinking of issues such as modality and Tinctoris's shadowy *cantare super librum* has raised broad questions concerning the status of the work-concept around and after 1500 (e.g. Bent, 1983).

Perhaps the broadest division in recent American musical studies is between a scholarship that aims finally, through whatever congeries of new and conventional means, at exegesis of the musical work or act itself, and a scholarship that sees musical utterance not as its endpoint but as the inception of an investigation of trans-musical human concerns – a scholarship that aims, in other words, to exploit music in order to describe particular configurations of human culture and ideology. Such work allies itself with goals that until recently were more evident in ethnomusicology than historical musicology. As it proliferates it once again blurs boundaries between the two fields that were always questionable (as Frank Ll. Harrison asserted in 1963), if seldom questioned. Thus one scholarly trajectory leads back towards the musical act or work, but with a panoply of scholarly technique perhaps more varied and certainly more questioning of culture-transcending values than that of earlier decades. The other leads towards broader considerations of human aspiration and limitation, armed with tools that aim to guard against the too-frequent universalisms of earlier scholarship. In the coming years the truest measure of the success of the diversification in subject matter and method of American musicology may well be its ability to sustain and interwine these two strategies.

9. Latin America.

(i) Historical musicology. In most Latin American countries musicology has been understood primarily as the history of music. With few exceptions, interest has centred on local art music activities, frequently related to concurrent western European trends. Several national music histories written in the early 20th century stressed the achievements of individual composers and the development of musical institutions; interpretative or critical analysis did not become part of musicological work until the 1960s. Latin American music historians, however, early on showed a special concern for integrating music within the social history of an era or a country. In addition, their nationalist ideology forced them to consider at least some aspects of folk and popular music (see below).

Lack of access to primary source material, both historical and musical, hindered the development of musicology in the region; only after World War II was it established as a research discipline in some areas of Latin America and the Caribbean. Journals such as the *Revista brasileira de música* (1934–44), the *Revista musical chilena* (from 1945) and the *Revista de estudios musicales* in Argentina (from 1949) published articles on Latin American topics. Systematic bibliographical compilations also began to appear in this period, notably Gilbert Chase's *A Guide to Latin American Music* (1945), the *Bibliografia musical brasileira (1820–1950)* by L.H. Corrêa de Azevedo, C. Person de Matos and M. de Moura Reis (1952), and the Organization of American States series *Composers of the Americas* (1955–72). The first important dictionary dealing with the whole of Latin America was Otto Mayer-Serra's *Música y músicos de Latinoamérica.* Major international dictionaries and encyclopedias have given serious attention to Latin American music only since the 1970s. New national music dictionaries and periodicals have appeared since that time, but most are predominantly descriptive rather than critical.

The central figure in Hispanic-American historical musicology concerned with music before 1900 is Robert Stevenson. Among the leading Latin American musicologists in the early postwar years were Carlos Vega in Argentina and Lauro Ayestarán in Uruguay. Francisco Curt Lange, editor of the six-volume *Boletín latinoamericano de música* (1935–46), supported his campaign of 'Americanismo musical' out of his Inter-American Institute of Musicology, established in Montevideo in 1945. Lange was one of the first South American scholars to study colonial music archives in Argentina and Brazil. These, together with archives in Mexico, Cuba, Colombia, Peru, Bolivia, Chile and Uruguay, have been extensively catalogued since the 1940s, and modern editions of colonial church music have also appeared. Until the 1970s, however, musicology was not an area of academic priority in many countries. A number of well-known scholars, such as Mário de Andrade, Renato Almeida, Alejo Carpentier and Vasco Mariz, were not trained as musicologists, and many composers turned to musicology as well. In the last quarter of the century the field received more attention in universities, which now provide systematic training, frequently leading to doctoral study in Europe or North America. The work of the younger generation of scholars has resulted in publications of source and thematic catalogues, editions, recordings and critical analyses of colonial and 19th-century music.

(ii) Ethnomusicology. Corrêa de Azevedo observed that ethnomusicological research preceded historical musicology throughout Latin America. The first students of native American music were the numerous European travellers, missionaries and scientists who had varying degrees of contact with Indian and mestizo cultures during the colonial period. In the late 19th century cultural historians began to study local oral cultural phenomena, reacting primarily against the domination of European and European-related music in Latin America under the control of élite social classes. The first music histories of various Latin American countries, beginning in the 1920s, acknowledged traditional, folk and urban popular music. This awareness was fostered by the emergence of nativist-nationalist intellectual and artistic movements such as the Mexican post-revolutionary Aztec Renaissance, the *afrocubanismo* trend, the Peruvian-Andean *indigenismo* movement and the Brazilian *modernismo.* For the most part, however, field research was not undertaken seriously until World War II. This has resulted in a better, more

representative account of various aspects of folk and traditional music, but the majority of ethnomusicologists and music folklorists have maintained an essentially descriptive approach to such music. Because of this emphasis, neither music folklore nor the incipient Latin American ethnomusicology of the last four decades of the 20th century contributed substantially to a general theory of ethnomusicology. Since the 1980s, however, a broader conceptual approach to ethnomusicological studies has emerged, especially in Argentina, Chile, Peru, Brazil, Mexico and Cuba.

An important issue for Latin American ethnomusicologists has been the study of origins within the tri-ethnic make-up of Latin American music (Iberian, Amerindian, African). Generalizations have frequently resulted from the search for 'pure' retention of a given musical trait believed to be attributable to a specific cultural root. This diffusionist, evolutionist and neo-colonialist attitude is reflected in the influential theories of Carlos Vega, who raised the characteristics of regional songsters (*cancioneros*) to the level of universal criteria. A more basic problem has been a lack of conceptual distinction between 'music folklore' as thought of and practised throughout Latin America and ethnomusicology. Music folklore has had little or no theoretical and methodological formulation; the social uses and functions of music, for example, are hardly mentioned in most studies of folk and popular music. Until the late 20th century, Latin American researchers in the field tended to believe that they possessed unique understanding of the music and culture of their country, without questioning the objectivity of their observations. However, most Latin American folklorists and ethnomusicologists come from the dominant social groups, which in general exhibit a high degree of eurocentrism. Rather than blindly following the lessons of European or American ethnomusicology, Latin American scholars must attempt to formulate theoretical objectives based on their own conceptualization of research problems and purposes in specific countries. The problems of cultural hegemony and cultural populism in some regions of Latin America must also be faced; for example, consideration of the internal market pressures exerted by the multi-national music industry that tend to alienate folk communities, precipitating changes or requiring adaptive strategies, has become a necessity in the study of these communities.

Like historical musicology, Latin American ethnomusicology has suffered from a lack of attention in institutions of higher learning. Schools of music, conservatories and university music departments recognize the need to provide at least a general introduction to local musical traditions, but most continue to treat 'music folklore' as an exotic subject. When it is recognized as a discipline in its own right, ethnomusicology tends to receive more attention from social scientists than from musicians, although younger musicians trained either abroad or in anthropology are developing a broader conception of the field (see Béhague, 1993).

10. Japan. Japan's long tradition of music scholarship began in the 12th century when Emperor Goshirakawa in his retirement compiled *Ryōjin hishō*, a collection of popular songs of the time. In 1233 Koma-no-Chikazane completed a ten-volume study of court music (*gagaku*) and dance entitled *Kyōkun-shō*. Other important works on *gagaku* include *Taigen-shō* (1512) by Toyohara-no-Muneaki and *Gakka-roku* (1690) by Abe-no-Suehisa. Zeami (*c*1363–*c*1443) discussed the aesthetic principles of *nō* theatre in a series of writings, notably the *Kadensho* ('Book of Flowers'). *Seikyoku ruisan* (1839; published 1847) by Saitō Gesshin is a detailed study of vocal music in the Edo period. Konakamura Kiyonori provided a history of traditional Japanese music and dance in *Kabu ongaku ryakushi* (1887).

Tanaka Shōhei (1862–1945) and Kanetsune Kiyosuke (1885–1957), both physicists, were the precursors of modern musicology in Japan; the former is known for his study of temperaments, the latter as a music critic and collector of folksongs. Tanabe Hisao (1883–1984), one of Tanaka's pupils, is regarded as the first Japanese musicologist in the European sense; he studied music of Japanese and other Asian traditions. Outstanding among his pupils are Kikkawa Eishi, a specialist on Japanese music, and Kishibe Shigeo, a leading scholar of Asian music. Hayashi Kenzō made a detailed study of ancient instruments, and Machida Yoshiaki (Kashō) collected folksongs extensively. In 1936 they and other scholars founded the Society for Research in Asiatic Music. Koizumi Fumio was the leading ethnomusicologist in Japan in the 1950s and 60s; he was followed by Fujii Tomoaki, Tokumaru Yosihiko, Tsuge Gen'ichi and Yamaguti Osamu. Among the outstanding younger scholars of Japanese music are Hirano Kenji, Yokomichi Mario and Kamisangō Yūkō. Tanimoto Kazuyuki is the foremost authority on Ainu music.

Tsuji Shōichi (1895–1987), a Bach scholar, was the first Japanese musicologist to specialize in European music. After World War II the field grew significantly, led by Nomura Yosio and Hattori Kōzō, and in 1952 the Musicological Society of Japan was founded to promote studies of Western music. Younger Bach scholars include Sumikura Ichirō, Kobayashi Yoshitake, Isoyama Tadashi and Higuchi Ryuichi. Ebisawa Bin has written extensively on Mozart. Other areas of scholarly activity include Romanticism (Mayeda Akio, Morita Minoru and Osaki Shigemi), contemporary music (Funayama Tadashi and Takeda Akimichi) and early music (Toguchi Kosaku, Minagawa Tatsuo, Kanazawa Masakata and Imatani Kazunori).

The majority of Japanese universities do not have a department of music or musicology. As a result, students seeking a higher degree in musicology usually pursue his or her study within a Department of Literature or Aesthetics (e.g. Tokyo University or Osaka University), or of Education (e.g. Tokyo Gakugei University or Nagoya College of Music). There were about two dozen such institutions in 2000. The first institution with a higher degree programme in musicology was the Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music; MA in 1963, and PhD in 1976). The example was followed by the Musashino College of Music (MA in 1964), the Kunitachi College of Music (MA in 1968), the Osaka College of Music (MA in 1968) and Elisabeth University of Music in Hiroshima (MA, 1990; PhD, 1993). By the end of the 20th century several other institutions had started a graduate programme in musicology, most offering only a masters degree.

11. Australia and New Zealand. Musicology in Australia and New Zealand constitutes a Western intellectual tradition within a culturally complex Asian-Pacific

environment. The high importance of indigenous music studies, the conspicuous presence of transplanted traditions from Europe and South America and the propinquity of Oceanic and Asian traditions have long encouraged a confluence of musicological and ethnomusicological disciplines. Most university music courses deliberately combine studies in both disciplines from the first-year undergraduate level. The confluence colours even the most overtly eurocentric studies by encouraging a dialectic between literacy and orality, tradition and innovation. Moreover, by giving immediacy to questions of aesthetics, meaning and interpretation, it fosters consideration of the particular nature of mainstream Western musical culture.

Concerted developments in music research began after World War II, though serious studies had been made in both indigenous Australian and Maori music from early in the 20th century. In New Zealand, university music departments were from their beginnings associated with humanities faculties and readily able to take advantage of postwar developments in music scholarship emanating from the USA and Europe. In Australia the first musicologically orientated music department (as opposed to those with a vocationally-based structure) was founded in 1948 at the University of Sydney by the English scholar Donald Peart. He was soon joined by another English musicologist, Peter Platt, who was later able to build on work began by Mary Martin at the University of Otago in New Zealand. Andrew McCredie, who studied in Sydney, Scandinavia and Hamburg, developed a musicology department at the University of Adelaide with an important postgraduate school owing its ethos to American and continental European models.

In Australia, important centres of musicological study are the universities of Sydney, Adelaide and Melbourne (the latter housing the Grainger Museum and the Centre for Australian Music Studies), the University of Queensland, the University of Western Australia, Monash University in Melbourne, the University of New South Wales in Sydney and the University of Western Sydney. The principal centres in New Zealand include the universities of Auckland, Christchurch, Otago and Wellington. The region's most distinguished scholars in Western musicology have included Gordon Anderson, David Tunley, Jamie C. Kassler and Richard Charteris in Australia, and John Steele in New Zealand. Roger Covell and John M. Thomson have done pioneer work in Australian and New Zealand studies respectively; Thomson was the first editor of the journal *Composer* (1963–6) and founding editor (1973–86) of *Early Music*.

The Musicological Society of Australia was founded in 1963 by Peart, Dene Barnett, Ian Spink and others; Peart served as its first president. In 1976, on the initiative of Graham Pont and Michael Kassler, the society became a truly national body with regional chapters that sponsored an annual conference and study weekends. The society's occasional journal *Musicology* became an annual from 1985 under the title *Musicology Australia*. The New Zealand Musicological Society dates from 1981; Warren Drake was its first president. The society holds a yearly conference and publishes the annual *Research Chronicle*. Other scholarly journals include *Miscellanea Musicologica* (from 1966), *Studies in Music* (1967–92), *Music in New Zealand* (1988–96), *Context* (from 1991), *Australasian Music Research* (from 1996) and *Perfect Beat* (from 1992). The anthropological journal *Oceania* and publications of the Australian Institute of Aboriginal and Torres Strait Islander Studies are of great importance in the field of indigenous music research.

BIBLIOGRAPHY

GENERAL

MGG1 ('Musikwissenschaft'; W. Wiora and H. Albrecht); *MGG2* ('Musikwissenschaft'; R. Cadenbach and others)
F. Chrysander: Preface and Introduction to *Jb für musikalische Wissenschaft*, i (1863), 9–16
G. Adler: 'Umfang, Methode und Ziel der Musikwissenschaft', *VMw*, i (1885), 5–20
G. Adler: 'Musik und Musikwissenschaft', *JbMP 1898*, 27–39
H. Kretzschmar: 'Kurze Betrachtungen über den Zweck, die Entwicklung und die neuesten Zukunftsaufgaben der Musikhistorie', *JbMP 1907*, 83–96
H. Riemann: *Grundriss der Musikwissenschaft* (Leipzig, 1908, rev. 4/1928 by J. Wolf)
G. Adler: *Der Stil in der Musik*, i: *Prinzipien und Arten des musikalischen Stils* (Leipzig, 1911, 2/1929/*R*)
W.S. Pratt: 'On Behalf of Musicology', *MQ*, i (1915), 1–16
L. Schiedermair: *Einführung in das Studium der Musikgeschichte* (Munich, 1918, 4/1947)
J. Wolf: 'Musikwissenschaft und musikwissenschaftlicher Unterricht', *Festschrift Hermann Kretzschmar* (Leipzig, 1918/*R*), 175–9
G. Adler: *Methode der Musikgeschichte* (Leipzig, 1919/*R*)
H. Kretzschmar: *Einführung in die Musikgeschichte* (Leipzig, 1920/*R*)
E. Bücken: 'Grundfragen der Musikgeschichte als Geisteswissenschaft', *JbMP 1927*, 19–30
E.J. Dent: 'Music and Music Research', *AcM*, iii (1931), 5–8
E. Haraszti: 'Fétis fondateur de la musicologie comparée', *AcM*, iv (1932), 97–103
H. Edelhoff: *Johann Nikolaus Forkel: ein Beitrag zur Geschichte der Musikwissenschaft* (Göttingen, 1935)
O. Kinkeldey: 'Changing Relations within the Field of Musicology', *PAMS 1936*, 42–57
E.J. Dent: 'The Historical Approach to Music', *MQ*, xxiii (1937), 1–17
W.D. Allen: *Philosophies of Music History* (New York, 1939, 2/1962)
W. Gurlitt: 'Der gegenwärtige Stand der deutschen Musikwissenschaft', *DVLG*, xvii (1939), Referaten Heft, 1–82
C. Seeger: 'Systematic and Historical Orientations in Musicology', *AcM*, xi (1939), 121–8
G. Haydon: *Introduction to Musicology* (New York, 1941/*R*)
K.G. Fellerer: *Einführung in die Musikwissenschaft* (Berlin, 1942, 2/1953/*R*)
J. Wolf: 'Musik und Musikwissenschaft', *Von deutscher Tonkunst: Festschrift zu Peter Raabes 70. Geburtstag*, ed. A. Morgenroth (Leipzig, 1942), 38–44
P.H. Lang: 'Musical Scholarship at the Crossroads', *MQ*, xxxi (1945), 371–80
S. Clercx-Lejeune: 'Définition de la musicologie et sa position à l'égard des autres disciplines qui lui sont connexes', *RBM*, i (1946–7), 113–16
O. Kinkeldey: 'Musical Scholarship and the University', *JRBM*, i (1946–7), 10–18
P.H. Lang: 'On Musicology', *MQ*, xxxiii (1947), 557–64
W. Franck: 'Musicology and its Founder, Johann Nicolaus Forkel (1749–1818)', *MQ*, xxxv (1949), 588–601
J. Handschin: 'Musicologie et musique', *IMSCR IV: Basle 1949*, 9–29
R. Wangermée: 'La musique ancienne contre la musique d'aujourd'hui', *Polyphonie*, iii (1949), 12–29
C. Seeger: 'Music and Musicology in the New World', *HMYB*, vi (1949–50), 36–56
H. Engel: 'Die Entwicklung der Musikwissenschaft, 1900–1950', *ZfM*, Jg.111 (1950), 16–22
C. Seeger: 'Systematic Musicology: Viewpoints, Orientations and Methods', *JAMS*, ii (1951), 240–48
R. Wangermée: *François-Joseph Fétis, musicologue et compositeur* (Brussels, 1951)
F. Blume: 'Musikforschung und Musikleben', *GfMKB: Bamberg 1953*, 7–23

H.J. Moser: 'Über den Sinn der Musikforschung', *Festgabe für Hans Joachim Moser* (Kassel, 1954), 158–70
J. Handschin: 'Der Arbeitsbereich der Musikwissenschaft'; 'Belange der Wissenschaft'; 'Gedanken über moderne Wissenschaft'; 'Humanistische Besinnung'; 'Über das Studium der Musikwissenschaft'; 'Vom Sinn der Musikwissenschaft', repr. in *Gedenkschrift Jacques Handschin*, ed. H. Oesch (Berne and Stuttgart, 1957), 23–8; 60–69; 51–59; 376–84; 38–50; 29–37
A. Mendel, C. Sachs and C.C. Pratt: *Some Aspects of Musicology* (New York, 1957/*R*)
C.N. Brăiloiu: 'Musicologie et ethnomusicologie aujourd'hui', *IMSCR VII: Cologne 1958*, 17–28
J. Chailley, ed.: *Précis de musicologie* (Paris, 1958, 2/1984)
A. Mendel: 'Evidence and Explanation', *IMSCR VIII: New York 1961*, ii, 3–18
W. Wiora: 'Musikgeschichte und Urgeschichte', *STMf*, xliii (1961), 375–96; repr. in *Historische und systematische Musikwissenschaft* (Tutzing, 1972), 88
W. Wiora: 'Musikwissenschaft und Universalgeschichte', *AcM*, xxxiii (1961), 84–104
T.W. Adorno: *Einleitung in die Musiksoziologie: zwölf theoretische Vorlesungen* (Frankfurt, 1962, 2/1968; Eng. trans., 1976)
W. Graf: 'Neue Möglichkeiten, neue Aufgaben der vergleichenden Musikwissenschaft', *SMw*, xxv (1962), 231–45
A. Machabey: *La musicologie* (Paris, 1962, 2/1969)
K.G. Fellerer: 'Musik und Musikwissenschaft', *A Ettore Desderi* (Bologna, 1963), 61–9
F.Ll. Harrison, M. Hood and C.V. Palisca: *Musicology* (Englewood Cliffs, NJ, 1963) [incl. F. Harrison: 'American Musicology and the European Tradition', 3–85; M. Hood: 'Music, the Unknown', 217–326; C.V. Palisca: 'The Scope of American Musicology', 89–213]
E.C. Krohn: 'The Development of Modern Musicology', *Historical Musicology*, ed. L.B. Spiess (New York, 1963), 153–72
A. Wellek: *Musikpsychologie und Musikästhetik: Grundriss der systematischen Musikwissenschaft* (Frankfurt, 1963, 3/1982)
A.P. Merriam: *The Anthropology of Music* (Evanston, IL, 1964)
Musicology and the Computer; Musicology 1966–2000: New York 1965 and 1966 [incl. 'Computer Applications to Music and Musicology; Bibliography', 229–70, and papers by L. Dittmer, J. LaRue, E. Lippman, L. Lockwood, C.V. Palisca, F. Zimmerman, A. Mendel]
E.A. Lippman: 'What Musicology Should Be?', *CMc*, no.1 (1965), 55–60
C. Dahlhaus: 'Historismus und Tradition', *Zum 70. Geburtstag von Joseph Müller-Blattau*, ed. C.-H. Mahling (Kassel, 1966), 46–58
G. Abraham: 'Musical Scholarship in the Twentieth Century', *SMA*, i (1967), 1–10
F. Blume: 'Das musikalische Kunstwerk in der Geschichte', *Festschrift Bruno Stäblein*, ed. M. Ruhnke (Kassel, 1967), 9–27; repr. in *Syntagma musicologicum II: gesammelte Reden und Schriften 1962–1972*, ed. A.A. Abert and M. Ruhnke (Kassel, 1973), 47–67
F. Blume: 'Historische Musikforschung in der Gegenwart', *IMSCR X: Ljubljana 1967*, 13–25; repr. in *Syntagma musicologicum II: gesammelte Reden und Schriften 1962–1972*, ed. A.A. Abert and M. Ruhnke (Kassel, 1973), 34–47; Eng. trans., *SMA*, ii (1968), 1–14
E. Doflein: 'Historismus und Historisierung in der Musik', *Festschrift für Walter Wiora*, ed. L. Finscher and C.-H. Mahling (Kassel, 1967), 48–56
V. Ernst: 'Über die Einheit von historischer und systematischer Musikwissenschaft', *BMw*, ix (1967), 91–7
F. Grasberger: 'Musik und Forschung: ein historischer Rückblick', *ÖMz*, xxii (1967), 641–6
L. Schrade: 'Eine Einführung in die Musikgeschichtsschreibung älterer Zeit', *De scientia musicae studia atque orationes*, ed. E. Lichtenhahn (Berne, 1967), 17–34
L. Treitler: 'On Historical Criticism', *MQ*, liii (1967), 188–205
H.C. Wolff: 'Grenzen der Musikwissenschaft', *Festschrift für Walter Wiora*, ed. L. Finscher and C.-H. Mahling (Kassel, 1967), 66–72
H.A. Brockhaus: 'Musikwissenschaft als Leitungswissenschaft', *MG*, xviii (1968), 747–54
D.J. Grout: 'Current Historiography and Music History', *Studies in Music History: Essays for Oliver Strunk*, ed. H. Powers (Princeton, NJ, 1968/*R*), 23–40
R. Heinz: *Geschichtsbegriff und Wissenschaftscharakter der Musikwissenschaft in der zweiten Hälfte des 19. Jahrhunderts* (Regensburg, 1968)
H. Kier: *Raphael Georg Kiesewetter (1773–1850), Wegbereiter des musikalischen Historismus* (Regensburg, 1968)
V. Konen: 'Zur Verteidigung der historischen Musikwissenschaft', *Kunst und Literatur*, xvi (1968), 199–207
H. Federhofer: 'Gegenwartsprobleme der Musikforschung', *Musikerziehung*, xxii (1968–9), 147–9
A. Liess: 'Zur Problematik der Musikgeschichte als Wissenschaft und Unterrichtsfach', *Musikerziehung*, xxii (1968–9), 6–11, 55–60
L. Treitler: 'The Present as History', *PNM*, vii/2 (1968–9), 1–58
A. Liess: 'Aktuelle Probleme der Musikgeschichtsschreibung', *NZM*, Jg.130 (1969), 139–41
E.H. Meyer: 'Über die wechselseitige Beziehung musikwissenschaftlicher und kompositorischer Tätigkeit', *BMw*, xi (1969), 235–44
H. Tischler: 'And What is Musicology?', *MR*, xxx (1969), 253–60
A. Wellek: 'Gegenwartsprobleme systematischer Musikwissenschaft', *AcM*, xli (1969), 213–35
W. Wiora, ed.: *Die Ausbreitung des Historismus über die Musik* (Regensburg, 1969)
V. Duckles: 'Patterns in the Historiography of 19th-Century Music', *AcM*, xlii (1970), 75–82
H.H. Eggebrecht, ed.: 'Symposium: Reflexionen über Musikwissenschaft heute', *GfMKB: Bonn 1970*, 617–97; see also *Musikwissenschaft heute* [pre-publication of statements made at *IMSCR XI: Copenhagen 1972*]
J. Maillard: 'The Many Faces of Medieval Musicology', *SMA*, iv (1970), 1–18
B.S. Brook and L.B. Plantinga, eds.: 'Patterns in the Historiography of 19th-Century Music', *AcM*, xliii (1971), 248–83 [from symposium with statements by W. Austin, B.S. Brook, V. Duckles, V. Féderov, G. Knepler, F. Lesure, L. Lockwood, R.M. Longyear, F. Noske, P. Petrobelli, L.B. Plantinga, A. Ringer, B. Schwarz, M. Velimirović, R. Wangermée]
C. Dahlhaus, ed.: *Einführung in die systematische Musikwissenschaft* (Cologne, 1971)
M. Hood: *The Ethnomusicologist* (New York, 1971, 2/1982)
A.D. McCredie: 'Systematic Musicology: some Twentieth-Century Patterns and Perspectives', *SMA*, v (1971), 1–35
B.S. Brook, E.O.D. Downes and S. Van Solkema, eds.: *Perspectives in Musicology* (New York, 1972) [15 papers on perspectives and lacunae in musicological research]
W. Wiora: *Historische und systematische Musikwissenschaft* (Tutzing, 1972)
G. Chase: 'The Musicologist as Historian: a Matter of Distinction', *Notes*, xxix (1972–3), 10–16
F. Blume: 'Musik und Musikwissenschaft', *Syntagma musicologicum II: gesammelte Reden und Schriften*, ed. A.A. Abert and M. Ruhnke (Kassel, 1973), 1–13
O. Elschek: 'Gegenwartsprobleme der musikwissenschaftlichen Systematik', *AcM*, xlv (1973), 1–23
'Musikvetenskap: synpunkter på en översikt', *STMf*, lvii/1 (1975), 7–56 [contributions by J. Bärmark, I. Bengtsson, O. Edwards, P. Gronow, S. Hansell, K. Johannesson, F. Krummacher, P. Lindblom, A. Lönn, F. Mathiassen, T. Stenström, J. Sundberg, M. Tegen]
C. Dahlhaus: *Grundlagen der Musikgeschichte* (Cologne, 1977; Eng. trans., 1983)
J. Shepherd and others: *Whose Music? A Sociology of Musical Languages* (London, 1977/*R*)
P. Petrobelli: 'Musicologia: ma quale?', *RIM*, xiv (1979), 184–7
D. Stevens: *Musicology: a Practical Guide* (London, 1980)
D.K. Holoman and C.V. Palisca, eds.: *Musicology in the 1980s: Methods, Goals, Opportunities* (New York, 1982)
G. Tomlinson: 'The Web of Culture: a Context for Musicology', *19CM*, vii (1983–4), 350–62
L. Treitler: 'What Kind of Story is History?', *19CM*, vii (1983–4), 363–73; repr. in *Music and the Historical Imagination* (Cambridge, MA, 1989)
J. Kerman: *Contemplating Music: Challenges to Musicology* (Cambridge, MA, 1985)
J.-J. Nattiez: *Musicologie générale et sémiologie* (Paris, 1987; Eng. trans., 1990 as *Music and Discourse: Toward a Semiology of Music*)
N. Kenyon, ed.: *Authenticity and Early Music* (Oxford, 1988)
K.F. Heimes: 'Musicology in Terms of the Sociology of Knowledge: a South African Vignette International Library of African Music', *Symposium on Ethnomusicology VIII: Durban 1989*, 10–23
Tendenze e metodi nella ricerca musicologica: Latina 1990

E. Tarasti: 'Semiotics as a Common Language of Musicology', *La musica come linguaggio universale: genesi e storia de un'idea*, ed. R. Pozzi (Florence, 1990), 133–49
L. Treitler: 'History and Music', *New Literary History*, xxi (1990), 299–319
P. Bohlman: 'On the Unremarkable in Music', *19CM*, xv (1991–2), 203–16
Hermeneutik im musikwissenschaftlichen Kontext: Salzburg 1992
L. Kramer: 'The Musicology of the Future', *Repercussions*, i/1 (1992), 5–18
Musicology and Archival Research: Brussels 1993
P. Bohlman: 'Musicology as a Political Act', *JM*, xi (1993), 411–36
O. Elschek, A. Schneider and V. Zvara, eds.: 'The Present State of Systematic Musicology', *Systematische Musikwissenschaft*, i/2 (1993), 107–389
V. Emond and others, eds.: 'Actes du colloque "Musicologie historique et musicologie théorique: une coexistence est-elle possible?"', *Canadian University Music Review/Revue de musique des universités canadiennes*, xiv (1994), 161–82
E. Rieger: '"Gender Studies" und Musikwissenschaft: ein Forschungsbericht', *Mf*, xlviii (1995), 235–50
M.A. Roig-Francoli: 'Teoria, analisis, critica: reflexiones en torno a ciertas lagunas en la musicologie española', *Revista de musicologia*, xviii/1–2 (1995), 11–25
L. Treitler: 'History and Music', *History and . . . Histories within the Human Sciences*, ed. R. Cohen and M.S. Roth (London, 1995)
S. Ehrmann-Herfort, ed.: *Musikwissenschaft und Berufspraxis* (Darmstadt, 1996)
T. Seebass: 'Vergleichend-systematische Musikwissenschaft: Beiträge zur Methode und Problematik der systematischen, ethnologischen und historischen Musikwissenschaft', *ÖMz*, li (1996), 299–301
K.O. Edstrom: 'Fr-a-g-me-n-ts: a Discussion on the Position of Critical Ethnomusicology in Contemporary Musicology', *STMf*, lxxix (1997), 9–68
J. Pasler: 'Directions in Musicology', *AcM*, lxix (1997), 16–21
M. Chimènes: 'Musicologie et histoire: frontière ou "no man's land" entre deux disciplines?', *RdM*, lxxxiv (1998), 67–78
R. Fink: 'Elvis Everywhere: Musicology and Popular Music: Studies at the Twilight of the Canon', *American Music*, xvi (1998), 135–79
N. Cook and M. Everist, eds.: *Rethinking Music* (Oxford, 1999)

DISCIPLINES

Historical method

MGG2 ('Geschichtsschreibung'; G. Knepler)
C. Sachs: 'Kunstgeschichtliche Wege zur Musikwissenschaft', *AMw*, i (1918–19), 451–61
G. Adler: *Methode der Musikgeschichte* (Leipzig, 1919/*R*)
C. Sachs: 'Die Musik in Rahmen der allgemeinen Kunstgeschichte', *AMw*, vi (1924), 255–61
E. Bücken: 'Grundfragen der Musikgeschichte als Geisteswissenschaft', *JbMP 1927*, 19–30
W.D. Allen: *Philosophies of Music History: a Study of General Histories of Music 1600–1900* (New York, 1939, 2/1962)
K. von Fischer and H.H. Eggebrecht: 'The Concept of the "New" in Music from the Ars Nova to the Present Day', *IMSCR VIII: New York 1961*, i, 184–202; ii, 112–17
W. Wiora: 'Musikgeschichte und Universalgeschichte', *AcM*, xxxiii (1961), 84–104
W. Wiora: 'Ethnomusicology and the History of Music', *SMH*, vii (1965), 187–93
D.J. Grout: 'Current Historiography and Music History', *Studies in Music History: Essays for Oliver Strunk*, ed. H.S. Powers (Princeton, NJ, 1968), 23–40
R. Heinz: *Geschichtbegriff und Wissenschaftscharakter der Muskwissenschaft in der zweiten Hälfte des 19. Jahrhunderts* (Regensburg, 1968)
B. Meier: 'Zur Musikhistoriographie des 19. Jahrhunderts', *Die Ausbreitung des Historismus über die Musik*, ed. W. Wiora (Regensburg, 1969), 169–207
V. Duckles: 'Patterns in the Historiography of 19th-Century Music', *AcM*, xlii (1970), 75–82
G. Knepler: 'Music Historiography in Eastern Europe', *Perspectives in Musicology*, ed. B.S. Brook, E.O.D. Downes and S.V. Solkema (New York, 1972), 227–48
H. Oesch, ed.: 'Musicology Today', *IMSCR XI: Copenhagen 1972*, 167–218
W. Dömling: 'Über den Einfluss kunstwissenschaftlicher Theorien auf die Musikhistorie', *JbSIM 1974*, 7–45
G. Knepler: *Geschichte als Weg zum Musikverständnis: Beiträge zur Theorie, Methode und der Musikgeschichtsschreibung* (Leipzig, 1977)
W. Freitag: *Der Entwicklungsbegriff in der Musikgeschichtsschreibung: Darstellung und Abgrenzung musiktheoretischer Epochen* (Wilhelmshaven, 1980)
W. Wiora: *Ideen zur Geschichte der Musik* (Darmstadt, 1980)
L. Treitler: *Music and the Historical Imagination* (Cambridge, MA, 1989)
P. Gossett: 'Carl Dahlhaus and the "Ideal Type"', *19CM*, xiii (1989–90), 49–56 [review of *Nineteenth-Century Music*]
M.C. de Brito, ed.: 'Historiography', *IMSCR XVI: London 1997*, 22–8
C.-H. Mahling and S. Münch, eds.: *Ethnomusikologie und historische Musikwissenschaft: gemeinsame Ziele, gleiche Methoden? Erich Stockmann zum 70. Geburtstag* (Tutzing, 1997)

Theoretical and analytical method

M. Babbitt: 'Past and Present Concepts of the Nature and Limits of Music', *IMSCR VIII: New York 1961*, 398–403; repr. in *Perspectives on Contemporary Music Theory*, ed. E.T. Cone and B. Boretz (New York, 1972), 3–9
Musical Grammars and Computer Analysis: Modena 1982
T.W. Adorno: 'On the Problem of Music Analysis', *MAn*, i (1982), 169–87
C. Dahlhaus: *Die Musiktheorie im 18. und 19. Jahrhundert*, i: *Grundzüge einer Systematik* (Darmstadt, 1984)
M. Babbitt: *Words about Music*, ed. S. Dembski and J.N. Straus (Madison, WI, 1987)
I. Bent: *Analysis* (Basingstoke and New York, 1987)
N. Cook: *A Guide to Music Analysis* (London and New York, 1987)
J. Dunsby and A. Whittall: *Music Analysis in Theory and Practice* (London and New Haven, CT, 1988)
Music Theory Spectrum, xi/1 (1989) [Papers read at the 10th Annual Meeting of the Society for Music Theory, Rochester, 1987]
M. Brown and D. Dempster: 'The Scientific Image of Music Theory', *JMT*, xxxiii (1989), 65–106
D. Damschroder and D.R. Williams: *Music Theory from Zarlino to Schenker: a Bibliography and Guide* (Stuyvesant, NY, 1990)
I. Bent: 'Music Theory: Margin or Center?', *Theoria*, vi (1992), 1–21
S. Burnham: 'The Criticism of Analysis and the Analysis of Criticism', *19CM*, xvi (1992–3), 70–76
T. Christensen: 'Music Theory and its Histories', *Music Theory and the Exploration of the Past*, ed. C. Hatch and D.W. Bernstein (Chicago, 1993), 9–39
Bollettino di analysi e teoria musicale (1994–)
A. Pople, ed.: *Theory, Analysis and Meaning in Music* (Cambridge, 1994)
A. Kreutziger-Herr, ed.: 'Theorie der Musik: Analyse und Deutung', *HJbMw*, xiii (1995) [incl. H. Fuss: 'Zur jüngeren Entwicklung der musikalischen Analyse in den USA: Darstellung und Kritik wichtiger Neuerscheinungen der siebziger und achtziger Jahre', 29–122]
E. Marvin and R. Hermann, eds.: *Concert Music, Rock, and Jazz since 1945: Essays and Analytical Studies* (Rochester, NY, 1995)
P. van den Toorn: *Music, Politics, and the Academy* (Berkeley, 1995)
V.K. Agawu: 'Analyzing Music under the New Musicological Regime', *Music Theory Online*, ii/4 (1996)
P. McCreless: 'Rethinking Contemporary Music Theory', *State of the Art: Refiguring Music Studies in the 1990s*, ed. A. Kassabian and D. Schwarz (Charlottesville, VA, 1996)
A. Krims, ed.: *Music/Ideology: Resisting the Aesthetic* (Amsterdam, 1998)
M. Baroni, R. Dalmonte and C. Jacoboni: *Le regole della musica: indagine sui meccanismi della comunicazione* (Turin, 1999)

Textual criticism

C. Dahlhaus: 'Zur Ideengeschichte musikalischer Editionsprinzipien', *FAM*, xxv (1978), 19–27
Music in Medieval and Early Modern Europe: Cambridge 1979 [incl. M. Bent: 'Some Criteria for Establishing Relationships between Sources of Late-Medieval Polyphony', 295–317; S. Boorman: 'Limitations and Extensions of Filiation Technique', 319–46]
Datierung und Filiation von Musikhandschriften der Josquin-Zeit: Wolfenbüttel 1980 [incl. S. Boorman: 'Notational Spelling and Scribal Habit', 65–109; M. Just: 'Zur Examinatio von Varianten', 129–52; T. Noblitt: 'Filiation vis-à-vis its Alternatives: Approaches to Textual Criticism', 111–25]
M. Bente, ed.: *Musik, Edition, Interpretation: Gedenkschrift Günter Henle* (Munich, 1980)

S. Boorman: 'The Uses of Filiation in Early Music', *Text: Transactions of the Society for Textual Scholarship*, i (1984), 167–84
G. Feder: *Musikphilologie: eine Einführung in die musikalische Textkritik, Hermeneutik und Editionstechnik* (Darmstadt, 1987)
P. Brett: 'Text, Context and the Early Music Editor', *Authenticity and Early Music: a Symposium*, ed. N. Kenyon (Oxford, 1988), 83–114
L'edizione critica tra testo musicale e testo letterario: Cremona 1992 [incl. T. Noblitt: 'Criteria for Choosing between Stemmatically Equivalent Texts', 213–32; R. Strohm: 'Does Textual Criticism have a Future?', 193–211]
M. Bent: 'Editing Early Music: the Dilemma of Translation', *EMc*, xxii (1994), 373–92
M. Caraci Vela, ed.: *La critica del testo musicale: metodi e problemi della filologia musicale* (Lucca, 1995)
J. Grier: 'Musical Sources and Stemmatic Filiation: a Tool for Editing Music', *JM*, xiii (1995), 73–102
J. Grier: *The Critical Editing of Music: History, Method, and Practice* (Cambridge, 1996)
G.T. Tanselle: 'Textual Instability and Editorial Idealism', *Studies in Bibliography*, xlix (1996), 1–60
S. Boorman: 'The Musical Text', *Redefining Music*, ed. N. Cook and M. Everist (London, 1997), 695–725

Archival research

A. Cappelli: *Lexicon abbreviaturarum: dizionario di abbreviature latine ed italiane* (Milan, 1899, 6/1961/*R*; Eng. trans., 1982)
J. Stiennon: *Paléographie du Moyen Age* (Paris, 1973, 2/1991)
J.-L. Lemaître: *Répertoire des documents nécrologiques français* (Paris, 1980/*R*)
L.E. Boyle: *Medieval Latin Palaeography: a Bibliographical Introduction* (Toronto, 1984)
La musica a Roma attraverso le fonti d'archivio: Rome 1992
M. Parkes: *Pause and Effect: an Introduction to the History of Punctuation in the West* (Aldershot, 1992)
J. Dubois: *Sources et méthodes de l'hagiographie médiévale* (Paris, 1993)
O. Guyotjeannin, L. Morelle and M. Parisse: *Les cartulaires* (Paris, 1993)
O. Guyotjeannin, J. Pycke and B.-M. Tock: *Diplomatique médiévale* (Turnhout, 1993)
A. Wathey: 'Musicology, Archives and Historiography', *Musicology and Archival Research: Brussels 1993*, 1–26
J. Berlioz and others: *Identifier sources et citations* (Turnhout, 1994)

Lexicography and Terminology

H.H. Eggebrecht: 'Aus der Werkstatt des terminologischen Handwörterbuchs', *IMSCR V: Utrecht 1952*, 155–64
J.B. Coover: 'Lacunae in Music Lexicography', *Music Lexicography* (Denver, 2/1958, 3/1971), pp.xi–xxv
C. Seeger: 'The Music Process as a Function in a Context of Functions', *YIAMR*, ii (1966), 1–36
'Internationales Zusammentreffen der Musiklexikographen: Brno, 1 Oktober 1969', *SPFFBU*, H6 (1971), 87–109 [incl. contributions by H.H. Eggebrecht, B. Štědroň and J. Fukač]
V. Cosma: 'Die Rolle der nationalen lexikographischen Schulen im Kontext der zeitgenössischen Musikwissenschaft', *SPFFBU*, H6 (1971), 111–14
V. Duckles: 'Some Observations on Music Lexicography', *College Music Symposium*, xi (1971), 115–22
N. Slonimsky: 'Lexicographis secundus post Herculem labor', *Notes*, xxxiii (1976–7), 763–82
J. LaRue: 'How to Write the Next "Grove": an Unexpected Application of Newton's Third Law', *JM*, ii (1983), 453–5
D.M. Randel: 'Defining Music', *Notes*, xliii (1986–7), 751–66
E.F. Livingstone: 'From Fétis to *New Grove*', *Modern Musical Librarianship: Essays in Honor of Ruth Watanabe*, ed. A. Mann (Stuyvesant, NY, and Kassel, 1989), 95–105

Organology

V.C. Mahillon: *Catalogue descriptif & analytique du Musée instrumental du Conservatoire royal de musique de Bruxelles* (Ghent, 2/1893–1922, repr. 1978 with addl material)
F.W. Galpin: *Old English Instruments of Music: their History and Character* (London, 1910/*R*, rev. 4/1965/*R* by T. Dart)
C. Sachs: *Real-Lexikon der Musikinstrumente, zugleich ein Polyglossar für das gesamte Instrumentengebiet* (Berlin, 1913/*R*, rev. and enlarged 2/1964)
C. Sachs and E.M. von Hornbostel: 'Systematik der Musikinstrumente', *Zeitschrift für Ethnologie*, xlvi (1914), 553–90; Eng. trans. in *GSJ*, xiv (1961)
F.W. Galpin: *A Textbook of European Musical Instruments: their Origin, History and Character* (London and New York, 1937/*R*)
N. Bessaraboff: *Ancient European Musical Instruments: an Organological Study in the Leslie Lindsay Mason Collection at the Museum of Fine Arts, Boston* (Cambridge, MA, 1941/*R*)
W. Stauder: *Alte Musikinstrumente in ihrer vieltausendjahrigen Entwicklung und Geschichte* (Brunswick, 1973)
P. Williams: *A New History of the Organ from the Greeks to the Present Day* (London and Bloomington, IN, 1980)
J.H. van der Meer: *Muskinstrumente: von der Antike bis zur Gegenwart* (Munich, 1983)
Per una carta europa del restauro: conservazione, restauro e riuso degli strumenti musicali antichi: Venice 1985
K. Coates: *Geometry, Proportion, and the Art of Lutherie* (Oxford, 1985)
H. Heyde: *Das Ventilblasinstrument: seine Entwicklung im deutschsprachigen Raum von den Anfängen bis zur Gegenwart* (Wiesbaden, 1987)
G. O'Brien: *Ruckers: a Harpsichord and Virginal Building Tradition* (Cambridge, 1990)
J. Koster: *Keyboard Musical Instruments in the Museum of Fine Arts, Boston* (Boston, 1994)
C. Chiesa and others: *Giuseppe Guarneri del Gesù* (London, 1998)

Iconography

MGG2 ('Musikikonographie', T. Seebass; 'Musik und bildende Kunst', L. Finscher, J. Jewanski and R. Ketteler)
M. Gerbert: *De cantu et musica sacra a prima ecclesiae aetate usque ad praesens tempus* (St Blasien, 1774/*R*)
G.A. Villoteau: 'Dissertation sur les diverses espèces d'instrumens de musique que l'on remarque parmi les sculptures qui décorent les antiques monumens de l'Egypte', *Description de l'Egypte*, ed. E.F. Jomard (Paris, 1809–22)
A. Bottée de Toulmon: 'Dissertation sur les instruments de musique employés au Moyen Age', *Mémoires de la Société nationale des Antiquaires de France*, xvii (1844), 60–168
C.E.H. de Coussemaker: 'Essai sur les instruments de musique au Moyen Age', *Annales archéologiques*, iii (1845), 78–88, 147–55, 269–82; iv (1846), 25–39, 94–101; vi (1847), 315–23; vii (1847), 92–100, 157–65, 242–50, 326–9; viii (1848), 241–50; ix (1848), 288–97, 329–34
F. Piper: *Mythologie und Symbolik der christlichen Kunst* (Weimar, 1847–51/*R*)
F.-J. Fétis: *Antoine Stradivari, luthier célèbre* (Paris, 1856; Eng. trans., 1864/*R*)
J. Pougnet: 'Théorie et symbolisme des tons de la musique grégorienne', *Annales archéologiques*, xxvi (1869), 380–81; xxvii (1870), 32–60, 151–75, 287–338
H. Leichtentritt: 'Was lehren uns die Bildwerke des 14.–17. Jahrhunderts über die Instrumentalmusik ihrer Zeit?', *SIMG*, vii (1905–6), 315–64
W.B. Squire: 'Musical Iconography', *Bulletin de la Société 'Union musicologique'*, ii (1922), 33–6
J. Kunst and R. Goris: *Hindoe-Javaansche muziek-instrumenten* (Weltevreden, 1927; rev. and enlarged, Eng. trans., 1968)
G. Kinsky, ed.: *Geschichte der Musik in Bildern* (Leipzig, 1929)
L. Schrade: 'Die Darstellung der Töne an den Kapitellen der Abteikirche zu Cluni (ein Beitrag zum Symbolismus in mittelalterlicher Kunst)', *DVLG*, vii (1929), 229–66
W. Gurlitt: 'Die Musik in Raffaels Heiliger Caecilia', *JbMP 1938*, 84–97
E. Reuter: *Les représentations de la musique dans la sculpture romane en France* (Paris, 1938)
C. Marcel-Dubois: *Les instruments de musique de l'Inde ancienne* (Paris, 1941)
O.E. Deutsch: 'Was heisst und zu welchem Ende studiert man Musikikonographie?', *SMz*, c (1960), 230–33
H. Steger: 'Die Rotte: Studien über ein germanisches Musikinstrument im Mittelalter', *DVLG*, xxxv (1961), 96–147
E. Winternitz: 'The Visual Arts as a Source for the Historian of Music', *IMSCR VIII: New York 1961*, i, 109–20
H. Besseler, M. Schneider and W. Bachmann, eds.: *Musikgeschichte in Bildern* (Leipzig, 1961–89)
R. Hammerstein: *Die Musik der Engel* (Berne, 1962)
T.H. Greer: *Music and its Relation to Futurism, Cubism, Dadaism and Surrealism, 1905–1950* (diss., North Texas State U., 1969)

F. Crane: *A Bibliography of the Iconography of Music* (Iowa City, IA, 1971)
H.M. Brown and J. Lascelle: *Musical Iconography: a Manual for Cataloguing Musical Subjects in Western Art before 1800* (Cambridge, MA, 1972)
E. Lockspeiser: *Music and Painting: a Study in Comparative Ideas from Turner to Schoenberg* (London and New York, 1973)
T. Seebass: *Musikdarstellung und Psalterillustration im früheren Mittelalter* (Berne, 1973)
D. Droysen: 'Über Darstellung und Benennung von Musikinstrumenten in der mittelalterlichen Buchmalerei', *Studia instrumentorum musicae popularis*, iv (1976), 51–5
J.W. McKinnon: 'Iconography', *Musicology in the 1980s: Methods, Goals, Opportunities*, ed. D.K. Holoman and C.V. Palisca (New York, 1982), 79–93
R.D. Leppert: 'Men, Women, and Music at Home: the Influence of Cultural Values on Musical Life in Eighteenth-Century England', *Imago musicae*, ii (1985), 51–133
F. Guizzi: 'Visual Message and Music in Cultures with Oral Tradition', *Imago musicae*, vii (1990), 7–23
T. Seebass: 'Iconography and Dance Research', *YTM*, xxiii (1991), 33–51
T. Seebass: 'Il contributo italiano all'iconografia musicale', *Le immagini della musica: Rome 1994*, 13–22
T. Seebass: 'Une brève histoire de l'iconographie musicale: contribution des chercheurs français', *Musique, Images, Instruments*, i (1995), 9–20
E.F. Barassi: 'Musical Iconography in Italy 1985–1995', *FAM*, xliii (1996), 81–92

Performing practice

L. Farrenc: 'Des signes d'agrément', *Le trésor des pianistes*, ed. A. and L. Farrenc, i (Paris, 1861/*R*)
A. Beyschlag: *Die Ornamentik der Musik* (Leipzig, 1908/*R*)
A. Dolmetsch: *The Interpretation of the Music of the XVII and XVIII Centuries* (London, 1915, rev. 2/1946/*R*)
F.T. Arnold: *The Art of Accompaniment from a Thorough-Bass as Practiced in the XVIIth and XVIIIth Centuries* (London 1931/*R*)
R. Haas: *Aufführungspraxis der Musik* (Potsdam, 1931/*R*)
A. Schering: *Aufführungspraxis alter Musik* (Leipzig, 1931/*R*)
P. Aldrich: *Ornamentation in J.S. Bach's Organ Works* (New York, 1950/*R*)
T. Dart: *The Interpretation of Music* (London, 1954, 4/1967/*R*)
P. and E. Badura-Skoda: *Mozart-Interpretation* (Vienna, 1957; Eng. trans., 1962/*R* as *Interpreting Mozart on the Keyboard*)
D.J. Grout: 'On Historical Authenticity in the Performance of Old Music', *Essays on Music in Honor of Archibald Thompson Davison* (Cambridge, MA, 1957), 341–7
R. Donington: *The Interpretation of Early Music* (London, 1963, 4/1989/*R*)
S. Babitz: 'Concerning the Length of Time that Every Note must be Held', *MR*, xxviii (1967), 21–37
H.M. Brown: *Sixteenth-Century Instrumentation: the Music of the Florentine Intermedii* (Dallas, 1973)
H.M. Brown: *Embellishing Sixteenth-Century Music* (London, 1976)
F. Neumann: *Ornamentation in Baroque and Post-Baroque Music: with Special Emphasis on J.S. Bach* (Princeton, NJ, 1978/*R*)
W. Crutchfield: 'Vocal Ornamentation in Verdi: the Phonographic Evidence', *19CM*, vii (1983–4), 3–54
R. Taruskin and others: 'The Limits of Authenticity: a Discussion', *EMc*, xii (1984), 3–26
N. Kenyon, ed.: *Authenticity and Early Music: a Symposium* (Oxford, 1988)
H.M. Brown and S. Sadie, eds.: *Performance Practice* (London and New York, 1989–90)
R. Philip: *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance*, 1900–1950 (Cambridge, 1992)
B. Gilliam, ed.: *Music and Performance during the Weimar Republic* (Cambridge, 1994)
R. Taruskin: *Text and Act: Essays on Music and Performance* (New York, 1995)
N. Zaslaw, ed.: *Mozart's Piano Concertos: Text, Context, Interpretation* (Ann Arbor, 1996)
C. Lawson and R. Stowell: *The Historical Performance of Music: an Introduction* (Cambridge, 1999)

Aesthetics and criticism

S.K. Langer: *Philosophy in a New Key: a Study in the Symbolism of Reason, Rite and Art* (New York, 1942/*R*, 3/1957)
T.W. Adorno: *Philosophie der neuen Musik* (Frankfurt, 1949, enlarged, 2/1958, 3/1966; Eng. trans., 1973)
T.W. Adorno: *Einleitung in die Muziksoziologie* (Frankfurt, 1962, 2/1968; Eng. trans., 1976)
T.W. Adorno: *Quasi una Fantasia* (Frankfurt, 1963; Eng. trans., 1992/*R*)
C. Dahlhaus: *Musikästhetik* (Cologne, 1967; Eng. trans., 1982)
R. Ingarden: *Utwor muzyczny i sprawa jego tozasomosci* (Kraków, 1973; Eng. trans., 1986 as *The Work of Music and the Problem of its Identity*)
C. Dahlhaus: *Die Idee der absoluten Musik* (Kassel, 1976/*R*, 2/1987; Eng. trans., 1989)
C. Dahlhaus: *Grundlagen der Musikgeschichte* (Cologne, 1977; Eng. trans., 1983)

Sociomusicology

C. Combarieu: *La musique, ses lois, son évolution* (Paris, 1907/*R*; Eng. trans., 1910)
C. Lalo: *Esquisse d'une esthétique musicale scientifique* (Paris, 1908)
M. Weber: *Die rationalen und soziologischen Grundlagen der Musik* (Munich, 1921/*R*; Eng. trans., 1946/*R*)
A.V. Lunacharsky: *Vosprosï sotsiologii muzïki* (Moscow, 1927)
K. Blaukopf: *Musiksoziologie: eine Einführung in die Grundbegriffe mit besonderer Berücksichtigung der Soziologie der Tonsysteme* (Vienna, 1951, 2/1972)
Z. Lissa: *Über das Spezifische der Musik* (Berlin, 1957)
W. Wiora: *Die vier Weltalter der Musik* (Stuttgart, 1961, 2/1988; Eng. trans., 1965)
T.W. Adorno: *Einleitung in die Musiksoziologie* (Frankfurt, 1962, 2/1968; Eng. trans., 1976)
T. Kneif: *Musiksoziologie* (Cologne, 1971)
O.E. Laske: 'Verification and Sociological Interpretation in Musicology', *IRASM*, viii (1977), 211–36
K. Blaukopf: *Musik im Wandel der Gesellschaft: Grundzüge der Musiksoziologie* (Munich, 1982, 2/1996; Eng. trans., 1992)
I. Supičić: *Music in Society: a Guide to the Sociology of Music* (New York, 1987)
L. Kramer: *Music as Cultural Practice, 1800–1900* (Berkeley, 1990)

Psychology and hearing

H. von Helmholtz: *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik* (Brunswick, 1863, 6/1913/*R*; Eng. trans., 1875/*R* as *On the Sensations of Tone as a Physiological Basis for the Theory of Music*)
L.B. Meyer: *Emotion and Meaning in Music* (Chicago, 1956/*R*)
R. Francès: *La perception de la musique* (Paris, 1958, 2/1972; Eng. trans., 1988)
P. Schaeffer: *Traité des objets musicaux* (Paris, 1966)
L.B. Meyer: *Music, the Arts and Ideas* (Chicago, 1967, 2/1994)
L.B. Meyer: *Explaining Music* (Berkeley, 1973)
E. Terhardt: 'Pitch, Consonance and Harmony', *JASA*, lv (1974), 1061–9
O.E. Laske: 'On Psychomusicology', *IRASM*, vi (1977), 269–81
E. Narmour: *Beyond Schenkerism: the Need for Alternatives in Music Analysis* (Chicago, 1977)
F. Lerdahl and R. Jackendoff: *A Generative Theory of Tonal Music* (Cambridge, MA, 1983)
P. Howell, I. Cross and R. West, eds.: *Musical Structure and Cognition* (London, 1985)
F. Lerdahl: 'Cognitive Constraints on Compositional Systems', *Generative Processes in Music*, ed. J.A. Sloboda (Oxford, 1988), 231–59
D. Butler: 'Describing the Perception of Tonality in Music: a Proposal for a Theory of Intervallic Rivalry', *Music Perception*, vi (1988–9), 219–41
A. Barker, ed.: *Greek Musical Writings*, ii: *Harmonic and Acoustic Theory* (Cambridge, 1989)
E.F. Clarke: 'Mind the Gap: Formal Structures and Psychological Processes in Music', *CMR*, iii (1989), 1–13
F. Lerdahl: 'Atonal Prolongational Structure', *CMR*, iv (1989), 65–88
R. Parncutt: *Harmony: a Psychoacoustical Approach* (Berlin, 1989)
E. Agmon: 'Music Theory as Cognitive Science: some Conceptual and Methodological Issues', *Music Perception*, vii (1989–90), 285–308
A. Bregman: *Auditory Scene Analysis: the Perceptual Organization of Sound* (Cambridge, MA, 1990)
N. Cook: *Music, Imagination, and Culture* (Oxford, 1990)
C.L. Krumhansl: *Cognitive Foundations of Musical Pitch* (Oxford, 1990)

P. Howell, R. West and I. Cross, eds.: *Representing Musical Structure* (London, 1991)
E. Narmour: *The Analysis and Cognition of Basic Melodic Complexity: the Implication-Realization Model* (Chicago, 1992)
D. Smalley: 'The Listening Imagination: Listening in the Electroacoustic Era', *Companion to Contemporary Musical Thought*, ed. J. Paynter and others (London, 1992), 514–54
E. Bigand: 'Contributions of Music to Research on Human Auditory Cognition', *Thinking in Sound: the Cognitive Psychology of Human Audition*, ed. S. McAdams and E. Bigand (Oxford, 1993), 249–98
N. Cook: 'Perception: a Perspective from Music Theory', *Musical Perceptions*, ed. R. Aiello with J.A. Sloboda (Oxford, 1994), 64–95
W.L. Windsor: 'Using Auditory Information for Events in Electroacoustic Music', *CMR*, x (1994), 85–94

Gender and sexual studies

GroveW
C. Neuls-Bates, ed.: *Women in Music: an Anthology of Source Readings from the Middle Ages to the Present* (New York, 1982, 2/1996)
S. Placksin: *American Women in Jazz: 1900 to the Present* (New York, 1982/*R*)
P. Brett: *Benjamin Britten, Peter Grimes* (Cambridge, 1983)
J. Tick: *American Women Composers before 1870* (Ann Arbor, 1983/*R*)
L. Dahl: *Stormy Weather: the Music and Lives of a Century of Jazzwomen* (New York, 1984/*R*)
J. Zaimont, ed.: *The Musical Woman: an International Perspective* (Westport, CT, 1984–)
G. Ecker, ed.: *Feminist Aesthetics* (London, 1985) [incl. E. Rieger: '"Dolce semplice"? On the Changing Role of Women in Music', 135–49]
J. Bowers and J. Tick, eds.: *Women Making Music: the Western Art Tradition, 1150–1950* (Urbana, IL, and London, 1986) [incl. E. Rosand: 'The Voice of Barbara Strozzi', 168–90]
J.R. Briscoe, ed.: *Historical Anthology of Music by Women* (Bloomington, IN, 1987, 2/1991 as sound recording)
E. Koskoff, ed.: *Women and Music in Cross-Cultural Perspective* (New York, 1987/*R*) [incl. C. Robertson: 'Power and Gender in the Musical Experiences of Women', 225–44]
R. Lamb: *Including Women Composers in Music Curricula: Development of Creative Strategies for the General Music Class, Grades 5–8* (diss., Columbia U., 1987)
R. Leppert and S. McClary: *Music and Society: the Politics of Composition, Performance, and Reception* (Cambridge, 1987) [incl. S. McClary: 'The Blasphemy of Talking Politics during Bach Year', 13–63]
C. Clément: *Opera, or the Undoing of Women* (Minneapolis, 1988)
D.D. Harrison: *Black Pearls: Blues Queens of the 1920s* (New Brunswick, NJ, 1988)
M. Solomon: 'Franz Schubert and the Peacocks of Benvenuto Cellini', *19CM*, xii (1988–9), 193–208
L. Austern: '"Sing Againe Syren": the Female Musician and Sexual Enchantment in Elizabethan Life and Literature', *Renaissance Quarterly*, xlii (1989), 427–38
R. Leppert: *Music and Image: Domesticity, Ideology, and Socio-Cultural Formation in Eighteenth-Century England* (Cambridge, 1989)
H. Carby: '"It Jus Be's Dat Way Sometime": the Sexual Politics of Women's Blues', *Unequal Sisters: a Multicultural Reader in U.S. Women's History*, ed. E.C. Dubois and V.L. Ruiz (New York, 1990, 2/1994), 238–49
L. Kramer: *Music as Cultural Practice, 1800–1900* (Berkeley, 1990)
C. Abbate: *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (Princeton, NJ, 1991)
M. Herndon and S. Ziegler: 'Women in Music and Music Research', *World of Music*, xxxiii (1991) [special issue]
R. Locke: 'Constructing the Oriental "Other": Saint-Säens's *Samson et Dalila*', *COJ*, iii (1991), 261–302
S. McClary: *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis, 1991)
K. Pendle: *Women & Music: a History* (Bloomington, IN, 1991)
R. Solie: 'What do Feminists Want? A Reply to Pieter van den Toorn', *JM*, ix (1991), 399–410
P. van den Toorn: 'Politics, Feminism, and Contemporary Music Theory', *JM*, ix (1991), 275–99
K. Bergeron and P.V. Bohlman, eds.: *Disciplining Music: Musicology and its Canons* (Chicago, 1992)
G. Gaar: *She's a Rebel: the History of Women in Rock & Roll* (Seattle, 1992)
J. Kallberg: 'The Harmony of the Tea Table: Gender and Ideology in the Piano Nocturne', *Representations*, xxxix (1992), 103–33
D. Lewin: 'Women's Voices and the Fundamental Bass', *JM*, x (1992), 464–82
S. McClary: *Georges Bizet, Carmen* (Cambridge, 1992)
M. Morris: 'On Gaily Reading Music', *Repercussions*, i (1992), 48–64
P. Bohlman: 'Musicology as a Political Act', *JM*, xi (1993), 411–36
M.J. Citron: *Gender and the Musical Canon* (Cambridge, 1993)
S. Cusick: 'Gendering Modern Music: Thoughts on the Monteverdi-Artusi Controversy', *JAMS*, xlvi (1993), 1–25
W. Koestenbaum: *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire* (New York, 1993)
K. Marshall: *Rediscovering the Muse: Women's Musical Traditions* (Boston, 1993)
F. Maus: 'Masculine Discourse in Music Theory', *PNM*, xxxi/2 (1993), 264–93
R. Solie, ed.: *Musicology and Difference: Gender and Sexuality in Music Scholarship* (Berkeley, 1993) [incl. S. Cusick: 'Francesca Caccini's *La Liberazione di Ruggerio dall'isola d'Alcina* (1625): a Feminist Misreading of *Orlando furioso*?'; C. Abbate: 'Opera: or, the Envoicing of Women', 225–58; M. Morris: 'Reading as an Opera Queen', 184–200; E. Wood: 'Lesbian Fugue: Ethel Smyth's Contrapuntal Arts', 164–83]
R. Walser: *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (Hanover, NH, 1993)
P. Brett, G. Thomas and E. Wood, eds.: *Queering the Pitch: the New Gay and Lesbian Musicology* (New York and London, 1994) [incl. P. Brett: 'Musicality, Essentialism, and the Closet', 9–26; S. McClary: 'Constructions of Subjectivity in Schubert's Music', 205–33; G. Thomas: 'Was George Frederic Handel "Gay"? On Closet Questions and Cultural Politics', 155–203; E. Wood: 'Sapphonics', 27–66]
S.C. Cook and J.S. Tsou, eds.: *Cecilia Reclaimed: Feminist Perspectives on Gender and Music* (Urbana, IL, 1994) [incl. C.P. Smith: '"A Distinguishing Virility": Feminism and Modernism in American Art Music', 90–106]
L. Dunn and N.A. Jones: *Embodied Voices: Representing Female Vocality in Western Culture* (Cambridge, 1994)
M.A. Guck: 'A Woman's (Theoretical) Work', *PNM*, xxxii/1 (1994), 28–43
M. Kielian-Gilbert: 'Of Poetics and Poiesis, Pleasure and Politics: Music Theory and Modes of the Feminine', *PNM*, xxxii/1 (1994), 44–67
S. McClary: 'Paradigm Dissonances: Music Theory, Cultural Studies, Feminist Criticism', *PNM*, xxxii/1 (1994), 68–85
T. Rose: *Black Noise: Rap Music and Black Cultural Resistance in Contemporary America* (Hanover, NH, 1994)
C.E. Blackmer and P.J. Smith, eds.: *En Travesti: Women, Gender Subversion, Opera* (New York, 1995)
J. Gill: *Queer Noises: Male and Female Homosexuality in Twentieth-Century Music* (London and Minneapolis, 1995)
L. Gourse: *Madame Jazz: Contemporary Women Instrumentalists* (Oxford, 1995)
E. Hisama: 'The Question of Climax in Ruth Crawford's String Quartet, Movement 3', *Concert Music, Rock, and Jazz since 1945*, ed. E.W. Marvin and R. Hermann (Rochester, NY, 1995), 285–312
L. Kramer: *Classical Music and Postmodern Knowledge* (Berkeley, 1995)
S. McClary: 'Music, the Pythagoreans, and the Body', *Choreographing History*, ed. S. Foster (Bloomington, IN, 1995), 82–104
J. Straus: *The Music of Ruth Crawford Seeger* (Cambridge, 1995)
R. Dellamora and D. Fischlin, eds.: *The Work of Opera: Genre, Nationhood, and Sexual Difference* (New York, 1997)
L. Green: *Music, Gender, Education* (Cambridge, 1997)
L. Kramer: *After the Lovedeath: Sexual Violence and the Making of Culture* (Berkeley, 1997)
J.C. Sugarman: *Engendering Song: Singing and Subjectivity at Prespa Albanian Weddings* (Chicago, 1997)
J. Bellman, ed.: *The Exotic in Western Music* (Boston, 1998)
A.F. Block: *Amy Beach, Passionate Victorian: the Life and Work of an American Composer, 1867–1944* (Oxford, 1998)

A. Davis: *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday* (New York, 1998)

NATIONAL TRADITIONS

France, Belgium

FasquelleE
A. Pirro: 'L'enseignement de la musique aux universités françaises', *AcM*, ii (1930), 26–32, 45–56
Y. Rokseth: 'Musical Scholarship in France during the War', *JRBM*, i (1946–7), 81–4
S. Clercx-Lejeune: 'La musicologie en Belgique depuis 1945', *AcM*, xxx (1958), 199–214; xxxi (1959), 130–32
F. Lesure: 'La musicologie française depuis 1945', *AcM*, xxx (1958), 3–17
F. Lesure: 'The Music Department of the Bibliothèque Nationale', *Notes*, xxxv (1978–9), 251–68
B. Lortat-Jacob: 'L'ethnomusicologie en France', *AcM*, lxii (1990), 289–301
J. Gribenski and F. Lesure: 'La recherche musicologique en France depuis 1958', *AcM*, lxiii (1991), 211–37

Italy

R. Allorto and C. Sartori: 'La musicologia italiana dal 1945 a oggi', *AcM*, xxxi (1959), 9–17
D. Carpitella: 'Rassegna, bibliografica degli studi di etnomusicologia in Italia dal 1945 a oggi', *AcM*, xxxii (1960), 109–13
M. Donà: 'La musicologia in Italia', *CHM*, iv (1966), 94–101
R. Dalmonte: 'Le discipline musicali nella prospettiva della riforma universitaria', *RIM*, xiii (1978), 203–11
M. Baroni and others: 'Progetto di riassetto degli studi musicologici universitarii', *RIM*, xiv (1979), 203–22
P. Petrobelli: 'Musicologia: ma quale?', *RIM*, xiv (1979), 184–7
E. Surian: 'L'inventariazione del patrimonio bibliografico-musicale italiano', *RIM*, xiv (1979), 3–10
L. Camilleri: 'The Current State of Computer Assisted Research in Musicology in Italy', *AcM*, xviii (1986), 356–60
Didattica della storia della musica: Florence 1985, ed. S. Miceli and M. Sperenzi (Florence, 1987) [incl. P. Petrobelli: 'La musica nelle università', 109–12; S. Michel: 'La storia della musica nei conservatori: un'esperienza fra sperimentazione e tradizione', 151–7]
T.M. Gialdroni, ed.: *Società Italiana di Musicologia: le discipline musicologiche e l'università* (Rome, 1994)
G. La Face Bianconi: 'I dottorati di ricerca in discipline musicali', *Il saggiatore musicale*, i (1994), 197–207

Great Britain

E.J. Dent: 'The Scientific Study of Music in England', *AcM*, ii (1930), 83–92
A.H. King: 'Musikwissenschaft in England: Ursprung und Quellen', *Musik der Zeit*, no.4 (1953), 57–62
A. Hughes: 'Ninety Years of English Musicology', *Liber amicorum Charles van den Borren*, ed. A.V. Linden (Antwerp, 1964), 93–7
D. Fallows, A. Whittall and J. Blacking: 'Musicology in Great Britain since 1945', *AcM*, li (1980), 38–68

German-speaking countries

D. Iselin: 'Die Musikwissenschaft an den schweizerischen Universitäten', *AcM*, i (1928–9), 27–32, 39–46
H. Zenck and H. Schultz: 'Die Musikforschung in Leipzig und ihre Neuorganisierung', *AcM*, ii (1930), 56–64
H. Osthoff: 'Die Anfänge der Musikgeschichtsschreibung in Deutschland', *AcM*, v (1933), 97–107
H. Heckmann: 'Musikwissenschaftliche Unternehmungen in Deutschland seit 1945', *AcM*, xxix (1957), 75–94
O. Wessely: 'Die österreichische Musikforschung nach dem zweiten Weltkrieg', *AcM*, xxix (1957), 111–19
H.P. Schanzlin: 'Musikwissenschaft in der Schweiz (1938–1958)', *AcM*, xxx (1958), 214–25
G. Knepler: 'Reaktionäre Tendenzen in der westdeutschen Musikwissenschaft', *BMw*, ii/2 (1960), 3–21
F. Hoerburger and W. Suppan: 'Die Lage der Volksmusikforschung in den deutschsprachigen Ländern: ein Bericht über die Jahre 1945 bis 1964', *AcM*, xxxvii (1965), 1–19
W. Szmolyan: 'Die Musikwissenschaft an Österreichs Universitäten', *ÖMz*, xxi (1966), 551–5
W.F. Kümmel: 'Die Anfänge der Musikgeschichte an den deutschsprachigen Universitäten', *Mf*, xx (1967), 262–80
W.F. Kümmel: *Geschichte und Musikgeschichte: die Musik der Neuzeit in Geschichtsschreibung und Geschichtsauffassung des deutschen Kulturbereichs* (Kassel and Marburg, 1967)
F. Blume: 'Musicology in German Universities', *CMc*, no.9 (1969), 52–64
A. Geering: 'Musikwissenschaft in der Schweiz', *ÖMz*, xxiv (1969), 177–9
E. Schenk: 'Musikwissenschaft an der Universität Wien', *SPFFBU*, H4 (1969), 7–16
F. Schneider: 'Die Musikwissenschaft in der DDR', *BMw*, xi (1969), 163–75
H.C. Wolff: 'Die Geschichte der Musikwissenschaft an den Universitäten Leipzig und Berlin', *SPFFBU*, H4 (1969), 17–27
W. Graf: 'Die vergleichende Musikwissenschaft in Österreich seit 1896', *YIFMC*, vi (1974), 15–43
'Memorandum über die Lage der Musikwissenschaft in der Bundesrepublik Deutschland', *Mf*, xxix (1976), 249–56
150 Jahre Musikwissenschaft an der Humboldt-Universität: Berlin 1979 [*Wissenschaftliche Zeitschrift der Humboldt-Universität zu Berlin*, xxix/1 (1980)]
R. Flotzinger: '20 Jahre Musikforschung in Österreich', *AcM*, li (1979), 268–78
J. Hepokoski: 'The Dahlhaus Project and its Extra-Musicological Sources', *19CM*, xiv (1990–91), 221–46
C. Kaden: 'DDR-Musikwissenschaft nach 40 Jahren: Bilanz eines Hochschullehrers', *BMw*, xxxiii (1991), 18–25
E. Klemm: 'Bilanz und Ausblick', *BMw*, xxxiii (1991), 13–17
G. Knepler: 'Beiträge zur Bilanz', *BMw*, xxxiii (1991), 5–12
H. Lenneberg, ed.: 'Musicology in the Third Reich', *JMR*, xi/3 (1991)
H. Myers, ed.: *Ethnomusicology: Historical and Regional Studies* (New York, 1993) [incl. J. Porter: 'Europe', 215–39; A. Schneider: 'Germany and Austria', 77–96]
W. Steinbeck, ed.: *Gesellschaft für Musikforschung: Einheit und Spaltung der Gesellschaft für Musikforschung: zur Wissenschaftsgeschichte im geteilten Deutschland: eine Dokumentation* (Kassel, 1993)
P. Potter: *Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich* (New Haven, CT, 1998)

Other west European countries

T. Haapanen: 'Gegenwärtiger Stand der Musikwissenschaft in Finnland seit 1923', *AcM*, i (1928–9), 46–8, 53–4
C.-A. Moberg: 'Musik und Musikwissenschaft an den schwedischen Universitäten', *AcM*, i (1928–9), 54–70; ii (1930), 10–26, 34–44
H. Hickmann: 'Über den Stand der musikwissenschaftlichen Forschung in Ägypten', *IMSCR IV: Basle 1949*, 150–54
E. Reeser: 'Musikwissenschaft in Holland', *AcM*, xxxii (1950), 160–74
E. Gerson-Kiwi: 'Musicology in Israel', *AcM*, xxx (1958), 17–26
H. Rosenberg: 'Musikwissenschaftliche Bestrebungen in Dänemark, Norwegen, und Schweden in den letzten ca. 15 Jahren', *AcM*, xxx (1958), 118–37
N.-E. Ringbom: 'Die Musikforschung in Finnland seit 1940', *AcM*, xxxi (1959), 17–24
M.S. Kastner: 'Veinte años de musicología en Portugal (1940–1960)', *AcM*, xxxii (1960), 1–11
D. Harrán: 'Musical Research in Israel: its History, Resources and Institutions', *CMc*, no.7 (1968), 120–27
A. Lönn: 'Trends and Tendencies in Recent Swedish Musicology', *AcM*, xliv (1972), 11–25
D. Schjelderup-Ebbe: 'Neuere norwegische musikwissenschaftliche Arbeiten', *AcM*, xliv (1972), 25–9
T. Schousboe: 'Dänische musikwissenschaftliche Publikationen seit 1958', *AcM*, xliv (1972), 1–11
M. Querol Gavaldá: 'Die Musikwissenschaft in Spanien', *ÖMz*, xxx (1975), 208–15

Russia, eastern Europe

Yu. Kremlyov: 'Über einige Fragen der sowjetischen Musikwissenschaft', *MG*, ii (1952), 184–6
D. Cvetko: 'Les formes et les résultats des efforts musicologiques yougoslaves', *AcM*, xxxi (1959), 50–62
L.S. Janković: 'La situation actuelle de l'ethnomusicologie en Yougoslavie', *AcM*, xxxii (1960), 77–89
A.N. Sochor: '50 Jahre sowjetische Musik im Spiegel der sowjetischrussischen Musikwissenschaft', *BMw*, ix (1967), 181–96
B. Jarustovsky: 'Soviet Musicology', *AcM*, xlvi (1974), 50–57

J. Bek, J. Fukač and I. Poledňák: 'Česka hudební věda 1945–1975' [Czech musicology 1945–75], *HV*, xiii (1976), 3–26 [with Ger. summary]
L. Chalupka: 'Slovenská musikológia v rokoch 1945–1975', *HV*, xiii (1976), 99–105
T. Straková: 'Die tschechische Musikwissenschaft in den Jahren 1945–1975', *AcM*, xlix (1977), 103–20
D. Cvetko: 'Der gegenwärtige Stand der jugoslawischen Musikwissenschaft', *AcM*, li (1979), 151–60

USA, Canada

G. Haydon: 'Musicology in the United States: a Survey of Recent Trends', *MTNA: Proceedings*, xli (1947), 321–41
M. Bukofzer: *The Place of Musicology in American Institutions of Higher Learning* (New York, 1957/R)
S. Goldthwaite: 'The Growth and Influence of Musicology in the United States', *AcM*, xxxiii (1961), 72–83
J. Kerman: 'A Profile for American Musicology', *JAMS*, xviii (1965), 61–9
E. Lowinsky: 'Character and Purposes of American Musicology', *JAMS*, xviii (1965), 222–34
M. Griffel: 'Musicological Method in American Graduate Schools', *CMc*, no.6 (1968), 7–50
G.S. McPeek: 'Musicology in the United States: a Survey of Recent Trends', *Studies in Musicology: Essays in Memory of Glen Haydon*, ed. J.W. Pruett (Chapel Hill, NC, 1969), 260–75
W.S. Newman: 'Musicology in the United States in 1975', *AcM*, xlviii (1976), 284–90
C. Dahlhaus: *Grundlagen der Musikgeschichte* (Cologne, 1977; Eng. trans., 1983)
W.S. Newman: 'Musicology in the United States in 1976', *AcM*, xlix (1977), 269–75
R. Stevenson: 'American Musical Scholarship: Parker to Thayer', *19CM*, i (1977–8), 190–210
C. Dahlhaus: *Die Musik des 19. Jahrhunderts* (Wiesbaden and Laaber, 1980; Eng. trans., 1989)
M. Bent: '*Res facta* and *Cantare super librum*', *JAMS*, xxxvi (1983), 371–91
L. Kramer: *Music as Cultural Practice, 1800–1900* (Berkeley, 1990)
J. Hepokoski: 'The Dahlhaus Project and its Extra-Musicological Sources', *19CM*, xiv (1990–91), 221–46
C. Abbate: *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (Princeton, NJ, 1991)
R.R. Subotnik: *Developing Variations: Style and Ideology in Western Music* (Minneapolis, 1991)
L. Treitler: 'The Politics of Reception: Tailoring the Present as Fulfilment of a Desired Past', *JRMA*, cxvi (1991), 280–98
K. Bergeron and P.V. Bohlman, eds.: *Disciplining Music: Musicology and its Canons* (Chicago, 1992)
L. Goehr: *The Imaginary Museum of Musical Works* (Oxford, 1992)
P.F. Berliner: *Thinking in Jazz: the Infinite Art of Improvisation* (Chicago, 1994)
S. Burnham: *Beethoven Hero* (Princeton, NJ, 1995)
S.A. Floyd: *The Power of Black Music: Interpreting its History from Africa to the United States* (Oxford, 1995)
I. Monson: *Saying Something: Jazz Improvisation and Interaction* (Chicago, 1996)
R. Taruskin: *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton, NJ, 1997)
T.D. Taylor: *Global Pop: World Music, World Markets* (New York, 1997)
G. Tomlinson: *Metaphysical Song: an Essay on Opera* (Princeton, NJ, 1999)

Latin America

F.C. Lange: *Americanismo musical: la sección de investigaciones musicales: su creación, propósitos y finalidades* (Montevideo, 1934)
C. Vega: *Panorama de la música popular argentina* (Buenos Aires, 1944)
G. Chase: *A Guide to Latin American Music* (Washington DC, 1945, rev. and enlarged 2/1962/R as *A Guide to the Music of Latin America*)
F.C. Lange: 'A manera de prólogo', *Revista de estudios musicales*, i/1 (1949–50), 13–36
R. Stevenson: *Music in Mexico* (New York, 1952/R)
F. Bose: 'Südamerikanische Musikforschung', *AcM*, xxix (1957), 43–5
D. Devoto: 'Panorama de la musicología latino-americana', *AcM*, xxxi (1959), 91–109
R. Stevenson: *The Music of Peru: Aboriginal and Viceroyal Epochs* (Washington DC, 1960)
S. Claro: 'Hacia una definición del concepto de musicología: contribución a la musicología hispanoamericana', RMC, no.101 (1967), 8–25
F.C. Lange: 'Pesquisas esporádicas de musicologia no Rio de Janeiro', *Revista do Instituto de Estudos Brasileiros*, no.4 (1968), 99–142
R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
L.H. Corrêa de Azevedo: 'The Present State and Potential of Music Research in Latin America', *Perspectives in Musicology*, ed. B.S. Brook, E.O.D. Downes and S. Van Solkema (New York, 1972), 249–69
R. Stevenson: *A Guide to Caribbean Music History* (Lima, 1975)
I. Aretz: *Síntesis de la etnomúsica en América Latina* (Caracas, 1980)
L.F. Ramón y Rivera: *Fenomenología de la etnomúsica latinoamericana* (Caracas, 1980)
G. Béhague: 'Ecuadorian, Peruvian, and Brazilian Ethnomusicology: a General View', *LAMR*, iii (1982), 17–35
G. Béhague: 'Folk and Traditional Music of Latin America: General Prospect and Research Problems', *World of Music*, xxv/2 (1982), 3–21
R. Smith: 'Latin American Ethnomusicology: a Discussion of Central America and Northern South America', *LAMR*, iii (1982), 1–16
I. Aretz: *Historia de la etnomusicología en América Latina* (Caracas, 1991)
G. Béhague: 'Reflections on the Ideological History of Latin American Ethnomusicology', *Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology*, ed. B. Nettl and P.V. Bohlman (Chicago, 1991), 56–68
G. Béhague: 'Latin America', *Ethnomusicology: Historical and Regional Studies*, ed. H. Myers (New York, 1993), 472–94

Japan, Australasia

F.Y. Nomura: 'Musicology in Japan since 1945', *AcM*, xxxv (1963), 47–53
R.D. Covell: *Australia's Music: Themes of a New Society* (Melbourne, 1967)
B. Ebisawa and others: 'Nihon no ongakugaku no genjō to kadai' [The present state and problems of musicology in Japan], *Ongaku geijutsu*, xxviii/10 (1970), 26–51
P.J. Drummond: *Australian Directory of Music Research* (Sydney, 1978)
A.D. McCredie: *Musicological Studies in Australia from the Beginnings to the Present* (Sydney, 1979, 2/1983)
M.J. Kartomi: 'Musicological Research in Australia 1979–84', *AcM*, lvi (1984), 109–45
D.R. Harvey: *A Bibliography of Writings about New Zealand Music Published to the End of 1983* (Wellington, 1985)
J.C. Kassler: 'Interpretive Strategies in Australian Musical Scholarship', *Musicology Australia*, xi–xii (1988–9), 24–6
J.C. Kassler, ed.: *Metaphor: a Musical Dimension* (Sydney, 1991)
J.M. Thomson: *The Oxford History of New Zealand Music* (Oxford, 1991)
G.M. Hair and R.E. Smith, eds.: *Songs of the Dove and the Nightingale: Sacred and Secular Music c900–c1600* (Sydney, 1994)
M.J. Kartomi and S. Blum, eds.: *Music Cultures in Contact: Convergences and Collisions* (Sydney, 1994)
W. Bebbington, ed.: *The Oxford Companion to Australian Music* (Oxford, 1997)
J.C. Kassler: 'Musicology and the Problem of Knowledge', *Musicology Australia*, xx (1997), 130–35

I: VINCENT DUCKLES, JANN PASLER, II: GLENN STANLEY (1), THOMAS CHRISTENSEN (2), ROBERT BALCHIN (5), TILMAN SEEBASS (6(ii)), BOJAN BUJIC (9), ERIC F. CLARKE (10), SUSAN McCLARY (11), VINCENT DUCKLES (3/R, 4 with BARBARA H. HAGGH, 6(i) with LAURENCE LIBIN, 7 with JANET K. PAGE, 8 with LYDIA GOEHR), III: JEAN GRIBENSKI (1), CAROLYN GIANTURCO (2), PAMELA POTTER (4), MILOŠ VELIMIROVIĆ (6, 7), VINCENT DUCKLES/GARY TOMLINSON (8), GERARD BÉHAGUE (9). MASAKATA KANAZAWA (10), PETER PLATT (11), VINCENT DUCKLES (3, 5 with DAVID FALLOWS)

Music printing and publishing. *See* PRINTING AND PUBLISHING OF MUSIC.

Music Publishing Co. English firm of music publishers founded and directed by GEORGE HENRY DAVIDSON.

Music roll [piano roll]. Perforated paper roll used in the operation of a PLAYER PIANO.

Music Sales. International publishing firm. Founded in 1935 by the Wise family, it initially produced classical and teaching material; later it moved into popular music, with editions of the Beatles, Paul Simon, Eric Clapton, Tori Amos and others. In 1970 a UK branch was established by Robert Wise. Copyright acquisition began in 1979 with the purchase of Campbell Connelly, a publisher of popular standards, and expanded significantly in 1986 with the acquisition of G. Schirmer and its subsidiaries, notably Associated Music Publishers. Subsequent classical-music acquisitions include J. & W. Chester, J. Curwen & Sons, Edition Wilhelm Hansen, Union Musical Ediciones, Shawnee Press, Novello and Bosworth; popular-music acquisitions have included Dorsey Brothers, Sparta Florida, Tempo Music (Ellington and Strayhorn), Ethnic Music, Embassy Music Corporation, AVI Music Publishing Group and Stuck on Music. With offices in London, New York, Los Angeles, Paris, Madrid, Copenhagen, Sydney and Tokyo, the company maintains vast interests in copyrights, printed music, distribution and retailing and new media. (N. Lebrecht: *When the Music Stops*, London, 1996)

SUSAN FEDER

Music Teachers National Association [MTNA]. American organization founded in 1876 by the musician and publisher Theodore Presser. In 1883 it helped establish an international pitch and promoted an international copyright law; in 1967 it approved a national certification programme for qualified teachers. The association commissions works by American composers, presents an annual Distinguished Composer of the Year Award and holds annual competitions for young musicians at local, state and national levels. The MTNA Foundation supports teaching, performance, composition and research. In 1995 the association had about 24,000 members – teachers, performers and composers – in the USA and elsewhere. Its official journal, *American Music Teacher*, was begun in 1951.

RITA H. MEAD/R

Music theatre. A term often used to characterize a kind of opera and opera production in which spectacle and dramatic impact are emphasized over purely musical factors. It was first used specifically in the 1960s to describe the small-scale musico-dramatic works by composers of the postwar generations that proliferated in western Europe and North America during that decade.

1. Introduction. 2. The European mainland. 3. Britain. 4. North America.

1. INTRODUCTION. During the early 1960s, the elaborate trappings of the opera house and of 'grand opera' in particular were selfconsciously discarded by a number of progressive composers in favour of more modest dramatic and musical means, often combining elements of song, dance and mime, which could be tailored to a wide range of performing spaces. The genre came to prominence during the 1960s and early 70s for aesthetic, economic and political reasons, and though it almost as quickly became unfashionable again the most effective works of the period – especially those by Ligeti, Berio, Henze, Birtwistle and Maxwell Davies – remain in the repertory and to a large extent continue to define its parameters.

The advocates of music theatre cited more remote historical precedents such as Schoenberg's *Pierrot lunaire*, Stravinsky's *The Soldier's Tale* and *Renard*, Weill's *Mahagonny* Songspiel and even Monteverdi's *Il combattimento di Tancredi e Clorinda*. In the postwar period, however, it appears to have arisen as a loosely connected tendency, partly dictated by the attempts of a number of composers to come to terms with the prescriptions and proscriptions of total serialism and to reconcile that rigour with their interest in exploring renewed combinations of music and gesture, partly as a political reaction against the conservative musical establishment which traditional opera was perceived as representing, and partly (and perhaps most significantly) as a pragmatic response to the increasing problem of mounting new operas in a period of rapidly increasing production costs.

2. THE EUROPEAN MAINLAND. Even in 1968, when leaders of the postwar avant garde such as Nono and Berio had begun to work within the framework of the operatic establishment, and the première of Zimmermann's *Die Soldaten* in 1965 had been hailed as the remaking of an operatic tradition thought broken after Berg's *Lulu*, Boulez was calling for opera houses to be blown up because they were representative of a 'museum culture' antipathetic to the radicalism that composers of his and subsequent generations had espoused (indeed, in 1992 he described music theatre as 'opera of the poor'). Most of his contemporaries went on to explore opera in some form and often used music theatre as the means of first approaching the genre.

'Music theatre' became an umbrella term covering works ranging from those that were in effect chamber operas, demanding traditional vocal techniques and a high degree of virtuosity in performance, to pieces such as Stockhausen's *Herbstmusik* (1974) and *Musik im Bauch* (1975) and many works by Schnebel and Kagel in which the overt musical content was at best minimal. Ligeti's *Aventures* and *Nouvelles aventures* (1962 and 1962–5) existed as concert works, albeit ones of a highly individual character, before their theatrical implications occurred to the composer and he concocted (in 1966) a suggested scenario. Kagel's compositions, such as *Match* (1964), often demand the description 'music theatre' even when apparently they were written for conventional genres. His *Staatstheater* (1967–70), commissioned by the Hamburg Staatsoper, uses all the apparatus of the opera house to question cherished assumptions about the traditions of operatic performance rather than to extend the range of means by which music and gesture might be combined.

Henze used music theatre as a means of focussing an overt political message, notably in *El Cimarrón* (1969–70). He began to explore music theatre only in the late 1960s, when his disaffection with the social trappings of traditional opera had reached a climax, and he sensed that in *The Bassarids* (1964–5) his own operatic style had reached a stylistic end-point. His Second Violin Concerto (1971) also contains a strong element of music theatre.

Nono and Berio were both influenced by the experimental theatre groups that flourished during the 1960s and incorporated elements from such productions into their music-theatre compositions (e.g. Nono's *A floresta è jovem e cheja de vida*, 1966). Nono's large-scale

dramatic works, *Al gran sole carico d'amore* (1972–4) and *Prometeo* (1984), forsook the trappings of the opera house altogether. Berio's *Opera* (1969–70, revised 1977) used material from the Open Theatre's production *Terminal* as one element in a highly allusive meditation on the nature of opera and the interdependence of music and gesture. But his exploration of music theatre and its possibilities for concert works was already well advanced before *Opera*: there is a clear line of development from *Circles* (1960) through *Laborintus II* (1965) to the fully-fledged music theatre of *Recital I (For Cathy)* (1972). And in his series of solo instrumental *Sequenze* (1958 onwards) there was a gradual drift away from the abstract musical designs of the early pieces towards much more comprehensive studies of performance. In the instrumental works of Heinz Holliger and Vinko Globokar the dramatic potential of virtuoso performance was used to define a distinct genre for which 'music theatre' seems the most appropriate description.

3. BRITAIN. In Britain, where in the period after 1945 conditions for the encouragement of new opera were arguably more unfavourable than anywhere in western Europe, Goehr, Maxwell Davies and Birtwistle were prominent in efforts to establish a music-theatre repertory in the 1960s and early 70s. Their music-theatre pieces represented a much more direct and concentrated fusion of music and gesture than the equivalent works of their continental European contemporaries, perhaps because their aims were concerned less with ideology than with producing a more potent dramatic fusion than traditional opera appeared to offer.

Goehr's *Triptych* (*Naboth's Vineyard*, *Shadowplay* and *Sonata about Jerusalem*, 1968–70) was composed immediately after the completion of his first opera. Davies and Birtwistle jointly formed the Pierrot Players (later called The Fires of London) in 1967 with the specific purpose of creating and presenting a repertory of music theatre. For their concerts Davies composed *Eight Songs for a Mad King* (1969) and *Vesalii icones* (1969), in which it was the borderline between concert and theatre piece, rather than that between theatre piece and opera, that was blurred. These works were consciously designed to be performed in a concert hall. The theatre pieces Birtwistle wrote for the Pierrot Players (including *Monodrama*, 1967) have been withdrawn, but in such works as the 'dramatic pastoral' *Down by the Greenwood Side* (1969) the pared-down instrumentation and skeletal gestures reveal the experience of those explorations. In his *Bow Down* (1977), composed when the music-theatre movement was on the wane across Europe, Birtwistle achieved an unclassifiable fusion of music, text and gesture that was perhaps closer to the music-theatre ideal than anything produced during the movement's heyday ten years earlier.

The influence of John Cage's work and an increasing awareness of Kagel's significance fostered a new phase in British music theatre in the 1970s and 80s, typified by the creations of Trevor Wishart and Michael Nyman.

4. NORTH AMERICA. In the USA and Canada music theatre acquired an entirely distinct and independent pedigree. Its most striking manifestations had their origins in the experimental tradition of the inter-war years, in the multimedia projects of Harry Partch and in Cage's demonstrations from the 1950s onwards of the open-ended and all-embracing possibilities of any work of art. From his 'happenings' of the 1960s, *HPSCHD* (1967–9, in collaboration with Lejaren Hiller) and *Musicircus* (1967), to *Apartment House 1776* (1976) and the purely electronic *Roaratorio* (1979), Cage gave demonstrations of the spectacular possibilities of such catholic musical collage, while in *Europeras 1 & 2* (1987) he offered a commentary on the European operatic tradition.

In other respects North American music theatre struck out in several directions, often straining the limits of the definition of the term. The works of R. Murray Schafer may be related to developments in the European avant garde of the 1960s, though his theatre pieces show a far wider range of reference and gesture, while Robert Ashley's explorations of the possibilities of television opera and use of multi-layered technology introduced another ingredient into the experimental mix. And within the broadest sweep of the term, Alvin Lucier's installations and 'sonic environments' offer experiences in which the visual component is certainly intended for consideration alongside the acoustic phenomena, but which take music theatre a very long way from both its origins and its conventional parameters.

See also OPERA, §VI, 7.

BIBLIOGRAPHY

W. Felsenstein and S. Melchinger: *Musiktheater* (Bremen, 1961)
W. Felsenstein, G. Friedrich and J. Herz: *Musiktheater: Beiträge zur Methodik und zu Inszenierungs-Konzeptionen* (Leipzig, 1970, 2/1976)
'Music and Theatre', *Yale/Theatre*, iv/3 (1973)
P.P. Fuchs, ed. and trans.: *The Music Theater of Walter Felsenstein: Collected Articles, Speeches, and Interviews* (New York, 1975)

ANDREW CLEMENTS

Music Theatre International. Theatrical licensing agent specializing in West End, Broadway and off-Broadway musicals. It was founded as a subsidiary of the FRANK MUSIC CORP. in 1950 by Don Walker and Howard Hoyt; in 1952 they joined forces with Frank Loesser, who had become sole owner of the business by the mid-1950s. In 1976 the firm became a subsidiary of CBS; from 1987 it operated as an independent concern until purchased by Freddie Gershon, the present owner, in 1989. The firm represents some of the most successful musicals, such as *Fiddler on the Roof*, *West Side Story*, *Guys and Dolls*, *Annie*, *Miss Saigon*, *Les misérables* and *Jesus Christ Superstar* and is the sole agent for the music theatre works of Sondheim.

□

Music therapy. The use of sounds and music within an evolving relationship between child or adult and therapist to support and encourage physical, mental, social, emotional and spiritual well-being. Music has long been used as a healing force to alleviate illness and distress, but the specific discipline of music therapy developed only in the middle to late 20th century. There are differences within and across countries as to what specifically constitutes music therapy. In some ways the term itself is misleading, given that music therapists are not helping to develop a person's music, as might be implied by analogy with physiotherapy or speech and language therapy. Music therapy is not about developing musical skills or teaching people to play an instrument, though these may be unintentional by-products of the therapeutic process. Therapy implies change, and many definitions refer to the

development of therapeutic aims and the dynamic processes that are at the core of a therapeutic relationship as it evolves. The provision of a safe and consistent space where these processes can take place is considered by most experts to be paramount, and it is important for sessions to happen on a regular basis and ideally at the same time of day. These boundaries allow for a feeling of trust to be established between client/patient and therapist.

1. The elements of music in music therapy. 2. Music in and as therapy. 3. Basic response to sound and music. 4. Application. 5. Experience. 6. Different philosophies and approaches. 7. Some research evidence. 8. Historical perspective.

1. THE ELEMENTS OF MUSIC IN MUSIC THERAPY. Sound has four major elements – timbre, loudness, duration and pitch – which manifest themselves in music as rhythm, melody and harmony. The music therapist observes and listens to how patients/clients make use of these different elements. This then influences the therapist's own response and style of music-making. Silence is also an important element: spaces between sounds add meaning and significance to the musical events. Of all the elements, rhythm is often given a central position within music therapy because of its potential to focus energy and bring structure and order (Gaston). Rhythm can be prominent at the start of a period of active music therapy, when an individual or members of a group are often invited to explore a wide range of tuned and untuned percussion instruments. The use of percussion provides opportunities for exploration from the simple (a small stroke on a cymbal) to the complex (an intricate rhythmic passage on a drum). The instruments, from a wide range of musical cultures, are accessible to people of all ages and abilities, regardless of musical experience and background. Children may be drawn to the shape, colour and size of an instrument, in addition to its sound. And the use of percussion frees adults from any reliance on preconceived views of what constitutes music, coming from the traditional western and somewhat restrictive emphasis on diatonicism. Percussion instruments also allow individuals to improvise, to make 'sculpted sound' as one patient described the music made by his group (Bunt). With very disabled people it may be necessary for the therapist to initiate some music, for example when grasping an instrument is difficult. Flexibility is also fundamental to an approach to improvisation adapted to the individual. Here the therapist as musician is trained to match an individual's own sounds, elaborating and structuring them into coherent musical forms, that are part of the present moment. Musical form provides some semblance of order and cohesion to the creative expression of the musical gestures, however fragmentary and disparate they might be. A moment of improvised music can simultaneously sum up the immediate past and predict the music's future. The technique of matching relates to the well established 'iso principle' (from Gk: 'equal'), which may also be adapted to group work, where a search for some unifying musical common denominator is a feature. As many musical styles are used in music therapy as there are tastes in music: free improvisation, composed music (both live and recorded), folk music from different cultures and jazz all have their relevance in the different contexts in which music therapists work.

2. MUSIC IN AND AS THERAPY. Definitions of music therapy range from an emphasis on the music on the one hand to the relationship on the other. Personal background, training, therapeutic orientation, and cultural and philosophical issues influence each therapist's position. In some countries music therapy is practised by musical physicians, psychologists or psychiatrists as an adjunct to another therapy, such as a verbally based psychotherapy, in what Bruscia (1987) refers to as 'music in therapy'. For example, a psychotherapist might choose to include some joint listening to music as part of the therapy, to aid general relaxation or for the music to stimulate feelings and reactions that can be brought into the verbal domain. Other examples of music in therapy could be the use of music in dentistry or the operating theatre, with preferred music being played to patients directly through headphones or speakers during distressing procedures (see Standley in Wigram, Saperston and West). The alternative is what Bruscia calls 'music as therapy'. Here the music is a central focus, with changes in the music often being mirrored in changes within the relationship. Musicians are very much at the centre, and clearly they need to feel comfortable and secure within their own use of music if they are to be able to listen openly, attend and engage fully in music therapy. The approach of Paul Nordoff and Clive Robbins is a well-respected example. Here improvisation is primary, the therapist improvising piano music initially to accompany and support whatever musical gestures are offered by the child or adult, containing them in a musical frame that develops form and variation as the musical relationship unfolds.

3. BASIC RESPONSE TO SOUND AND MUSIC. One common view among music therapists is that there will be some form of musical response despite serious degrees of cognitive impairment. Musical response seems to be stored at a very deep level. For example, Marin cites the case of a person with diffuse damage across both cortices able to sing with clear rhythm, intonation and prosody. Sacks gives eloquent descriptions of the stiff movements of post-encephalitic patients becoming freer and more natural while the music lasts, becoming 're-musicked' as one patient described it. There are case reports of music being used to help recall patients from coma (see the work of Gustorff reported by Ansdell). Further evidence of this very basic response to sound arises from fortunately rare cases of musicogenic epilepsy, when a particular grouping of musical parameters can cause a temporary loss of consciousness (see Critchley and Henson).

4. APPLICATION. Music therapy is used, both individually and in small groups, to help children and adults of all ages who have diverse kinds of physical and mental disability. Traditionally it has been proved to help overcome some major break in communication as a result of brain damage or mental problem. One successful and well-documented application has been with young children who have major communication difficulties such as autism (see Alvin and Warwick; Nordoff and Robbins; Robarts; and the papers by Howat and Warwick in Wigram, Saperston and West). The often fragmented musical gestures of many autistic children can be placed within the holding, connecting and cohesive musical forms improvised by the music therapist. The child is helped to hear and find meaning in the sounds, and to move eventually to a position of more shared meaning. Very often these interactions take place as indirect communications via the instruments, taking the pressure

away from more – and often excessively – arousing direct communication. Some therapists may also work towards developmental objectives, the music helping the child, for example, to gain further physical organization and control. Music therapists are able to build on a child's innate curiosity about making sounds: a child is very often highly motivated to attend in an active musical environment, where the emphasis is away from divisive verbal exchange to the more uniting aspects of music-making (see Bunt for evidence of changes in levels of attention and motivation over time with groups of children).

With older children and adults with learning difficulties, music therapy has been found to help in developing physical skills, cognitive potential, motivation, speech and language, non-verbal expression, social skills, choice-making and independence. A very withdrawn or tense person can be gently encouraged to explore the instruments, building a trusting relationship with the therapist through the music over a period of time. A physically disabled person can be stimulated or relaxed by the appropriate music, the musical parameters closely adapting to the individual problems. The early pioneers of adult psychiatry soon discovered that music could influence changes in mood, expression of feelings, social interaction in a group and self-esteem, and such influences have been observed over a whole lifespan (see Odell in Wigram, Saperston and West). Music therapy has thus found a place in numerous settings: special hospitals and units for adults and children with a wide range of learning difficulties, physical disabilities, neurological problems and mental-health problems; pre-school assessment centres and nurseries; special schools; day centres, hospitals and residential homes for older people; centres for people with visual or hearing impairments; the prison and probation service; hospices and private medical practices (see Ansdell; Bruscia, 1991; and Wigram, Saperston and West for descriptive case studies). Music therapy can help those needing stress and pain reduction (Rider; Hanser), victims of sexual abuse (Rogers, 1992), cancer patients (Bunt and Marston-Wyld) and people living with HIV/AIDS (Lee). Such developments are enlarging music therapy's relevance to all kinds of treatment.

5. Experience. Music therapy is at once a physical, mental, emotional and social activity, with both children and adults. The experience of music therapy clearly involves the whole person. Sears (in Gaston) distinguished three sorts of experience in music: experience within structure, experience in self-organization and experience in relating to others. For example, in the first he described how music 'demands time-ordered behaviour'. Sloboda (1992) found features such as melodic appoggiaturas or sudden shifts in harmony that are associated with crying or the commonly expressed 'tingle factor'. Such empirical research by music psychologists can be related to the earlier work of Meyer, who found emotional response connecting with his notions of expectancy and violation of expectancy in musical form. On a more philosophical level, Langer is often cited by music therapists in their search for clues to the emotional meanings of musical gestures made by children and adults: especially suggestive is her hypothesis of an inner impulse expressed externally in the music's 'significant forms'. This suggests that there is a close correspondence between internal state and musical gesture, and it opens a debate relating to cultural and individual influences, as well as to the absolutist/referentialist dichotomy. The worlds of poetry, myth and metaphor offer alternative points of reference.

6. Different philosophies and approaches. Music therapy straddles many disciplines, including ethnomusicology, aesthetics and the psychology of music, and many differing schools of psychology and treatment. A developmental approach is often adopted when working with very young children. Here one reference point is the developmental psychology of music, a useful model being Swanwick and Tillman's spiral of musical development, which is based on analysis of over 700 spontaneous compositions by children. The spiral moves through the development sequences of mastery, imitation and imaginative play, combined with the manipulation of musical materials, expression on both personal and vernacular levels, and experimentation with musical form. At the top of the spiral are the more complex cognitive, symbolic and value-laden aspects of an older child's understanding of music. The multi-dimensional and multi-directional aspects of this model can be applied to work with adults too. An older person with an established, inflexible system of musical values may benefit from revisiting an earlier, more playful and freer exploration of sound.

Another point of reference is the micro-analysis of patterns in early child–adult relationships (see Robarts; and Pavlicevic in Gilroy and Lee), for very often musical parameters – stress, duration, timing, accent, phrase etc. – are used to describe these interactive patterns, and psychological concepts of intersubjectivity, joint attention and turn-taking can apply as much to musical exchange as to early child development. Aldridge extends these metaphors of music and development to make forms in music central to all biological patterning. He regards musical and biological form as isomorphic, and moves outwards from music to embrace other worlds; his notion of 'symphonic beings' describes how continuous processes of composition help to redefine a person. These views present music as a measure of health, so that an improvisation, for example, may be seen as a direct expression of the needs of the self, bypassing words. Capra has made synchronization a measure of health, 'dis-ease' being observed in a lack of synchronization within oneself, between self and others, and with the surrounding environment.

While music cannot represent objects as language does, some research has compared grammatical and structural similarities between music and language. Stern's work provides further stimulus for music therapists to explore the links between the dynamic forms of emotion and music. This notion of 'affect attunement' helps the therapist move beyond imitating the child's musical gesture to understanding the world of feeling that might lie behind – a kind of musical empathy. The therapist and child move towards joint and potentially reciprocal communication, towards equal partnership within the music.

For many years music therapists have also turned to other established therapeutic approaches to support their work (see Ruud). Connections have been made between listening and physiological changes in, for example, respiration, pulse rate, metabolism, attention and the electrical conductivity of the body (see Arrington in Podolsky). This early body of physiologically based

research, though rather inconsistent and based on short-lived effects using a restricted range of recorded music, did a great deal to validate the emerging profession (see Saperston's critique in Wigram, Saperston and West). However, little research has examined the more interactive approach adopted by many therapists, where the variables are obviously vastly more complex than in listening to recorded music. The development of computer technology has instigated a return to a physiological approach, for example in vibro-acoustic therapy. Here a pulsed low-frequency tone is combined with pre-recorded music to help reduce muscle tone and spasm and induce a state of sustained relaxation for people with profound physical disabilities, thematoid conditions and pulmonary disorders (Skille and Wigram in Wigram, Saperston and West). It seems that a deep response to music can be so harnessed, though it is still notoriously difficult to separate physiological from emotional response.

While psychodynamic theory may not uncover the meaning of music (see Noy), several music therapists yet refer to the writings of psychoanalysts to provide an underpinning to their work. Freud was unable to derive much pleasure from music, being unable to rationalize how it affected him. His writings on creativity in general have been criticized by later analysts for their emphasis on the processes of sublimation, regression, fantasy, escape and compensation (Storr). Jung, however, is reported to have been impressed by the potential of music therapy, noting how music 'reaches the deep archetypal material that we can only sometimes reach in our analytical work with patients' (Hitchcock). His functions of the psyche – sensation, feeling, thinking and intuition – also seem to find correlations in musical experience (Goodman), and he even recommended music as an essential ingredient of every analysis.

In Priestley's analytical music therapy, the client/patient is encouraged to talk through the area to be explored in the traditional analytical way. This exploration is then enacted in musical improvisation, in which the therapist and patient may take on particular roles. Priestley's sessions are completed by the playback of a tape and integration of the musical material into the final discussion. Other therapists use music as a supportive or projective technique in psychotherapy; Winnicott and others of the object-relations school have also been influential. Winnicott's notion of the 'intermediary object' can be applied to musical interaction, the child using an instrument to explore a sense of 'not me', a sense of self in interaction with another, an object through which meaning can be shared. Levinge related a two-and-a-half-year-old girl's development of self in a period of music therapy using the Winnicottian concepts of 'me' and 'not me'. John also is concerned with the development of musical psychotherapy.

During the 1960s and early 70s many studies of music therapy in the USA had strong links to behaviour therapy, with music therapy often seen as a science of behaviour (see Masden, Cotter and Masden). Music was regarded not only as a stimulus but also as a reward for eliciting and maintaining certain behaviours. The very act of playing an instrument can be described as a positive self-reinforcing activity. Carefully designed studies demonstrated highly significant results when music was used, for example, to effect developmental changes in reading, numeracy and imitation skills (see Roskam, and Miller, Dorow and Greer) and to reduce aggression, stereotyped behaviours and hyperactivity (see Steele, Jorgenson, Scott and Lathom). This body of quantitative research did much to contribute to the growing credibility of music therapy.

Other therapists developed a more 'client-centred' approach with reference to Gestalt therapy (Perls, Hefferline and Goodman), a notion of 'peak experience' (Maslow) or concepts of empathy, acceptance and genuineness (Rogers, 1969). Also more humanistic is the phenomenological position that the therapy lies within the music itself (Ansdell). The developing use of 'Guided Imagery in Music', a specific training initiated by Helen Bonny, also has its roots here. Bonny's work, in exploring beyond pre-personal and personal states, moves music therapy into transpersonal and spiritual realms.

7. Some research evidence. The wide range of approaches and the differing needs of children and adults present enormous challenges but also offer a rich descriptive background to further analysis and research. Music therapy is still criticized on the basis of insufficient evidence to support its effectiveness, particularly with regards to changes in the person outside the therapy. In response to that criticism, and as an alternative to the more behavioural approach adopted in the 1960s and 70s, researchers in the 1980s and 90s began to explore other methods to describe the work. Some have been influenced by ethologists such as Hinde and Richer who advocate periods of direct observation in naturalistic settings before any internal state of mood can be inferred or even guessed at.

Odell, for example, demonstrated that a period of music therapy significantly increased her elderly, mentally ill clients' levels of engagement as measured by eye direction and other means (see Wigram, Saperston and West). Bunt's work, with children with special needs, examined similar very basic changes over time in, for instance, vocalizations, imitation and initiation of ideas, looking behaviour, level of adult support and direction, and turn-taking. His series of interrelated studies demonstrated that music therapy positively influenced all these, against the controls of no music therapy or playing with a well-known adult. Oldfield and Adams investigated the benefits of music therapy in accomplishing a set of individualized objectives when working with a small group of adults with profound learning difficulties (see Gilroy and Lee). Video analysis showed that measurable skills, such as the ability to hold on to objects, were improved as a result of music therapy as compared with play activities. Aldridge has brought his extensive research background to examine methodologies that maintain the richness of the work without reducing it to a series of basic measures. He advocates single case studies that can be scientifically rigorous but also adapt to the individuals involved, whether patients/clients or therapists. There are many stories to be told, which can be reported in a rigorous way without losing any of the human aspects many music therapists consider central to their work.

Some research integrates objective and subjective stances. Hoskyns, for example, used an external system, Kelly's Theory of Personal Constructs, in devising detailed interviews with her offender clients before and after music therapy, and her findings show correlations between the results of the interviews and her own more subjective observations (see Gilroy and Lee). This more collaborative

approach to research, employing direct reporting from the clients or patients, is felt by many music therapists to be more suited to the aesthetics and fundamental nature of music therapy. Another example of it is Rogers's research (1992) into music therapy and sexual abuse. In the move to understand more about the musical processes involved in any course of music therapy, there has been a shift generally to a more phenomenological and qualitative approach. Lee, working with HIV/AIDS patients, used techniques drawn from music analysis to discover what clients and therapists view as 'significant moments' in improvisations. These studies include powerful verbal evidence from the clients, alongside music analysis and verbal transcripts from other listeners.

8. HISTORICAL PERSPECTIVE. The clinical profession of music therapy is relatively new, but music has been used as a healing force for a long time – longer perhaps than any other art form (see Fleshman and Fryrear). Examples appear throughout the Bible, in Eastern and Western mythology and in tribal medicine. Songs and such instruments as drums and rattles are still used in many healing rituals worldwide, and some music therapists (e.g. Moreno) explore links between contemporary music therapy and these more ancient healing traditions. The influence of music on the human body was mentioned in Egyptian medical papyri dating back to 1500 BCE (Benenzon). In Book 3 of the *Republic* Plato promoted the discovery of rhythms expressive of harmonious and courageous lives, and warned against the use of certain modes that could promote indolence or sorrow, recommending those with stronger qualities. The astro-musicology of the Renaissance master Marsilio Ficino gives insights into the care of the soul throughout 'a well-tempered life' that are as relevant today as 500 years ago (see Moore). Goodman traces the growth of a therapeutic approach to music in different cultures from its use in magical and religious healing to the evolution of rational and scientific ideas about medicine and music.

Working within the Western medical tradition, Hector Chomet, a French doctor, wrote in 1875 of the effects of music on health, including its influence in helping to offset epileptic fits. A British cleric, Canon Harford, set up the Guild of St Cecilia in 1891 to introduce sedative music into hospital wards, sometimes by the newly invented telephone (see Davis). This use of music to boost morale and to provide an entertaining diversion persisted until well into the 20th century. Musicians were invited to play to large groups of patients on the vague assumption that it might activate certain metabolic functions and relieve mental stress (see Feder), and the early literature of music therapy abounds with anecdotal accounts of patients being reached by music. One famous example is of a schizophrenic musician being administered a daily dose of Chopin (see Podolsky).

The use of music in the rehabilitation programmes for returning combatants after World War II proved a watershed for the development of a more clinical approach to music therapy. The first academic courses were set up in the USA in the mid-1940s, and the earliest association dedicated to the specific promotion of music therapy, the National Association of Music Therapy, was founded in the same country in 1950. Europe quickly followed suit, and the British Society for Music Therapy was founded by Juliette Alvin in 1958. Since then the profession has developed rapidly, at a time when there has never been such a variety of music available to so many. By the early 1990s there were over 3000 qualified therapists practising in the USA alone, and over 300 in Britain, where the profession had gained recognition by the Department of Health as a para-medical discipline. Expansion since the 1970s has been part of a wider trend of increasing public interest in complementary medicine and of increasing research. Music therapists in over 30 countries are engaged in constructive work in a variety of settings (see Maranto).

An active World Federation of Music Therapy organizes international conferences and is developing standards in ethics and training. More students are turning to music therapy as a career, and opportunities to train are increasing. The British professional association supports six postgraduate degree courses, the two American associations over 70. These developments in training and practice are running in parallel with progress in music therapy assessment and research. The growing body of research is outlining both the specific therapeutic values of music and the processes by which therapeutic outcomes are achieved.

The profession of music therapy is at an interesting stage as it approaches its mature adulthood. There is room for a variety of approaches, backgrounds, methodologies and theoretical perspectives: process and outcome studies, for example, need not be separate, as long as the researcher presents the perspective clearly. Wheeler has published a comprehensive survey of research from both the established quantitative and more recent qualitative viewpoints, including contributions with a historical and philosophical reach. The boundaries are very blurred in music therapy between mind and body, active and passive, conscious and unconscious, subjective and objective, internal and external, right-brain and left-brain, observer and observed. But music therapy appears to be discovering its own methodologies from within itself (Aigen in Wheeler), and proving itself greater than the sum of its disparate parts.

BIBLIOGRAPHY

GENERAL

D.H. Chomet: *The Influence of Music on Health and Life* (New York, 1875)

E. Podolsky: *Music Therapy* (New York, 1954) [incl. I. Altshuler: 'The Past, Present and Future of Music Therapy', 24–35; G. Arrington: 'Music in Medicine', 252–87]

P. Noy: 'The Psychodynamic Meaning of Music', *Journal of Music Therapy*, iii (1966–7), 126–31; iv (1967–8), 7–14, 45–51, 81–94, 117–23

E.T. Gaston: *Music in Therapy* (New York, 1968) [incl. W.W. Sears: 'Processes in Music Therapy', 30–44]

C. Masden, V. Cotter and C. Masden: 'A Behavioural Approach to Music Therapy', *Journal of Music Therapy*, v (1968), 69–71

H.L. Bonny and L.M. Savary: *Music and Your Mind: Listening with a New Consciousness* (New York, 1973, 2/1990)

J. Alvin: *Music Therapy* (London, 1975)

D.E. Michel: *Music Therapy: an Introduction to Therapy and Special Education Through Music* (Springfield, IL, 1976)

P. Nordoff and C. Robbins: *Creative Music Therapy* (New York, 1977)

E. Ruud: *Music Therapy and its Relationship to Current Treatment Theories* (St Louis, 1980)

R.O. Benenzon: *Music Therapy Manual* (Springfield, IL, 1981)

E. and B. Feder: *The 'Expressive' Arts Therapies: Art, Music and Dance as Psychotherapy* (Englewood Cliffs, NJ, 1981)

K.D. Goodman: 'Music Therapy', *American Handbook of Psychiatry*, vii: *Advances and New Directions*, ed. S. Arieti and H.K.H. Brodie (New York, 1981), 564–85 [incl. extensive bibliography]

K. Bruscia: *Improvisational Models of Music Therapy* (Springfield, IL, 1987)
D.H. Hitchcock: 'The Influence of Jung's Psychology on the Therapeutic Use of Music', *Journal of British Music Therapy*, i/2 (1987), 17–21
W.B. Davis: ' Music Therapy in Victorian England', *Journal of British Music Therapy*, ii/1 (1988), 10–16
S. Hanser: 'Controversy in Music Listening/Stress Reduction Research', *The Arts in Psychotherapy*, xv (1988), 211–17
J. Moreno: 'The Music Therapist: Creative Arts Therapist and Contemporary Shaman', ibid., xv (1988), 271–80
D. John: 'Towards Music Psychotherapy', *Journal of British Music Therapy*, vi/1 (1992), 10–12
C. Maranto: *Music Therapy: International Perspectives* (Pipersville, PA, 1993)
L. Bunt: *Music Therapy: an Art Beyond Words* (London, 1994)
M. Priestley: *Essays in Analytical Music Therapy* (Philadelphia, 1995)
B. Wheeler, ed.: *Music Therapy Research: Quantitative and Qualitative Perspectives* (Philadelphia, 1995) [incl. K. Aigen: 'Principles of Qualitative Research', 283–311]
D. Aldridge: *Music Therapy Research and Practice in Medicine: From Out of the Silence* (London, 1996)

CASE STUDIES AND APPLICATIONS

W. Lathom: 'Music Therapy as a Means of Changing the Adaptive Behaviour Level of Retarded Children', *Journal of Music Therapy*, i (1964), 132–4
A.L. Steele: 'Programmed Use of Music to Alter Uncooperative Problem Behaviour', *Journal of Music Therapy*, v (1968), 131–9
T.J. Scott: 'The Use of Music to Reduce Hyperactivity in Children', *American Journal of Ortho-Psychiatry*, xl (1970), 677–80
P. Nordoff and C. Robbins: *Therapy in Music for Handicapped Children* (London, 1971)
H. Jorgenson: 'The Contingent Use of Music Activity to Modify Behaviours which Interfere with Learning', *Journal of Music Therapy*, xi (1974), 41–6
D.M. Miller, L.G. Dorow and R.D. Greer: 'The Contingent Use of Art for Improving Arithmetic Scores', *Journal of Music Therapy*, xi (1974), 57–64
K. Roskam: 'Music Therapy as an Aid for Increasing Auditory Awareness and Improving Reading Skill', *Journal of Music Therapy*, xvi (1979), 31–42
K. Swanwick and J. Tillman: 'The Sequence of Musical Development: a Study of Children's Composition', *British Journal of Music Education*, iii (1986), 305–39
M.S. Rider: 'Treating Chronic Disease and Pain with Music-Mediated Imagery', *The Arts in Psychotherapy*, xiv (1987), 113–20
J. Alvin and A. Warwick: *Music Therapy for the Autistic Child* (Oxford, 1991)
K. Bruscia: *Case Studies in Music Therapy* (Phoenixville, PA, 1991)
P. Rogers: 'Issues in Working With Sexually Abused Clients in Music Therapy', *Journal of British Music Therapy*, vi/2 (1992), 5–15
A. Levinge: 'Permission to Play: the Search for Self Through Music Therapy Research with Children Presenting Communication Difficulties', *Handbook of Inquiry in the Arts Therapies*, ed. H.L. Payne (London, 1993), 218–28
G. Ansdell: *Music for Life: Aspects of Creative Music Therapy with Adult Clients* (London, 1995)
L. Bunt and J. Marston-Wyld: 'Where Words Fail Music Takes Over: a Collaborative Study by a Music Therapist and a Counselor in the Context of Cancer Care', *Music Therapy Perspectives*, xiii (1995), 46–50
A. Gilroy and C. Lee, eds.: *Art and Music: Therapy and Research* (London, 1995) [incl. C. Lee: 'The Analysis of Therapeutic Improvisatory Music', 35–50; M. Pavlicevic: 'Music and Emotion: Aspects of Music Therapy Research', 51–65; S. Hoskyns: 'Observing Offenders: the Use of Simple Rating Scales to Assess Changes in Activity During Group Music Therapy', 138–51; A. Oldfield and M. Adams: 'The Effects of Music Therapy on a Group of Adults with Profound Learning Difficulties', 164–82]
J. Robarts: 'Music Therapy for Children with Autism', *Children with Autism*, ed. C. Trevarthen and others (London, 1995), 134–60
T. Wigram, B. Saperston and R. West, eds.: *The Art and Science of Music Therapy: a Handbook* (Langhorne, PA, 1995) [incl. J. Standley: 'Music as a Therapeutic Intervention in Medical and Dental Treatment: Research and Clinical Applications', 3–22; O. Skille and T. Wigram: 'The Effects of Music, Vocalisation and Vibration on Brain and Muscle Tissue: Studies in Vibroacoustic Therapy', 23–57; B. Saperston: 'The Effect of Consistent Tempi and Physiologically Interactive Tempi on Heart Rate and EMG Responses', 58–82; H. Odell: 'Approaches to Music Therapy in Psychiatry with Specific Emphasis upon a Research Project with the Elderly Mentally Ill', 83–111; A. Warwick: 'Music Therapy in the Education Service: Research with Autistic Children and their Mothers', 209–25; R. Howat: 'Elizabeth: a Case Study of an Autistic Child in Individual Music Therapy', 238–60]
C. Lee: *Music at the Edge: the Musical Experiences of a Musician with AIDS* (London, 1996)

OTHER WRITINGS

S.K. Langer: *Philosophy in a New Key* (Cambridge, MA, 1942)
L.B. Meyer: *Emotion and Meaning in Music* (Chicago, 1956)
C. Rogers: *On Becoming a Person: a Therapist's View of Psychotherapy* (London, 1969)
A. Maslow: *Motivation and Personality* (New York, 1970)
F.S. Perls, R. Hefferline and P. Goodman: *Gestalt Therapy: Excitement and Growth in the Human Personality* (Harmondsworth, 1973)
R. Hinde: 'On Describing Relationships', *Journal of Child Psychology and Psychiatry*, xvii (1976), 1–19
M. Critchley and R. Henson: *Music and the Brain* (London, 1977)
J. Richer: 'Communication, Noncommunication, Culture and Autism', *Ethology and Nonverbal Communication in Mental Health*, ed. S. Corson (Oxford, 1980), 259–68
B. Fleshman and J.L. Fryrear: *The Arts in Therapy* (Chicago, 1981)
F. Capra: *The Turning Point: Science, Society, and the Rising Culture* (London, 1982)
O.S.M. Marin: 'Neurological Aspects of Music Perception and Performance', *The Psychology of Music*, ed. D. Deutsch (London, 1982)
T. Moore: *The Planets Within: Marsilio Ficino's Astrological Psychology* (Lewisburg, PA, 1982)
J. Sloboda: *The Musical Mind* (Oxford, 1985)
D.N. Stern: *The Interpersonal World of the Infant* (New York, 1985)
A. Storr: 'Psychoanalysis and Creativity', *Churchill's Black Dog, and Other Phenomena of the Human Mind* (London, 1989, 2/1990), 151–74
O. Sacks: *Awakenings* (London, 1991)
J.A. Sloboda: 'Empirical Studies of Emotional Response to Music', *Cognitive Bases of Musical Communication: Columbus, OH, 1990*, 33–46

LESLIE BUNT

Musikalisches Magazin. Austrian firm of music publishers. It was founded by the composer Leopold Kozeluch (*b* Velvary, 26 June 1747; *d* Vienna, 7 May 1818), whose first works written in Vienna were published by Artaria and by Torricella; the desire for more profit led him to publish his works himself. On 14 April 1784 the *Wiener Zeitung* carried his first advance announcement of his two piano concertos op.12, which appeared on 1 September; on 12 November 1785 it advertised the opening of his music and art shop, the beginning of his publishing business.

Because of Kozeluch's activities as a composer, especially from 1792 when he became court composer, he was obliged to engage his brother Anton (*b* 9 Dec 1752, bap. Antonín Tomáš; *d* Vienna, 4 July 1805), who had come to Vienna in 1788, as business manager; it was at this time that the firm began to trade under the name Musikalisches Magazin, later changed to Kozeluchsche Musikhandlung. Anton did not apply to the Vienna city council for the licence left by his brother until 29 May 1802. The firm's activity however ceased completely in 1803 and the licence left to Anton Kozeluch's widow passed to Ludwig Maisch. Compared with Artaria, the Musikalisches Magazin was insignificant, and lacked a definite policy. Nevertheless the publishing programme included Haydn's 'Tost' quartets, a piano reduction of Mozart's *Die Zauberflöte* and reprints of several of his works, and 13 pieces by Ignace Pleyel. Kozeluch's own

compositions make up the bulk of the output. Other composers published included Ferdinand Kauer, J.G. Lickl, Lipavský, Wenzel Müller, Paradis, Pasterwiz, Ambrosius Rieder, Vanhal, Anton Wranitzky and their lesser contemporaries.

BIBLIOGRAPHY

DeutschMPN

A. Weinmann: *Verzeichnis der Verlagswerke des Musikalischen Magazins in Wien, 1784–1802* (Vienna, 1950, enlarged 2/1979)

C. Hopkinson and C.B.Oldman: 'Thomson's Collection of National Song', *Edinburgh Bibliographical Society Transactions*, ii (1940), 1–64

M. Poštolka: *Leopold Koželuh: život a dílo* [Life and works] (Prague, 1964) [with Eng. and Ger. summary]

ALEXANDER WEINMANN

Musikbogen (Ger.). *See* MUSICAL BOW.

Musikforschung (Ger.). *See* MUSICOLOGY.

Musikkorps (Ger.). *See* MILITARY BAND; *see also* BAND (i), §§II–III.

Musikwissenschaft (Ger.). *See* MUSICOLOGY.

Musin. *See* FURLANETTO, BONAVENTURA.

Musin, Ilya (*b* Kostzomo, 25 Dec 1902/7 Jan 1903; *d* St Petersburg, 6 June 1999). Russian conductor and pedagogue. The son of a music-loving Jewish watchmaker, he was a gifted pianist, entering the Petrograd (later Leningrad) Conservatory in 1919 (on the same day as Shostakovich). After poor living conditions permanently damaged his hands, he changed to conducting in 1924, tutored by Nicolay Malko. He began teaching at the Leningrad Conservatory in 1929, and in 1937 became conductor of the Minsk PO. Forced to flee the advancing Germans during World War II, he, his wife and infant son undertook a perilous journey to safety on foot, returning to Leningrad in 1944. Refusing to join the Creative Union of Musicians and Composers, he ensured that top orchestral positions would never be his. Although praised for innovations in conducting technique, Musin considered himself tied to 19th-century Russian musical principles. By all accounts, he was a rigorous but beloved teacher with enormous respect for music and its inherent integrity. His numerous conducting pupils included Gergiyev, Temirkanov, Rudolf Barshay, the brothers Semyon Bychkov and Yakov Kreizberg, Sian Edwards and Martyn Brabbins. Musin did not travel outside Russia until 1991. In 1996 he conducted the RPO in London, the first time he had worked with an orchestra outside his native land.

DAVID MERMELSTEIN

Musique concrète. *See* ELECTRO-ACOUSTIC MUSIC.

Musique de chambre (Fr.). *See* CHAMBER MUSIC.

Musique mesurée, musique mesurée à l'antique (Fr.). Late 16th-century French settings of VERS MESURÉS, poetry that applies the quantitative principles of classical Greek and Latin to French.

Musique Vivante. French ensemble founded in 1966 by DIEGO MASSON.

Musorgsky [Mussorgsky; Moussorgsky], **Modest Petrovich** (*b* Karevo, Pskov district, 9/21 March 1839; *d* St Petersburg, 16/28 March 1881). Russian composer. His life was disjointed, ending in loneliness and poverty, and at the time of his death some of his most important compositions were left unfinished. His greatest achievements were as a composer of operas and solo songs. Largely self-taught and highly intellectual, he discovered a way of writing for the voice that was both lyrical and true to the inflections of speech. He was the most strikingly individual Russian composer of the later 19th century and an avatar of modernism for the generation of Debussy and Ravel.

1. CHILDHOOD AND BEGINNINGS AS A COMPOSER. Like several other 19th-century Russian composers, Musorgsky was born in the countryside to wealth and property. The family's principal estate, where he spent the first ten years of his life, lay amid forests and fields about 400 km south-south-east of St Petersburg, overlooking Lake Zhizhitsa (formerly Zhistso). According to an autobiographical sketch written late in life, he took delight as a toddler in the Russian folktales of his nurse and tried to capture their spirit in improvisations at the piano before he had learnt even the most basic rules of playing. At the age of six he began music lessons with his mother, who taught him those rules. His progress was rapid if unexceptional within his social class: he was playing small pieces by Liszt at the age of seven and a Field concerto before an audience of family and friends two years later. In 1849, when he was ten, his father took him and his older brother Filaret to St Petersburg to enrol them in the Peterschule, an élite secondary school for the sons of the gentry, where he spent the next two years. At this time too he began to study the piano with Anton Herke, a pedagogue and performer acclaimed in St Petersburg, who was a pupil of Field, Kalkbrenner, Moscheles and Ries.

After a year's further study at A.A. Komarov's preparatory boarding school for prospective cadets, Musorgsky entered the Cadet School of the Guards in 1852 and began to train for the career of a military officer common among young men of his rank. According to his brother, he was particularly interested in history while at school, and studied German philosophy as an upper classman. He advanced rapidly in his lessons with Herke, and as a result often found himself called upon 'to thump out dances to please his fellow cadets in the Guards school' (Kompaneysky, 1906). Soon after entering the school he published at his father's expense his first composition, the *Porte-enseigne Polka*. Long thought lost, the work was rediscovered and published anew in 1947; nothing in it suggests the mature Musorgsky. He sang in the school choir, and the religious instructor, Father Kirill Krupsky, gave him church music by Bortnyans′ky and still more recent composers to study. Because of legal restrictions imposed on liturgical music after 1837, only six composers, all Russians flourishing after 1750, could have contributed to the choir's repertory. Thus, Musorgsky's assertion in his autobiographical sketch that Father Krupsky helped him acquire 'a profound knowledge of the very essence of ancient Greek and Catholic church music' must be regarded as a great exaggeration; after Musorgsky's death, Krupsky himself confirmed that he had no such knowledge to impart.

Although Musorgsky's formal lessons with Herke ended in 1854, he regularly attended and frequently played at the lessons Herke gave to the daughter of the Cadet School's director. In 1856, though he had learnt nothing of harmony or composition, he considered writing an opera after Victor Hugo's *Han d'Islande*; nothing came of the plan because (in his own words) 'nothing could'. Likewise in 1856 he graduated from the Cadet School and was commissioned an officer in the Preobrazhensky Regiment, the foremost regiment of the Russian Imperial Guard, founded by Peter the Great and traditionally led by the tsar himself. Borodin, who met him in the autumn of 1856, described him as an elegant piano-playing dilettante.

In the winter of 1856–7 Musorgsky was introduced to Dargomïzhsky, already an established composer, and soon he began to appear at musical evenings in Dargomïzhsky's home. The following autumn Dargomïzhsky introduced him to Cui, another young military officer who dabbled in composition and had studied briefly with Moniuszko as a teenager. Through these new acquaintances he soon met Balakirev and Stasov, and in December he began lessons in composition with Balakirev, which consisted of their playing and analysing (in piano duet arrangements) all Beethoven's symphonies, plus compositions by Schubert, Schumann, Berlioz, Liszt, Glinka and Dargomïzhsky, as well as some Bach, Handel, Haydn and Mozart. He resumed composition even before meeting Balakirev and Stasov, completing in April 1857 a *Sel'skaya pesnya (Gde tï zvyozdochka)* ('Rustic Song (Where art thou, little star?)'), which he then orchestrated in 1858. Like the *Souvenir d'enfance* for piano of October 1857, this early song is an undistinguished apprentice piece. But because Musorgsky had the habit of backdating revisions of his work to the time of original composition, the true first version of this song has long been wrongly known (thanks to the date of its orchestration) as the second version, and the true second version (a minor masterpiece dating from the mid-1860s) as the first. Ironically, one of the unintended consequences of Musorgsky's backdating has been to perpetuate a view of him as an *idiot savant*, who understood his art so poorly that he often abandoned vivid first thoughts in favour of drab second ones, when in fact his revisions are always carefully considered.

Other apprentice works followed in 1858–9, including a drinking-song, *Vesyolïy chas* ('The Joyous Hour'), the romances *Otchego, skazhi* ('Tell me why') and *List'ya shumeli unïlo* ('The leaves rustled sadly'), and a handful of piano transcriptions from Glinka, Balakirev and Beethoven. Musorgsky began two piano sonatas, in E♭ major and F♯ minor, as exercises for Balakirev in 1858 and left both unfinished. Likewise in 1858 he began to compose incidental music to Vladislav Ozerov's play *Édip v Afinakh* ('Oedipus in Athens'), of which only one number has come down to us, the choral 'Scene in the Temple'. During the summer of 1858 he suffered a nervous or spiritual crisis – 'mysticism mixed with cynical thoughts about the Deity' he writes to Balakirev – and on 17 June resigned his commission, turning decisively to music. After spending several weeks in the country (during which his nervous condition may have improved temporarily), he returned to St Petersburg in late summer and soon resumed lessons with Balakirev. Though much of his time was devoted to studying scores – his letters mention Gluck's *Alceste*, *Iphigénie en Aulide* and *Armide*, Hérold's *Zampa*, Mozart's Requiem and Beethoven's 'Moonlight' Sonata – he nonetheless managed to complete (in November) two scherzos for piano, in C♯ minor and B♭ major, and to orchestrate the second with Balakirev's help.

2. Continued apprenticeship. In the spring of 1859 Musorgsky spent a few weeks in the village of Glebovo, near Moscow, at the estate of the Shilovskys, friends whom he had met through Dargomïzhsky. Mariya Shilovskaya had been known in the salons of St Petersburg for her 'dashing and somewhat gypsy-like style' of singing (Stasov, 1881), and after marrying a wealthy man, Stepan Shilovsky, she turned her husband's estate into a rural centre for music and a haven for talented young composers. In 1859 she invited Konstantin Lyadov (then conductor of the Mariinsky Theatre and a family friend) to conduct Glinka's *A Life for the Tsar* in the estate's private theatre, with herself in the role of Vanya. While at Glebovo, Musorgsky helped prepare this production, made Lyadov's acquaintance, and probably had his first glimpse of the many practical details involved in staging an opera. There too his mental crisis may have come upon him again, but it was quickly submerged in the excitement of his first visit to Moscow. Writing to Balakirev from the old capital, he proclaimed a love of 'everything Russian' and excitedly described as 'sacred antiquity' the sights that then were kindling his imagination: the cathedrals and palaces of the Kremlin, St Basil's Cathedral and Red Square. Back in St Petersburg, in October, he produced a charming if conventional *Impromptu passionné* for piano, suggested by two characters in Herzen's novel *Who is to Blame?*, and the beginnings of a cantata, *Marsh Shamilya* ('Shamil's March') for tenor and bass, chorus and orchestra. On 11/23 January 1860 his Scherzo in B♭ was conducted by Anton Rubinstein at a concert in St Petersburg of the newly founded Russian Music Society; the sole review, by Aleksandr Serov, was cordial.

That summer he spent three months at the Shilovskys' estate, and his mental crisis worsened. He wrote: 'For the greater part of the time from May to August, my brain was weak and in a state of violent irritability'. Although it is impossible to know what was wrong, hints and allusions in his correspondence suggest a late adolescent sexual crisis, probably an infatuation or perhaps an affair with his hostess, Mariya Shilovskaya. Whatever happened that summer, when autumn came, he announced his recovery and his intention to put his work in order and begin a new period in his creative life. The crisis was past in January 1861, when he spent several weeks at the Shilovskys' mansion in Moscow. Only three new works appeared in 1860: the romance *Chto vam slova lyubvi?* ('What are words of love to you?') and a duet arrangement of Gordigiani's *Ogni sabato avrete il lume acceso* (both dedicated to Mariya Shilovskaya), plus first and third movements of a Sonata in C major, for piano four hands. Although the sonata's third movement is just a rearrangement of the Scherzo in C♯ minor (1858), its first – plainly modelled on the first movement of Schubert's 'Great' C major Symphony – provides Musorgsky's only completed exercise in sonata form, as well as the first important indication of his exceptional gift for learning by absorbing the works of others. The sonata was followed, early in 1861, with sketches for two movements of a Symphony in D and an 'exercise in instrumentation', *Alla marcia notturna*. These are the last projects that can be dismissed

easily as exercises for Balakirev. Then on 6/18 April 1861 the temple scene from his *Oedipus* was given a concert performance in the Mariinsky Theatre, St Petersburg, under Konstantin Lyadov. (In November 1860 Musorgsky had rejected an offer by the Russian Music Society to perform this work, probably because of the musical politics then starting to divide St Petersburg's musical life.)

Having weathered his adolescent crisis, Musorgsky tried to put his relationship with the autocratic Balakirev on a new footing, gently chiding his mentor for offering too much unwanted advice and treating him too much like a child. According to Nikolay Kompaneysky, he began at this time 'to study the technique of his art on his own, after which the direction of his talent suddenly took an independant turn', an indication that Kompaneysky alone among his contemporaries may have noticed something of his extraordinary ability as an autodidact. In March 1862 he conceived the first version (for piano) of the *Intermezzo in modo classico*, the only important work to appear between December 1860 and August 1863. The years 1861–2 also saw the creation of exercises and transcriptions, including a piano duet arrangement of most of Beethoven's String Quartet op.130. Musorgsky later characterized this period as a time in which he had 'set his brain in order and acquired useful knowledge'.

The emancipation of the serfs on 17 February/1 March 1861 involved him in family problems. Throughout 1861–2 he was obliged to spend much of his time dealing with financial matters and helping his brother Filaret manage the family estate. Like so many other members of the minor nobility, the Musorgskys were gradually impoverished by the Great Reform, and Modest was soon forced to accept a low-grade civil service appointment.



1. Modest Petrovich Musorgsky, 1870

On 1/13 December 1863 he was assigned to the Central Engineering Authority, with the rank of collegiate secretary, and on 20 January/1 February 1864 he was appointed assistant chief of the authority's barracks division. This period of service lasted less than four years; on 1/13 December 1866 he was promoted to the rank of titular counsellor, but on 28 April/10 May 1867 he was declared supernumerary and furloughed from the authority, remaining in service but collecting no wages. Even before entering the service he had settled in St Petersburg (autumn 1863) in conditions that, under the influence of Chernïshevsky's recently published novel *Chto delat'*? ('What is to be done?'), had suddenly become popular among younger Russian intellectuals: he joined a commune with five other young men, living in the same flat and ardently cultivating and exchanging scientistic ideas on art, religion, philosophy and politics. According to Stasov, it was during the years of communal life that Musorgsky came under the influence of Chernïshevsky's views on realism in art, in particular the belief that art cannot exist for its own sake, but must educate and uplift mankind, and reveal 'artistic truth'. In a series of works written over the next few years, Musorgsky vividly attempted to implement these ideas in music, and he professed allegiance to them for the rest of his life, writing in 1880, for example, that 'art is a means of communicating with people, not an aim in itself'. Nevertheless, although these brave words remained a part of his credo, his music throughout the 1870s retreated steadily from the extremes of the realistic style.

Even before entering this 'realistic' phase of his career, Musorgsky had begun to produce works that announce his impending artistic maturity. In August 1863 he composed two songs, settings in Russian translation of Goethe's 'An die Türen will ich schleichen' and Byron's 'Song of Saul before his Last Battle'. Shortly before, on 16/28 May, he and Stasov attended the première of Serov's *Judith*, the first important Russian opera to appear since Dargomïzhsky's *Rusalka* in 1855. Even though his letters carp at Serov's work – the required response in view of Balakirev and Stasov's feud with Serov – Musorgsky plainly was excited by the opera. Not six months later, while still under its spell, he began his own opera *Salammbô*, based on Flaubert's novel of ancient Carthage. He wrote the libretto as he went along, combining his own verses with lines from Heine and several Russian poets, and taking his stage directions straight from Flaubert. He also incorporated earlier works into the opera, stitching the *Oedipus* chorus into Act 2 and the theme of the *Intermezzo in modo classico* into Act 4 scene i. Though he completed about 90 minutes of music (three big scenes and three small numbers, mostly in vocal score), he gradually lost interest in the subject's exoticism and abandoned the project in the summer of 1866, after having worked intermittently on it for three years. He saved these pages, however, and recycled many of them in later works, including the opera *Boris Godunov* and the tone poem *Ivanova noch' na Lïsoy gore* ('St John's Night on Bald Mountain'). Two short works that frame *Salammbô* exhibit, in Cui's phrase, the same 'bold oriental colouring . . . entirely similar to the Assyrian music of Mr Serov': the Byron setting from 1863, best known under the title *Tsar' Saul* ('King Saul') given to it in revision, probably in 1870–71, and the chorus *Porazheniye Sennakheriba* ('The Destruction of Sennacherib',

1866–7). At this time of his life, still living in the commune, Musorgsky also suffered his first serious bout of alcoholism, probably induced by grief at his mother's death in March 1865. He recovered after his brother and sister-in-law took him into their household.

3. FIRST MATURITY. By the beginning of 1866 Musorgsky had finished 18 songs in a generally lyric vein, which he then gathered together in the manuscript *Yunïye godï* ('Years of Youth'). With one inconsequential exception, this manuscript contains all the songs he had written by the time of its compilation: conventional romances, a single 'experiment in recitative', and a few songs showing the influence of Balakirev's folksong settings (which had been known in the circle for several years and were soon to be published). In this latter group are some of his best-known early songs: *Kalistratushka* ('Little Kalistrat'), *Kolïbel'naya pesnya* ('Cradle Song') and the true second version of *Where art thou, little star?*. In the autumn of 1866, after a summer in the country, he returned to St Petersburg with the first of his so-called realistic songs – *Gopak* ('Hopak'), *Svetik Savishna* ('Darling Savishna'), *Akh tï, p'yanaya teterya!* ('You drunken sot!') and *Seminarist* ('The Seminarist'). In these songs he mined for the first time a vein that his contemporaries were to regard as particularly rich in his creative work: musical naturalism and ironic, realistic comedy in song. In 1867 two of his new songs, *Darling Savishna* and *Hopak*, plus the unexceptional *Tell me why* of nine years earlier, were published by Johansen, the publisher of his mentor's folksong anthology. These were the first of his works to appear in print since the *Porte-enseigne Polka*.

Freed from office work and living on his brother's farm (Minkino, in the Luga district), he occupied himself during the summer of 1867 with orchestral composition and the piano transcription of still more movements of Beethoven's quartets (from opp.59 no.2, 131 and 135). The orchestral works were *St John's Night on Bald Mountain*, an orchestration of the *Intermezzo in modo classico* (now with an added trio), and a projected symphonic poem *Podibrad Cheshskïy* ('Poděbrad of Bohemia'), inspired by Balakirev's recent sojourn in Prague and the Pan-Slav Congress held in St Petersburg earlier in the summer. It was in the aftermath of a concert for these Serbian, Croatian and Bohemian guests that Stasov coined the nickname 'Moguchaya Kuchka' ('Mighty Handful'), which in time would become synonymous with the Balakirev circle, or more narrowly, with its five leading members: Balakirev, Cui, Musorgsky, Rimsky-Korsakov and Borodin.

Although Musorgsky may have toyed with the idea for *St John's Night on Bald Mountain* as early as 1858, he probably wrote nothing down until the difficult summer of 1860, when he told Balakirev that he then had in hand 'some material' for incidental music to a play entitled *Ved'ma* ('The witch') by Baron Georgy Mengden, one of his army comrades. In April 1866 he returned to the work, now projected as an orchestral piece and informally dubbed 'The Witches' in his correspondence: he composed the music over the next 12 months, writing out the orchestral score during 11 days of intense work, at Minkino, in June 1867. He took great pride in it, describing it excitedly as 'Russian and original, . . . hot and chaotic', and almost certainly he expected Balakirev to perform it, since the latter had been invited to conduct four concerts of the Russian Music Society in the 1867–8 season. Instead Balakirev found fault and angered Musorgsky by demanding changes. The composer firmly defended his work, choosing to forego performance rather than alter what he regarded as his first large-scale independent composition. He also abandoned the projected tone poem *Poděbrad of Bohemia*, of which nothing survives besides themes quoted in a letter to Rimsky-Korsakov. With performance of his orchestral works blocked, Musorgsky returned to vocal music, completing in 1867–8 such well-known naturalistic and mimetic songs as *Po gribï* ('Gathering Mushrooms'), *Ozornik* ('The Ragamuffin'), *Sirotka* ('The Orphan') and *Svetskaya skazochka* ('A Society Tale'), the last perhaps better known under Stasov's title *Kozyol* ('The Goat'). Other songs – *Klassik* ('The Classicist', 1867), *Rayok* ('The Gallery', 1870) – are little more than salvos in the musical polemics of the age. From this time on, Musorgsky no longer submitted his work for Balakirev's approval.

Back in St Petersburg in the autumn of 1867, he and the other members of the group drew closer to Dargomïzhsky, then working on his last opera, *Kamennïy gost'* ('The Stone Guest'), a nearly verbatim setting of Pushkin's eponymous 'little tragedy'. *The Stone Guest* came to be celebrated in Musorgsky's circle as exemplary of the group's views – which had been developed primarily by Cui in his newspaper criticism – according to which an opera must be a careful and sensitive setting, in recitative style, of a good (and minimally altered) text, with each line receiving its own 'characteristic' setting and with little reliance on closed forms or traditional musical logic. The result, *opéra dialogué*, emphasized freely evolving melodic recitative at the expense of more lyrical and symmetric forms.

Taking his cue from Dargomïzhsky and Cui – but more profoundly stimulated by the mimetic theory of word-tone relations that he had found in Georg Gervinus's book *Händel und Shakespeare* – Musorgsky began a nearly verbatim setting of Gogol's prose comedy *Zhenit'ba* ('The Marriage') on 11/23 June 1868. By 8/20 July he had completed in vocal score a single act, corresponding to Gogol's Act 1 scenes i–xi (printed in some editions simply as Act 1 scene i). This much done, he reflected on his 'experiment in dramatic music in prose' in a group of letters to friends. At times closely paraphrasing Gervinus's formulations, he expressed in these letters ideas of text setting that guided much of his subsequent work, even after he began to attenuate the most extreme elements of his style:

> Here's what I would like. That my characters speak on stage as living people speak, but so that the character and force of their intonation, supported by the orchestra which is the musical background for their speech, hit the target head-on; that is, my music must be an artistic reproduction of human speech in all its most subtle windings. (Musorgsky to Lyudmila Shestakova, 30 July/11 August 1868; A. Rimsky-Korsakov, 1932)

The single act of *The Marriage* was privately performed at Cui's on 24 September/6 October 1868, with Musorgsky himself, a fine baritone, taking the role of the hesitant bridegroom Podkolyosin. His colleagues were cool, admiring only the piece's humour and a few 'interesting declamatory moments'. Having forged the tools with which he hoped to capture in music the authentic intonations of Russian speech, he abandoned *The Marriage* in the autumn of 1868, calling it merely a preparation. He then turned, at the suggestion of his

friend Vladimir Nikolsky, to Pushkin's drama *Boris Godunov*.

4. The years of 'Boris'. *Boris* would have been an impractical subject just three years earlier. Though completed in 1825 and first published in 1831, Pushkin's play was not approved for performance by the tsarist censor until 1866. In October 1868, when Musorgsky began his libretto, he had reason to hope that he could overcome the censorship obstacles still blocking an opera on this subject, and he began work eagerly. Soon after finishing the first three scenes in vocal score, on 21 December 1868/2 January 1869, he was appointed assistant chief in the third section of the Forestry Department of the Ministry of State Property, where he was destined to work until 30 September/12 October 1878; his starting salary in this post was 450 rubles annually. He moved in with old friends, Aleksandr Opochinin and his sister Nadezhda, and in these settled conditions work on the opera flourished. The first version of *Boris*, in seven scenes, was completed in vocal score by 18/30 July 1869 and in full score on 15/27 December. Still committed to *opéra dialogué*, Musorgsky took his text directly from Pushkin with few changes. But although his setting is predominantly in melodic recitative, reflecting the accentuation pattern of spoken Russian, it avoids the most extreme characteristics of *The Marriage* and thus marks a first slight step back from his most severely 'realistic' style. Two weeks before the completion of the full score, he was promoted to the rank of collegiate assessor.

In the summer of 1870 Musorgsky approached Stepan Gedeonov, director of the Imperial Theatres, about staging *Boris* and considered writing an opera, *Bobïl'* ('The Landless Peasant'), on a scenario adapted by Stasov from Friedrich Spielhagen's novella *Hans und Grete*. Before abandoning that idea, he composed the music for a divination scene, which later reappeared in *Khovanshchina* (Act 2). In the autumn he wrote both words and music for four studies of childhood; these, with one earlier piece in the same vein, were published by Bessel (his principal publisher) as *Detskaya* ('The Nursery') in June 1872. Two more songs were composed shortly thereafter and first published separately, in Rimsky-Korsakov's edition, under the title *Na dacha* ('At the Dacha', 1882). Later editions of *The Nursery* collected all seven, the most masterful as well as the last of Musorgsky's naturalistic songs.

The long-delayed production of Pushkin's play *Boris Godunov* finally took place on 17/29 September 1870, to mixed if generally unenthusiastic reviews. Not quite five months later, on 10/22 February 1871, the Mariinsky Theatre's music committee rejected the opera by a vote of six to one, on the grounds that it lacked an extended female role. The composer began a revision at once, ultimately carrying it much further than the stated objections of the music committee required. Retaining five of the scenes already composed – but with important cuts and insertions that clarify the opera's tonal structure and the significance of its reminiscence motives – he added the two Polish scenes and the role of Maryna Mniszech to supply the missing prima donna. He composed the palace scene anew, adding among much else a recitative and aria for Boris based partly on a lyric theme from *Salammbô*. He replaced the scene in front of St Basil's Cathedral with the anarchic Kromy Forest scene, putting it after Boris's death. In all the new scenes he was much less faithful to the letter of Pushkin's text; indeed, the Kromy Forest scene has no parallel in Pushkin. The net effect of so extensive a remodelling was to elevate the work's tone, mitigating the comedy that his contemporaries heard in the recitative style and introducing an elemental theatricality missing in the initial *opéra dialogué*. Composition was completed on 14/26 December 1871, the full orchestral score on 23 June/5 July 1872; during the latter part of the work (from late summer 1871 onwards) Musorgsky shared rooms with Rimsky-Korsakov. Also, early in 1872 Gedeonov invited the two fellow lodgers to collaborate with Borodin, Cui and the staff ballet composer Ludwig Minkus in a projected fantastic opera-ballet, *Mlada*. For this Musorgsky drew once more on his old *Oedipus* music and also on *St John's Night on Bald Mountain*, revising the music extensively and adding choral parts in a 'demon language' reminiscent of Berlioz's *La damnation de Faust*. Although Gedeonov was forced to abandon *Mlada* when it became clear it would be too expensive to produce, Musorgsky was able to recycle his contribution in other works. From this period, the first half of 1872, the Balakirev circle began to disintegrate.

On 5/17 February 1872 the coronation scene of *Boris* was given its première at a concert of the Russian Music Society under Eduard Nápravník, who had been principal conductor of the Mariinsky Theatre since 1869. Then on 3/15 April Balakirev conducted the polonaise at a concert of the Free School of Music. Meanwhile, Musorgsky had submitted his revision to the censors. Their report of 7/19 March recommended performance, pointing out that the only obstacle lay in the edict of Nicholas I, dating from 1837, which forbade the operatic representation of a tsar. Over the next four weeks, this report drifted up through the imperial bureaucracy, receiving approval along the way, and finally reaching the tsar, who alone could set aside his predecessor's ruling. On 5/17 April Aleksandr II authorized the production of *Boris Godunov*. During the next month the Mariinsky's music committee re-examined the opera, which now contained a female role and had the approval of both the censor and the tsar himself. On 6/18 May the committee almost certainly accepted *Boris* for performance, but because its members had already committed themselves to two other major productions in the next season, they did not give Musorgsky a definite date.

On 5/17 February 1873, once those prior commitments had been discharged, three scenes from *Boris* were performed with great success at the benefit for Gennady Kondrat'yev, the Mariinsky's chief stage director. Not quite two months later the publisher Bessel announced the opening of a subscription list for the vocal score. This first edition, issued in January 1874, in no way constitutes a 'third version' of the opera; it is, rather, Musorgsky's final refinement of the revision, a few additional small cuts having been taken after the libretto's publication in 1873. Finally, on 27 January/8 February 1874 *Boris Godunov* was given its première at the Mariinsky, at the benefit for the soprano Yuliya Platonova. Several cuts were taken to reduce the work's length by about an hour; none of them, including the omission of the entire scene in Pimen's cell, was imposed by the censor. Although the Orthodox Church strictly forbade the representation of clergymen on stage, Pimen was able to appear in the death scene as a 'hermit', dissociated from the ordained clergy.

Such a stratagem had brought the cell scene into the play's production in 1870 and could have brought it into the opera's too. Nápravník, not the censor, insisted on this and the other cuts on the grounds that the omitted sections would be ineffective on the stage. In all, four performances of *Boris* was given before the arrival of Lent ended the theatre season; each was sold out. 22 more performances were given during the period up to October 1882, often to full (or nearly full) houses, never to less than a half-full house.

5. ON TO 'KHOVANSHCHINA' AND 'SOROCHINTSÏ FAIR'. Even as he was finishing the full score of *Boris*, in June 1872, Musorgsky was starting to plan *Khovanshchina* ('The Khovansky Affair'), a grand historical opera dealing with the political turmoil attendant on Peter the Great's full accession to the throne. With Stasov's help, and plainly stimulated by the celebrations marking the bicentenary of Peter's birth, he began by compiling a 'notebook for *Khovanshchina*': 20 pages of jottings and quotations taken from eyewitness accounts, 17th-century documents and later histories. But instead of finishing the libretto at the outset, he built it up as he went along, at times incorporating documents from the 'notebook' almost unchanged. He finally prepared a clean copy of the text in 1879 or 1880, apparently to clarify his final conception of the opera and guide himself towards completion of the work, but even this libretto is incomplete, lacking the second half of Act 5. He could not introduce Peter or his sister, the regent Sophia, as characters because of a censorship rule forbidding representation on stage of members of the ruling house. Thus Sophia was depicted through her minister Golitsïn, while Peter's offstage presence was indicated with a regimental march of the Preobrazhensky Guards (the composer's old unit) and his triumph was shown through the elimination, one by one, of his opponents.

Although Musorgsky excitedly described several scenes of *Khovanshchina* in letters during the summer of 1873, only two brief episodes from Act 3 were put on paper that year. In June he formed a close friendship with Count Arseny Golenishchev-Kutuzov, a poet and distant relative, with whom he later shared a furnished apartment. He also seems to have fallen ill, or perhaps to have started drinking again that summer. Stasov's brother Dmitry, hinting at a relapse, wrote to his wife that Musorgsky had experienced 'fits of madness' such as he had had a few years earlier, and commented nervously on a striking change in the composer's appearance, 'somewhat sunken, grown thinner'. Stasov, writing from Europe, tried to persuade him to visit Liszt in Weimar, but he refused, citing loyalty to his supervisor in the civil service (who had fallen ill) and the need to work on *Khovanshchina*. On 1/13 December 1873 he won promotion to the rank of court counsellor.

The production and popular success of *Boris Godunov*, early in 1874, marked the peak of Musorgsky's career. Still, most critics condemned the work or, at best, misconstrued what was in it to praise. Even Cui blended praise for certain details with unexpectedly sharp criticism, declaring the opera to be an 'immature' work resulting from an 'unfastidious, self-satisfied, hasty process of composition'. Stung by the critics' vehemence and Cui's betrayal, Musorgsky expressed his loneliness and isolation in the darkly pessimistic song cycle *Bez solntsa*

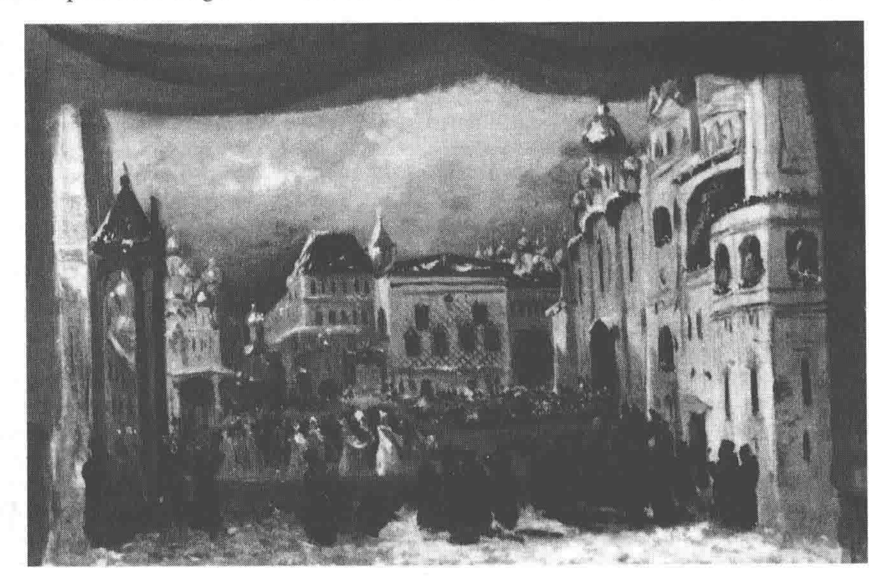


2. Death of Boris (Act 4 scene i) in the first production of 'Boris Godunov', Mariinsky Theatre, St Petersburg, 1874: engraving

3. Page from the autograph MS of the vocal score of Musorgsky's 'Boris Godunov', 2nd version, composed 1871–2, revised 1873, showing the original ending of Act 1 scene ii (RUS-Mcm)

('Sunless'), completed in August 1874, to poems by Golenishchev-Kutuzov. In June he also wrote the piano suite *Kartinki s vïstavki* ('Pictures from an Exhibition'), suggested by a memorial exhibition of the architectural drawings, stage designs and watercolours of his friend Viktor Hartmann, who had died the year before. Little was done to *Khovanshchina* in 1874, although the prelude, subtitled 'Dawn on the Moscow River', was written down in September of that year.

In July 1874 Musorgsky halted his work on *Khovanshchina* in order to consider a comic opera after Gogol′'s short story *Sorochinskaya yarmarka* ('Sorochintsï Fair'). He had enjoyed the support of the Ukrainian-born bass Osip Petrov, the most venerable singer in the Russian opera troupe, since the latter's performance as Varlaam in the three-scene *Boris* of February 1873, and chose *Sorochintsï Fair* in order to create a Ukrainian role for him. But after pondering the subject for a season, Musorgsky temporarily abandoned it early in 1875, uncertain about his ability to handle Ukrainian speech patterns in recitative. Returning to *Khovanshchina*, he finished the first act in vocal score on 30 July/11 August



4. Coronation scene (Prologue scene ii) from Musorgsky's 'Boris Godunov' (revised version), Mariinsky Theatre, St Petersburg, 27 January/8 February 1874: set design by Mikhail Il′yich Bocharov

1875. Also during the first half of the year he wrote the first three numbers of a new song cycle to poems of Golenishchev-Kutuzov, *Pesni i plyaski smerti* ('Songs and Dances of Death'). When the poet left for the country later that summer, and then decided to marry a few months after that, Musorgsky was given a home by a retired naval officer, Pavel Naumov, where he lived for the next several years. He had begun to drift away from his earlier musical friends, Cui and Rimsky-Korsakov, because of Cui's hostile review of *Boris* and Rimsky's self-imposed immersion in technical studies, which Musorgsky viewed suspiciously as a retreat from the ideals they once had shared. Though remaining close to Stasov and Borodin, he formed new friendships, in the wake of *Boris*, with the singers, medical men, actors, writers and artists who frequented the Maly Yaroslavets restaurant in St Petersburg, an establishment characterized by Nikolay Tcherepnin as 'the favourite place of the leading figures in Petersburg's world of the arts'. The effects of alcoholism had yet to show themselves, but he was increasingly unable to resist drinking.

He made steady progress with *Khovanshchina* between August 1875 and August 1876, during which time he completed, in vocal score, almost all of Act 2, the first half of Act 3, and the 'Dance of the Persian Maidens' from Act 4 scene i. During the spring of 1876 he and Lyudmila Shestakova, Glinka's sister, were instrumental in organizing the jubilee marking Petrov's 50th anniversary as a singer, and Musorgsky's activity on behalf of Petrov, whom he affectionately called 'Grandpa', led him back to work on *Sorochintsï Fair*. By the end of June he had worked out a final revision of *Night on Bald Mountain* – written down only in May 1880 – that was very like the version adapted for *Mlada* save for a new ending. He now planned to insert this episode into *Sorochintsï Fair* as a dream sequence for one of the characters.

Apparently he recognized the retreat from realism that his later work represented. In a letter to Stasov, dated 25 December 1876/6 January 1877, he contrasted the 'folk scenes' which he had done before *Boris* with his current work, described as 'the embodiment of recitative in melody . . . I would like to call it intelligently justified melody'. The new manner may be seen in five songs to texts of Alexey Tolstoy, composed between 4/16 March and 21 March/2 April 1877, but also in pages of *Sorochintsï Fair*, *Khovanshchina*, the two later song cycles and even the revised *Boris*. Still committed to finding a musical equivalent for the Russian language, he nevertheless turned with increasing conviction throughout the 1870s towards greater lyricism and formal symmetry, occasionally writing vocal melodies at variance with the spoken language's accentuation and inflection, and using traditional sectional forms.

In 1877 he set *Khovanshchina* aside in favour of *Sorochintsï Fair*, for which he finally drafted a scenario in May. Later that summer he composed a substantial new scene for Act 2 and in the autumn worked on the Act 1 scene at the fair, adapted from an earlier market scene in *Mlada*. In June that same year he completed the fourth of the *Songs and Dances of Death*; further songs projected for this cycle and mentioned in the poet's papers were never written down. A short choral piece, *Iisus Navin* ('Joshua'), based on material recycled from the durable *Salammbô*, was completed in July. Work on *Sorochintsï Fair* came to a halt after Petrov's death on 28 February/12 March 1878 – an emotional blow which devastated Musorgsky and from which he may never have fully recovered. On 23 May/4 June 1878 he was promoted in rank to collegiate counsellor; although he rose no higher in his department than senior chief, a post he had attained in March 1875, his annual salary had now risen to 1200 rubles with occasional bonuses.

6. Final years. The final version of Marfa's divination (*Khovanshchina*, Act 2) at last was put on paper in July 1878; little else was done with the opera for the rest of the year. Although Musorgsky apparently kept his alcoholism in check throughout the first half of 1878, in August the craving for drink overtook him again. Just as he was about to be fired from the Forestry Department, Stasov and Balakirev secured a transfer for him to a temporary position in the Office of Government Control. He took up this post on 1/13 October 1878; his new boss, the state comptroller and folksong enthusiast Tyorty Filippov, proved extraordinarily lenient.

In 1879 Filippov permitted him to leave for a three-month concert tour of south-central Russia, Ukraine and the Crimea. An old acquaintance, the contralto Darya Leonova, had invited him to make this provincial tour as her accompanist, and between 11 August and 29 October they gave concerts in 12 cities. Besides accompanying Leonova, who included some of his songs in her programmes, he played as soloist several short piano pieces of his own, as well as arrangements of choral works and scenes from his operas. While on tour he composed one of his best-known songs, *Pesnya Mefistofelya v pogrebke Auerbakha* ('Mephistopheles's Song in Auerbach's Cellar'), plus two brief piano pieces, both impressions of the Crimea, which were published in the music magazine *Nuvellist* in 1880. The trip also gave him the impetus he needed to resume work on *Sorochintsï Fair*.

On 1/13 January 1880 he was dismissed from government service, but Filippov and other friends guaranteed him a monthly stipend of 100 rubles on condition he finish *Khovanshchina*. Shortly afterwards another group of well-wishers, led by his friend from Cadet School days, the banker Fyodor Vanlyarsky, offered him 80 rubles per month on condition he finish *Sorochintsï Fair* within a year, and that he demonstrate his progress by issuing individual numbers with the publisher Bernard. Thus pressed to finish both operas, he finished neither. The last manuscripts of *Khovanshchina* are dated August 1880, by which time he had completed, in vocal score, everything but the end of Act 2 and the Old Believers' chorus with which the opera was to end (though he had transcribed its melody in 1874). He had orchestrated only two short sections of the opera. *Sorochintsï Fair*, begun later and pursued under worse conditions, was left in an even more fragmentary state.

During this last year of his life Musorgsky made further appearances as Leonova's accompanist. She also gave him a home at her summer dacha in Oranienbaum and employed him as accompanist, theory teacher and assistant in the singing school she had established in St Petersburg; he composed several folksong arrangements and vocalises for the pupils there. Besides working at his two operas he thought of writing an orchestral suite with harps and piano and, in January or February 1880, added a trio *alla turca* to a processional march on a Russian folksong originally written for *Mlada*. This 'new' march,

Vzyatiye Karsa ('The Capture of Kars'), was commissioned for an event celebrating the reign of Aleksandr II, but when the organizers dropped from sight, their 'grand scenic presentation' was never mounted. Later in the year, on 18/30 October, Nápravník performed the piece at a concert of the Russian Music Society in St Petersburg.

On 9/21 February 1881 Musorgsky made his last public appearances, accompanying at concerts in the morning and evening, the latter a benefit for needy students of the Art Academy. Two days later he went to Leonova (according to her own account) 'in a state of great nervous excitement', saying 'that there was nothing left for him but to go and beg in the streets'. That evening he suffered a seizure. He spent the night at Leonova's house, sleeping in a sitting position, and the next day (12/24 February) had three more seizures. On 14/26 February he was taken by his friends to the Nikolayevsky Military Hospital. There was a temporary improvement in early March, during which Repin painted his famous portrait, but on 16/28 March he died, a victim of chronic alcoholism. He was buried in the Aleksandr Nevsky Cemetery two days later.

7. Posthumous completion of works. After Musorgsky's death other musicians began to edit his music for performance, producing ultimately a confusing number of completions, redactions and orchestrations of various works. Beginning with Rimsky-Korsakov, his first editors often distorted his work by altering it, appealing for justification to a belief that had originated in his own circle and was commonly accepted in late 19th-century Russia, namely, that Musorgsky was brilliant but inept, an amateur who disdained the technical studies that would have enabled him to realize his ideas. Once this belief was discredited, later editors generally avoided changing what Musorgsky wrote and confined their efforts largely to orchestration.

The editing of the posthumous publications was mainly – at first solely – carried out by Rimsky-Korsakov, who selflessly undertook the task and gave his editions gratis to the publisher Bessel. Rimsky found life, talent and originality in his friend's music side-by-side with 'absurd, disconnected harmony, ugly part-writing, sometimes strikingly illogical modulation' – in short, 'utter technical impotence'. Convinced of both the music's value and the foolishness of 'publication without a trained hand to set it in order', Rimsky prepared what he regarded as practical performance editions, 'for making [Musorgsky's] colossal talent known, not for studying his personality and his artistic sins'. Every composition that passed through Rimsky-Korsakov's hands was to a greater or lesser degree 'corrected' by him.

He began with what all Musorgsky's friends recognized as the most important and most necessary task: the completion of *Khovanshchina*. He trimmed several episodes, filled the gaps in Acts 2 and 5 with new music, smoothed out many details of melody and harmony, and orchestrated the whole. Finished and published in 1883, his version was decisively rejected by the Imperial Theatres that same year and first produced by an amateur group in St Petersburg on 9/21 February 1886 (abridged, and with changes imposed by the censorship). For Diaghilev's 1913 Paris production Ravel and Stravinsky orchestrated and restored a few of Rimsky's cuts, and Stravinsky composed a new concluding chorus for the final act, based on the Old Believers' melody that Musorgsky had intended to use. Diaghilev also took several drastic cuts of his own to reduce the work's overall length, and remodelled it to appeal to his audience's interest, at the time, in 'authentic' Musorgsky, emphasizing the chorus and inserting various details calculated to appeal to the composer's modernist admirers. Although Stravinsky's new chorus was published by Bessel in 1913, the Diaghilev version did not replace Rimsky's score as the standard text.

Besides finishing *Khovanshchina* Rimsky-Korsakov also turned his attention to compositions left in satisfactory state by Musorgsky and produced editions which for a number of years supplanted the authentic texts. The piano suite *Pictures from an Exhibition* appeared in 1886 with relatively few changes. In the case of *Night on Bald Mountain*, Rimsky prepared a new orchestral piece based most closely on the version with chorus that Musorgsky had prepared for *Sorochintsï Fair*. The *Songs and Dances of Death* appeared in 1882 in Rimsky's edition; subsequently he and Glazunov orchestrated the cycle. When in 1898 Belyayev reissued the seven songs originally published by Johansen 30 years earlier, they were anonymously edited by Rimsky-Korsakov, who also prepared for Bessel in 1908 new editions of the songs originally published by that firm, introducing the customary changes, most blatantly in the thorough reworking (dubbed a 'free paraphrase') of the first number of *The Nursery*. But all these publications are of minor importance when compared with Rimsky's versions of *Boris Godunov*.

Rimsky began working on *Boris* early in 1889, when he rescored the polonaise for concert performance. For a time he considered writing an article about the opera, its merits and faults, but he decided that a revision of the work would be both more instructive and more useful, and in 1896 he completed an entirely new version of the opera, which Bessel then published in both vocal and full score. Though based on Musorgsky's vocal score of 1874, Rimsky's redaction introduced drastic cuts, some new music of his own, wholesale rewriting in vocal line, harmony, rhythm and dynamics, a complete reorchestration, and the transposition of the order of the last two scenes. This version was produced privately in the Great Hall of the St Petersburg Conservatory on 28 November/10 December 1896, then by the Mamontov Opera Company with Chaliapin (Moscow, 7/19 December 1898; St Petersburg, 7/19 March 1899), and finally by the Imperial Theatres, again with Chaliapin (Moscow, 13/26 April 1901; St Petersburg, 9/22 November 1904). Rimsky returned to *Boris* in 1906 in order to restore most of the cuts he had made ten years earlier; shortly thereafter, for Diaghilev's 1908 Paris production, the first in western Europe, he composed two new passages for the coronation scene. This second Rimsky score was for many years the primary text by which *Boris* was known.

Although Rimsky-Korsakov left *Salammbô* untouched, early in 1906 he decided to publish the single act of *The Marriage*; the vocal score, typically toned-down, was issued by Bessel in 1908. He also began an orchestration, but completed only a few pages before his death; the single act subsequently was orchestrated by Aleksandr Gauk (1917) and later by several others. Rimsky-Korsakov made no attempt to edit *Sorochintsï Fair* (apart from the *Bald Mountain* music), but on his suggestion Golenischev-Kutuzov was asked to complete the libretto and Anatoly Lyadov the music. In 1886 Bessel published

three numbers in vocal score; three more numbers appeared in 1904, all orchestrated by Lyadov and including a rewritten version of the prelude. This prelude and parts of Acts 1 and 2, edited by Vyacheslav Karatïgin, were performed as illustrations at Karatïgin's lecture on *Sorochintsï Fair*, given privately in St Petersburg (16/29 March 1911) with piano accompaniment and without chorus; these sections were staged, with the addition of the finale of Act 2, in the Comedia Theatre, St Petersburg, on 17/30 December 1911. Then on 8/21 October 1913, a pastiche of all the available numbers in the Lyadov and Karatïgin editions, plus Rimsky-Korsakov's version of *Night on Bald Mountain*, was produced at the Moscow Free Theatre, the lacunae in the action being filled with spoken dialogue drawn from Gogol''s short story; the numbers edited by Karatïgin were orchestrated by Yury Sakhnovsky, who also composed a few additional passages. In 1915 Cui prepared a complete musical version, using all the available numbers and in some cases Lyadov's orchestration, and composing additional music as required, partly on Musorgsky's themes; the vocal score of Cui's version was published by Bessel in 1916, and on 13/26 October 1917, shortly before the Bolshevik Revolution, was produced at the Theatre of Musical Drama, Petrograd. Another complete version was later prepared by Nikolay Tcherepnin in Paris, incorporating music from the editions of Lyadov, Karatïgin and Cui, and filling the gaps with music borrowed from *Salammbô*, songs and other works of Musorgsky. This version was published by Bessel, now in Paris, and they also issued the manuscript collection *Years of Youth*, which had come into the possession of Charles Malherbe, archivist of the Paris Opéra, in 1909. Although Malherbe had permitted publication of four previously unknown songs when he acquired the manuscript, the Bessel edition added nearly all the others (albeit in defective texts); only the duet after Gordigiani was omitted.

About the time that Rimsky published his first edition of *Boris* (1896), Musorgsky's reputation began to grow in France, where the avant garde saw him as an innovator who had 'trampled on the rules and crushed the life out of them by the sheer weight of his thought' (d'Alheim, 1896). When Diaghilev brought *Boris* to Paris, modernist critics attacked Rimsky's editorial tampering and began to wage a vigorous campaign for the publication and performance of Musorgsky's music as he had written it; others defended Rimsky's editions and his selfless labour on behalf of his friend. At last the Russian State Music Publishing House embarked on a collected edition of Musorgsky's music in accordance with his manuscripts, embodying all textual variants and provided with critical apparatus. This edition, of which Pavel Lamm was editor-in-chief, began with the publication of *Boris Godunov* in 1928, but in a problematic format. In Lamm's score, a conflation of both versions and all sources known at the time, neither the initial *opéra dialogué* nor the revision unfolds as Musorgsky left it; instead, the two are combined to the greatest extent possible. Episodes unique to the initial version are inserted into the alien context of the revision, and the result is an elephantine *Boris* in ten scenes, each at maximum length, from which one may extract Musorgsky's separate conceptions only by careful attention to the vocal score's commentary and footnotes. Working from Lamm's score, Shostakovich prepared a fresh orchestration of *Boris* in 1939–40, and in 1953 Karol Rathaus touched up Musorgsky/Lamm for a new production at the Metropolitan Opera. In 1975 David Lloyd-Jones published a new critical edition of *Boris*, based on Musorgsky's revised holograph full score but still echoing Lamm's blend of the two versions in the five scenes common to both.

Lamm and Boris Asaf'yev, in 1931, published a vocal score of *Khovanshchina*, which assembled and presented Musorgsky's manuscripts as he had left them, and Asaf'yev prepared an orchestration (which remains unpublished) faithfully embodying all the material left by Musorgsky. *Sorochintsï Fair* was completed in the same spirit by Vissarion Shebalin, whose score, published in Lamm's edition in 1933–4, has become the standard performing version. Though interrupted in 1939 before its completion, Lamm's edition presented most of Musorgsky's music in authentic texts; the last instalment to appear was a volume of folksong arrangements, rough drafts and miscellaneous autograph materials. In 1951–2 Shostakovich orchestrated from Lamm's vocal score a few scenes of *Khovanshchina* that Rimsky-Korsakov had omitted, and those were inserted into the Kirov production of Rimsky's edition. Then in 1958 Shostakovich prepared a new orchestration of the rest of the opera from Lamm. This version is now the basic text of most productions, with Stravinsky's final chorus offering an alternative ending more in tune with Musorgsky's own dramatic instincts. Other orchestrations deriving from Lamm include Zoltán Peskó's *Salammbô* (1980), Gennady Rozhdestvensky's *Marriage* (1982), Shostakovich's *Song and Dances of Death* (1962) and Yevgeny Svetlanov's *Sunless* (1968). At least a dozen orchestrations of *Pictures from an Exhibition* have been made; the earliest is by Mikhail Tushmalov (?1891), the best known by Ravel (1922). A new *Polnoye akademicheskoye sobraniye sochineniy M.P. Musorgskogo v 34-kh tomakh* ('The Complete Academic Collection of the Works of M.P. Musorgsky in 34 Volumes'), initially projected to start in 1989, to mark the sesquicentennial of Musorgsky's birth, finally began to appear in 1996.

8. Music. Musorgsky's career falls into four periods: childhood and adolescence (1839–58), apprenticeship (1858–66), maturity (1866–76) and last years (1877–81). The traditional view, postulating a marked declined after the production of *Boris* in January 1874, is contradicted by the composition after that date of *Pictures from an Exhibition*, most of *Khovanshchina*, the final version of *Night on Bald Mountain* (for *Sorochintsï Fair*), and the song cycles *Sunless* and *Songs and Dances of Death*. Poverty and alcoholism surely contributed to Musorgsky's failure to put on paper all that he had composed, but despite his lonely and disordered bachelor's life, despite the hours he was forced to waste in the Forestry Department to eke out a living, he continued to grow as an artist up until his death. Indeed, the words that he once applied to Verdi describe his own career equally well: 'This one pushes ahead on a grand scale, this innovator doesn't feel shy . . . outdistancing everything, outdistancing everyone, even himself'.

His earliest compositions were conventional romances, songs and salon piano pieces, the work of a talented gentleman enthusiast. He acquired basic technique in his lessons with Balakirev by analysing and imitating European and Russian masterworks. The Schubert source for the first movement of the Sonata in C (1860), for example,

is shown in how triplets pervade the first theme and the ensuing transition, how the second theme appears in E minor and the exposition closes in G, and how in recapitulation the second theme returns in A minor. But side by side with these gestures taken from Schubert, the sonata contains a harmonic mannerism that is typically Musorgskian and that reappears in many later works: juxtaposed tritones having coloristic or structural significance. (The climax of the development is reached on F♯, whereupon retransition is effected immediately and abruptly through a striking chromatic progression, which is used again, more deftly, 14 years later in the third song of *Sunless*, F♯ simultaneously sliding down to F♮ and up to G♮, the F♯ triad progressing to a dominant 7th and so to C.) Despite its shortwindedness and immaturity, the sonata thus reveals an important pattern that helps define Musorgsky's craft: study and assimilation of the music of a peer (whether Russian or western European), then redeployment of the lessons learnt – technical, declamatory, dramaturgical – in combination with personal elements. In the words of Carl Dahlhaus (1985), 'Musorgsky was a self-taught composer, but he was also undoubtedly an intellectual one'.

Musorgsky's growth during his apprenticeship was shaped by ideas of verisimilitude in art, by his experience of opera (both native and foreign), and by his absorption of the folk style through Balakirev's collection of Russian folksongs. His interest in the realistic portrayal of incidents from life first bore fruit in the almost scientifically precise character studies of the late 1860s; such songs as *Darling Savishna*, *The Seminarist*, *The Orphan* and *A Society Tale* reveal a strong talent for dispassionate observation and keen characterization of specific human types. Musorgsky never fully lost this early interest in versimilitude, but he became 'more flexible and subtle about the areas where it might apply' (Emerson, 1988) and more amenable to established musical techniques and procedures. His subsequent penchant for a quiet curtain is foretold in the enthusiasm he had for the end of Act 1 of Serov's *Judith* (1863): 'pianissimo . . . a kind of solemn hush which is left unfinished . . . very beautiful'. Characteristics of the *protyazhnaya*, or melismatic folksong, appear in the true second version of *Where art thou, little star?*, beginning with the melismas that decorate the voice part at the beginning and elsewhere. The melodic phrases of a *protyazhnaya* in minor mode normally cadence either on the tonic or subtonic, a characteristic known as mutability (*peremennost'*). Since the subtonic of the minor (e.g. E♮ in F♯ minor) is also the dominant of the relative major, harmonic settings of such melodies move easily between the minor and relative major, a detail that gives a characteristic coloration to much Russian music 'in folk style', whether Musorgsky's or anyone else's. *Where art thou, little star?*, *Duyut vetrï, vetrï buynïye* ('The winds blow, the wild winds'), *Little Kalistrat*, *Cradle Song* and the 'Song of the Parrot' from *Boris Godunov* all exhibit this trait.

In his maturity Musorgsky's musicianship was more broadly based than scholars traditionally have maintained, and his technical mastery was derived not just from folk music, Glinka and Dargomïzhsky, but from the major Romantic masters of Europe as well. Indeed, as Wiley observed (1982), it is 'precisely within the realm of opera that Glinka and Dargomïzhsky . . . perform least satisfactorily their roles as teacher to the later generations'. They provided devices – Wiley lists orchestral combinations, fragments of melody, techniques of text setting, harmonic audacities – but lessons in theatricality came from Verdi, Meyerbeer and Wagner. In both the theatre and his workroom Musorgsky must surely have noticed how adept his European contemporaries were at placing, highlighting and recalling reminiscence themes. With equal skill he recalls the melody by which Marfa had prophesied Golitsïn's exile (*Khovanshchina*, Act 2) when the prophecy is fulfilled (Act 4 scene ii), and he took other lessons in dramaturgy from his European contemporaries as well. The revision of 'Dostig ya vïsshey vlasti', the tsar's monologue from Act 2 of *Boris*, unfolds as a recitative and aria: Boris first relates circumstances and events in a relatively free-flowing parlando, then expresses emotion in lyrical cantilena. The monologue resembles King Philip's aria 'Ella giammi m'amò' from *Don Carlo*, an opera heard in Italian in St Petersburg in 1869 and admired, albeit grudgingly, even by Cui. Both arias begin with recitative-like writing that nonetheless is surprisingly melodic for recitative, and both conclude with music that is both memorably melodious and formally symmetric. Furthermore, each of these scenes is followed by a scene of confrontation with a sinister character from which the ruler emerges defeated, Philip by the Grand Inquisitor, Boris by Shuisky. Nor did Musorgsky draw lessons in composition only from opera: the St Basil's scene, from the first version of *Boris* (1869), begins with a short orchestral prelude which borrows both gesture and orchestration from a passage of Liszt's 'Procession by Night', the first of his *Two Episodes from Lenau's 'Faust'*, a work admired in Musorgsky's circle and very likely known to him soon after its composition. Stimulation by the great Romantic masters was a crucial factor in Musorgsky's development, much more so than a narrow 'nationalist' view of this composer would permit us to believe.

One of the guiding principles of Musorgsky's mature style was, to be sure, his quest to find a musical equivalent for the patterns, inflections, pace and cadence of spoken Russian, to fix in music the paralexical aspects of speech that give it plasticity and nuance. This quest, arising from exposure to the scientistic thought of the 1860s in Russia, was at its most intense when he was studying Gervinus, composing *The Marriage*, and absorbed with speech so keenly that he could write to Rimsky-Korsakov, in the wake of this work: 'No matter who is speaking (nor what he says) my mind is already working to find the musical statement for such speech'. The type of recitative he developed in this way has several style traits that are recognized as Musorgskian: placing the accented syllables on metrically strong beats, reinforcing the metric accent with both tonic and agogic accent, setting unaccented syllables to strings of short equal notes after the beat, never permitting an unaccented syllable to fall on even a weak beat (thereby avoiding secondary accent, alien to Russian), avoiding melismas, and relying on note values – neither very long nor very short – that mimic the pace of speech. In his subsequent works – *Boris*, *Khovanshchina*, the late cycles – he combines this naturalistic declamation with a keen understanding of the essentially musical elements of music drama and song: periodic melody, aria and ensemble, reminiscence music as a dramatic device, tonal structure. Though it is misleading to ignore his passion for the Russian language and the care with which

he shaped and set words, it is equally misleading to characterize him as a composer interested in declamation and little else.

In the large-scale works of his maturity and last years, tonality often functions as an opposition of colours. In *Boris*, for example, opposing characters or ideas receive their musical expression in opposing tonalities, with the work's dramatic conflicts reflected in the underlying contrast. The song cycle *Sunless* is organized in the same way. F♯ emerges as the cycle's tonic in the fifth song, and the work's final despairing text (no.6, 'On the River') dies away, open-endedly, on the dominant of F♯. Throughout *Sunless* no more than a fleeting glimpse of hope appears; it is expressed (no.3, 'The useless noisy day is ended') in C major, a tritone away from F♯. Modal melodies occur in many of Musorgsky's works, at times suggesting folksong and national traditions and at times running counter to them. In the revised *Boris*, Kseniya's lament (Act 2) is in the Dorian mode, characterized by Balakirev as 'the Russian minor'. The third act of *Khovanshchina* begins with an Old Believers' chorus which invokes the Mixolydian mode, even though this mode is uncharacteristic of Russian church chant. In *Pictures from an Exhibition* Phrygian inflections appear in the central section of 'The Great Gate of Kiev', which Musorgsky based on the church chant 'As you are Baptized in Christ', and the main melody of 'The Old Castle' is Aeolian. 'The Old Castle' also illustrates Musorgsky's use of pedal, another persistent characteristic. A pedal point appears, for example, in the trio of the Scherzo in C♯ minor (1858), and other instances of the device occur in *Salammbô* (the 'Chorus of Priestesses'), *Boris Godunov* (the closing measures of the revised palace scene and the beginning of the love duet), *Songs and Dances of Death* ('Serenade'), *Sunless* ('Within Four Walls' and 'On the River') and *Khovanshchina* (end of Act 1, 'Marfa's divination', 'Dance of the Persian Maidens'). Like other 19th-century Russian composers, Musorgsky also drew on the whole-tone set (notably in the 1867 version of *Night on Bald Mountain*) and the octatonic set (most famously in the '*Boris* chords' of the coronation scene, but also in *Tsar' Saul*, *Sunless* and elsewhere). The octatonic set also helps account for the many tritone relations that appear throughout his music.

Musorgsky's last years saw him moving away from the limiting positions staked out by the dogmatists of his circle, Cui and Stasov, towards fully professional participation in Russia's musical life. He associated with professional performing musicians – among them Leonova and Petrov – and began to plan works with specific artists in mind. He showed remarkably little interest in the third historical opera, *Pugachevshchina* ('The Pugachev Affair'), that Stasov was pressing him to write. In *Sorochintsï Fair* he even began to use folksong and folklike melody in place of realist recitative, even though the practice directly countered the preachment of his circle.

The image of him as an illiterate, if brilliant, dilettante is now long out of date. He was a highly intellectual composer, who forged a unique personal style from the elements around him: Glinka, Dargomïzhsky and folksong, to be sure, but Berlioz, Liszt, Serov, Verdi and Wagner as well. Long known for mimetic text setting, profound respect for the Russian language and technical procedures that are both unconventional and bluntly direct, he also demonstrated a profound grasp of musical structure and the associative use of tonality. Though his influence on Russian composers in his lifetime was minuscule, 'in the 20th century his bluff anti-conventional stance and remarkable powers of psychological penetration have made him a protomodernist icon' (Taruskin, *The New Grove Dictionary of Opera*, 1992), profoundly influential on Debussy, Ravel, Janáček, Prokofiev and Shostakovich. To borrow words Stravinsky applied to himself, Musorgsky related 'only from an angle to the German stem'. But no less than Stravinsky, he constructed his works meticulously and in them strove to join the highest ranks of European masters.

WORKS

works published in St Petersburg unless otherwise stated

Editions: *M.P. Musorgskiy: polnoye sobraniye sochineniy* [Complete Collection of Works], ed. P. Lamm with B. Asaf'yev (Moscow, 1928–39/*R*) [L]

Polnoye akademicheskoye sobraniye sochineniy M.P. Musorgskogo [Complete Academic Collection of Works] (Moscow, 1996–) [ASM]

STAGE

Edip v Afinakh [Oedipus in Athens] (incid music, V. Ozerov), 1858–61, inc., L vi/1; 'Scene in the Temple', chorus, orch, ed. N. Rimsky-Korsakov (1883)

Salammbô (op, after G. Flaubert), 1863–6, inc., L iv/1; orchd Z. Peskó, Milan, RAI, 10 Nov 1980; 'Chorus of Priestesses', chorus, orch, ed. N. Rimsky-Korsakov (1884); ' Salammbô's Prayer', vs, ed. V. Karatïgin (1911); 'Song of the Balearic Islander' (Paris, 1923)

Zhenit'ba [The Marriage] (comic op, N. Gogol'), Act 1 only in vs, 1868 (1908), L iv/2; private perf., St Petersburg, 24 Sept/6 Oct 1868, staged, St Petersburg, Suvorin Theatre School, 19 March/1 April 1909

Boris Godunov (op, Musorgsky, after A.S. Pushkin and N.M. Karamzin): 1st version, 7 scenes, 1868–9, Leningrad, 16 Feb 1928; 2nd version, prol and 4 acts, 1871–2, vs (1874), St Petersburg, Mariinsky, 27 Jan/8 Feb 1874; both versions in L i and ed. D. Lloyd-Jones (London, 1975), 1st version in ASM; ed. N. Rimsky-Korsakov, St Petersburg, Conservatory, 28 Nov/10 Dec 1896 (1896), rev., Paris, 19 May 1908 (1908); ed. D. Shostakovich, Leningrad, Kirov, 4 Nov 1959 (Moscow, 1963)

Bobïl' [The Landless Peasant] (op, after F. Spielhagen: *Hans und Grete*), projected 1870

Mlada (opera-ballet, V.A. Krïlov), collab. Rimsky-Korsakov, Borodin, Cui, Minkus, 1872, inc., L iv/3

Khovanshchina (op, 5, Musorgsky), 1872–80, L ii, vii/2; completed and orchd Rimsky-Korsakov (1883), St Petersburg, Musical Dramatic Circle, Kononov Hall, 9/21 Feb 1886; arr. Stravinsky and Ravel, Paris, Champs-Elysées, 5 June 1913, final chorus by Stravinsky (1914); completed and orchd Shostakovich, Leningrad, Kirov, 25 Nov 1960 (Moscow, 1963)

Sorochinskaya yarmarka [Sorochintsï Fair] (comic op, after Gogol'), 1874–80; completed and orchd A. Lyadov, V.G. Karatïgin and others, Moscow, Free Theatre, 8/21 Oct 1913; completed and orchd Cui, Petrograd, Theatre of Musical Drama, 13/26 Oct 1917; arr. N. Tcherepnin, Monte Carlo, Opéra, 27 March 1923, vs (Paris, 1924); completed and orchd V. Shebalin, Moscow, Nemirovich-Danchenko, 12 Jan 1932, L iii

CHORAL

Marsh Shamilya [Shamil''s March] (Arabic, transcribed in Russ.), T, B, chorus, pf, 1859, unpubd

Porazheniye Sennakheriba [The Destruction of Sennacherib] (Byron, trans. A.K. Tolstoy, freely reworked Musorgsky), 1866–7 (1871), rev. 1874, L vi/2

Iisus Navin [Joshua] (Bible: *Joshua*, freely reworked Musorgsky), A, B, chorus, pf, 1874–7, ed. N. Rimsky-Korsakov (1883), L vi/3

Three vocalises, 3 female vv, 1880, L v/10

Five Russian folksongs, arr. 4 male vv, 1880, L v/10: Skazhi, devitsa milaya; Tï vzoydi, solntse krasnoye; U vorot, vorot batyshkinïkh; Uzh tï, volya, moya volya, with 2 solo T; Plïvet, vosplïvayet zelyonïy dubok, inc.

Angel vopiyashe [An Angel Clamouring], doubtful; ed. Ye. Levashov, *SovM* (1981), no.3

ORCHESTRAL

Scherzo, B♭, 1858, orig. for pf, ed. N. Rimsky-Korsakov (1883), L vii/4
Alla marcia notturna, 1861
Ivanova noch' na Lïsoy gore [St John's Night on Bald Mountain], 1866–7, ed. G. Kirkor (Moscow, 1968); rev. with chorus in Mlada, 1872, further rev. in Sorochintsï Fair, 1880, ed. Rimsky-Korsakov without chorus (1886)
Intermezzo in modo classico, 1867, ed. N. Rimsky-Korsakov (1883), see PIANO[trio new], L vii/5
Vzyatiye Karsa [The Capture of Kars], march, 1880, ed. N. Rimsky-Korsakov (1883), L vii/1

PIANO

in L viii unless otherwise stated

Porte-enseigne Polka, 1852 (1852), in *SovM* (1947), no.2
Souvenir d'enfance, 1857, ed. V. Karatïgin (1911)
Scherzo, c♯, 1858, ed. V. Karatïgin (1911)
Scherzo, B♭, 1858, orchd
Impromptu passionné, 1859, ed. V. Karatïgin (1911)
Ein Kinderscherz, 1859, rev. 1860 (1873)
Sonata, C, 4 hands, 1860, Allegro and Scherzo [from Scherzo, c♯] only
Intermezzo in modo classico, 1862, orchd 1867, rearr. pf, 1867 (1873)
Iz vospominaniy detstva [From Memories of Childhood], 1865, ed. V. Karatïgin (1911); 1 Nyanya i ya [Nurse and I], 2 Pervoye nakazaniye: Nyanya zapirayet menya v temnuyu komnatu [First Punishment: Nurse Shuts Me in a Dark Room]
Duma [Rêverie], on a theme of V.A. Loginov, 1865, ed. V. Karatïgin (1911)
La capricieuse, on a theme of L. Heyden, 1865
Shveya [The Seamstress], scherzino, 1871 (1872)
Kartinki s vïstavki [Pictures from an Exhibition], 1874, L viii/2, ed. Rimsky-Korsakov (1886)
Na yuzhnom beregu Krïma [On the Southern Shore of the Crimea], 1879 (1880)
Bliz yuzhnogo berega Krïma [Near the Southern Shore of the Crimea], 1880 (1880)
Méditation, albumleaf, 1880 (1880)
Une larme, 1880 (Moscow, 1880s)
Au village (Quasi fantasia), ?1880 (1882)
Arr. of Fair Scene and Hopak from Sorochintsï Fair

SONGS

for 1 voice and piano; in L v unless otherwise stated

Sel'skaya pesnya (Gde tï, zvezdochka?) [Rustic Song (Where art thou, little star?)] (N. Grekov), 1857, orchd 1858, rev. 1863–6, ed. (Paris, 1909)
Meines Herzens Sehnsucht, 1858, ed. (Kiev, 1907)
Otchego, skazhi [Tell my why], 1858, rev. 1863–6 (1867)
Vesyolïy chas [The Joyous Hour] (A. Kol'tsov), 1858–9, rev. 1863–6, ed. (Paris, 1923)
List'ya shumeli unïlo [The leaves rustled sadly] (A.N. Pleshcheyev), 1859, rev. 1863–6, ed. (Paris, 1909)
Chto vam slova lyubvi? [What are words of love to you?] (A. Ammosov), 1860, rev. 1863–6, ed. (Paris, 1923)
Mnogo yest' u menya teremov i sadov [I have many palaces and gardens] (Kol'tsov), 1863, ed. (Paris, 1923)
Pesn' startsa: stanu skromno u poroga [Old Man's Song] (J.W. von Goethe, trans. ?Musorgsky), 1863, ed. (Paris, 1909)
Tsar' Saul [King Saul] (Lord Byron, trans. P. Kozlov), 1863, rev. 1866–71 (1871)
No yesli bï s toboyu ya vstretit'sya mogla [But if I could meet thee again] (V. Kurochkin), 1863, ed. (Paris, 1923)
Duyut vetrï, vetrï buynïye [The winds blow, the wild winds] (Kol'tsov), 1864, ed. (Paris, 1909)
Kalistratushka [Little Kalistrat] (N.A. Nekrasov), 1864, rev. as Kalistrat, ?after 1866, ed. N. Rimsky-Korsakov (1883)
Noch' [Night] (after Pushkin), 1864, orchd 1868, rev. 1868–71 (1871), L vii/3
Molitva [Prayer] (M.Yu. Lermontov), 1865, ed. (Paris, 1923)
Otverzhennaya: opït rechitativa [The Outcast: Essay in Recitative] (I. Holz-Miller), 1865, ed. (Paris, 1923)
Kolïbel'naya pesnya [Cradle Song] (from A.N. Ostrovsky: *Voyevoda*), 1865, rev. as Spi, uspi krest'yanskiy sïn [Sleep, sleep, peasant son], 1867–71 (1871)
Malyutka: akh, zachem tvoy glazki poroyu? [Dear one, why are thine eyes sometimes so cold?] (Pleshcheyev), 1866, ed. (Paris, 1923)
Zhelaniye [Longing] (H. Heine, trans. L.A. Mey), 1866, ed. V. Karatïgin (1911)
Iz slyoz moikh [From my tears] (Heine, trans. M. Mikhaylov), 1866
Svetik Savishna [Darling Savishna] (Musorgsky), 1866 (1867)
Akh tï, p'yanaya teterya! [You drunken sot!] (Musorgsky), 1866, ed. A. Rimsky-Korsakov (Moscow, 1926)
Seminarist [The Seminarist] (Musorgsky), 1866, rev. 1866–70 (1870)
Gopak [Hopak] (Shevchenko, trans. Mey), 1866 (1867), rev. with orch, 1868, L vii/6
Pesn' Yaremï 'Na Dnepre' [Yarema's Song 'On the Dnieper'] (Shevchenko, trans. Mey), 1866, lost, rev. as Na Dnepre, 1879, ed. N. Rimsky-Korsakov (1888)
Yevreyskaya pesnya [Hebrew Song] (Mey), 1867 (1868)
Strekotun'ya beloboka [The Magpie] (Pushkin), 1867 (1871)
Po gribï [Gathering Mushrooms] (Mey), 1867 (1868)
Pirushka [The Feast] (Kol'tsov), 1867 (1868)
Ozornik [The Ragamuffin] (Musorgsky), 1867 (1871)
Svetskaya skazochka: kozyol [A Society Tale: The Goat] (Musorgsky), 1867 (1868)
Klassik [The Classicist] (Musorgsky), 1867 (1870)
Po nad Donom sad tsvetyot [A garden blooms by the Don] (Kol'tsov), 1867, ed. N. Rimsky-Korsakov (1883)
Sirotka [The Orphan] (Musorgsky), 1868 (1871)
Kolïbel'naya Eryomushki [Eremushka's Lullaby] (Nekrasov), 1868 (1871)
Detskaya pesenka [Child's Song] (Mey), 1868 (1871)
Detskaya [The Nursery] (Musorgsky) (1872): 1 S nyaney [With Nurse], 1868; 2 V uglu [In the Corner], 1870; 3 Zhuk [The Beetle], 1870; 4 S kukloy [With the Doll], 1870; 5 Na son gryadushchiy [Going to Sleep], 1870; 6 Kot Matros [The Cat Sailor], 1872; 7 Poyekhal na palochke [On the Hobbyhorse], 1872 [6 and 7 first pubd separately as Na dache [At the Dacha], ed. N. Rimsky-Korsakov (1882)]
Rayok [The Gallery] (Musorgsky), 1870 (1871)
Vechernyaya pesenka [Evening song] (Pleshcheyev), 1871, ed. V. Karatïgin (1912)
Bez solntsa [Sunless] (A. Golenishchev-Kutuzov), 1874 (1874): 1 V chetïryokh stenakh [Within four walls]; 2 Menya tï v tolpe ne uznala [You did not know me in the crowd]; 3 Okonchen prazdnïy, shumnïy den' [The useless, noisy day is ended]; 4 Skuchay [Be bored]; 5 Elegiya [Elegy]; 6 Nad rekoy [On the River]
Zabïtïy [Forgotten] (Golenishchev-Kutuzov), 1874 (1874)
Nadgrabnoye pis'mo [Epitaph] (Musorgsky), 1874, inc., completed V. Karatïgin (1912)
Krapivnaya gora [The nettle mountain] (Musorgsky), 1874, inc.
Pesni i plyaski smerti [Songs and Dances of Death] (Golenishchev-Kutuzov), ed. Rimsky-Korsakov (1882): 1 Kolïbel'naya [Lullaby], 1875; 2 Serenada [Serenade], 1875; 3 Trepak, 1875; 4 Polkovodets [The Field-Marshal], 1877
Neponyatnaya [The Misunderstood One] (Musorgsky), 1875, ed. V. Karatïgin (1911)
Ne bozhim gromom udarilo [Not like thunder, trouble struck] (A.K. Tolstoy), 1877, ed. N. Rimsky-Korsakov (1882)
Gornimi tikho letela dusha nebesami [Softly the spirit flew up to heaven] (A.K. Tolstoy), 1877, ed. N. Rimsky-Korsakov (1882)
Spes' [Pride] (A.K. Tolstoy), 1877
Oy, chest' li to molodtsu len pryasti? [Is spinning man's work?] (A.K. Tolstoy), 1877
Rassevayetsya, rasstupayetsya [It scatters and breaks] (A.K. Tolstoy), 1877, ed. N. Rimsky-Korsakov (1882)
Videniye [The Vision] (Golenishchev-Kutuzov), 1877, ed. N. Rimsky-Korsakov (1882)
Strannik [The Wanderer] (F. Rückert, trans. Pleshcheyev), 1878, ed. N. Rimsky-Korsakov (1883)
Pesnya Mefistofelya v pogrebke Auerbakha [Mephistopheles's Song in Auerbach's Cellar] (Goethe, trans. A. Strugovshchikov), 1879, ed. N. Rimsky-Korsakov (1883)

BIBLIOGRAPHY

LETTERS, DOCUMENTS, MEMOIRS

L. Shestakova: 'Moi vechera' [My evenings], *EIT 1893–4*, 2nd suppl., 119–40
N. Kompaneysky: 'K novïm beregam: M.P. Musorgskiy (1839–1881)' [Towards new shores], *RMG* (1906), no.11, cols.265–76; no.12, cols.299–303; nos.14–15, cols.355–71; no.16, cols.398–403; no.17, cols.432–9; no.18, cols.461–7
N. Rimsky-Korsakov: *Letopis' moyey muzïkal'noy zhizni* (St Petersburg, 1909; 9/1982; Eng. trans., 1942 as *My Musical Life*)

V. Yastrebtsev: 'O prichinakh pererabotki sochineniy Musorgskogo: iz moikh vospominaniy o N.A. Rimskom-Korsakove' [On the reasons for the editing of Musorgsky's works: from my recollections of N.A. Rimsky-Korsakov], *Muzïka* (1913), no.135, pp.441–3

A. Rimsky-Korsakov, ed.: *M.P. Musorgskiy: pis'ma i dokumentï* [Letters and documents] (Moscow and Leningrad, 1932)

A. Golenishchev-Kutuzov: 'Vospominaniya o M.P. Musorgskom' [Memories of Musorgsky], *Muzïkal'noye nasledstvo* [Musical heritage], ed. M.V. Ivanov-Boretsky, i (Moscow, 1935), 13–49

Yu. Keldïsh, ed.: *M.P. Musorgskiy: pis'ma k A.A. Golenishchevu-Kutuzovu* [Letters to A.A. Golenishchev-Kutuzov] (Moscow and Leningrad, 1939)

J. Leyda and S.Bertensson, eds.: *The Musorgsky Reader: a Life of M.P. Musorgsky in Letters and Documents* (New York, 1947/*R*)

V. Yastrebtsev: *Nikolay Andreyevich Rimsky-Korsakov: vospominaniya V.V. Yastrebtseva* [N.A. Rimsky-Korsakov: recollections of V.V. Yastrebtsev] (Leningrad, 1959–60; Eng. trans., abridged, 1985 as *Reminiscences of Rimsky-Korsakov*)

A.A. Orlova and M.S.Pekelis, eds.: *M.P. Musorgskiy: literaturnoye naslediye* [Literary heritage] (Moscow, 1971–2)

E. Gordeyeva, ed.: *M. Musorgskiy: Pis'ma* [Letters] (Moscow, 1981, 2/1984)

E. Gordeyeva, ed.: *M.P. Musorgskiy v vospominaniyakh sovremennikov* [Musorgsky in the reminiscences of his contemporaries] (Moscow, 1989)

A. Orlova, ed.: *Musorgsky Remembered* (Bloomington, IN, 1991)

LIFE AND WORKS

GroveO (R. Taruskin)

C. Cui: 'M.P. Musorgskiy (kriticheskiy ėtuyd)' [A critical study], *Golos*[St Petersburg] (8 April 1881); repr. in *Izbrannïye stat'i*[Selected essays], ed. I Gusin (Leningrad, 1952), 286–96

V. Stasov: 'Modest Petrovich Musorgskiy: biograficheskiy ocherk' [Biographical essay], *Vestnik Yevropï* (1881), no.5, pp.285–316; no.6, pp.506–45; repr. in *Izbrannïye sochineniya* [Selected works], ed. E.D. Stasova and others (Moscow, 1952), ii, 161–213; repr. in *Stat'i o muzïke* [Essays on music], ed. V. Protopopov (Moscow, 1977), iii, 51–112; Eng. trans. in R. Hoops: *V.V. Stasov: Selected Articles on Musorgsky: a Critical Annotated Translation with Introduction* (diss., Florida State U., 1977)

P. d'Alheim: *Moussorgski* (Paris, 1896)

M. Calvocoressi: *Moussorgsky* (Paris, 1908, rev. 2/1911; Eng. trans., 1919)

MS (1917), nos.5–6 [Musorgsky issue]

The Chesterian, no.27 (1922) [Musorgsky issue]

I. Glebov [B.Asaf'yev]: 'M.P. Musorgskiy, 1839–1881: opït pereotsenki znacheniya yego tvorchestva' [A reassessment of the significance of his creative work], *Simfonicheskiye ėtyudï*(Petrograd, 1922, 2/1970), 194–221

I. Glebov [B. Asaf'yev]: *Musorgskiy: opït kharakteristiki* [An experiment in characterization] (Petrograd, 1923)

O. von Riesemann: *Modest Petrowitsch Mussorgski* (Munich, 1926; Eng. trans., 1929 as *Moussorgsky*)

Yu. Keldïsh and V.Yakovlev, eds.: *M.P. Musorgskiy k pyatidesyatiletiyu so dnya smerti, 1881–1931: stat'i i materialïy* [On the 50th anniversary of Musorgsky's death, 1881–1931: essays and materials] (Moscow, 1932)

SovM (1939), no.4 [Musorgsky issue]

G. Orlov: *Letopis' zhizni i tvorchestva M.P. Musorgskogo* [Chronicle of Musorgsky's life and work] (Moscow and Leningrad, 1940)

M.D. Calvocoressi: *Mussorgsky* (London, 1946, rev. 2/1974)

B.V. Asaf'yev: *Izbrannïye trudï* [Selected works], ed. T. Livanova and others (Moscow, 1954), iii, 19–168 [nine essays on Musorgsky]

M.D. Calvocoressi: *Modest Mussorgsky: his Life and Works* (London, 1956)

SovM (1959), no.3 [incl. special section]

A. Orlova: *Trudï i dni M.P. Musorgskogo: letopis' zhizni i tvorchestva* (Moscow, 1963; Eng. trans., 1983 as *Musorgsky's Works and Days: a Biography in Documents*)

A. Ogolevets: *Vokal'naya dramaturgiya Musorgskogo* [Musorgsky's vocal dramaturgy] (Moscow, 1966)

G. Khubov: *Musorgskiy* (Moscow, 1969)

A. Burmistrov: 'Novïye faktï iz biografii Musorgskogo' [New facts from Musorgsky's biography], *SovM* (1971), no.10, pp.114–16

R. Shirinian: *Evolyutsiya opernogo tvorchestva Musorgskogo* [The evolution of Musorgsky's operatic works] (Moscow, 1973)

A. Orlova: *Musorgskiy v Peterburge* [Musorgsky in St Petersburg] (Leningrad, 1974)

S. Shlifshteyn: *Musorgskiy: khudozhnik, vremya, sud'ba* [Musorgsky: artist, times, fate] (Moscow, 1975)

E. Reilly: *The Music of Mussorgsky: a Guide to the Editions* (New York, 1980)

E. Frid: *M.P. Musorgskiy: problemï tvorchestva* [Problems of his works] (Leningrad, 1981)

R. Ridenour: *Nationalism, Modernism, and Personal Rivalry in 19th-Century Russian Music* (Ann Arbor, 1981)

SovM (1981), no.3 [incl. special section]

R. Taruskin: *Opera and Drama in Russia as Preached and Practiced in the 1860s* (Ann Arbor, 1981)

M. Brown, ed.: *Musorgsky: In Memoriam, 1881–1981* (Ann Arbor, 1982)

I. Obraztsova: 'Faktï k biografii Musorgskogo' [Facts of Musorgsky's biography], *SovM*(1982), no.4, pp.83–8

I. Stepanova: 'K teorii muzïkal'nogo yazïka Musorgskogo' [Towards a theory of Musorgsky's musical language], *SovM* (1982), no.3, pp.66–72

E. Abïzova: *Modest Petrovich Musorgskiy* (Moscow, 1985)

C. Dahlhaus: *Realism in Nineteenth-Century Music* (Cambridge, 1985)

Musorgskij: l'opera, il pensiero [Milan 1981], ed. A.M. Morazzoni (Milan, 1985)

I.M. Obraztsova and N.Yu. Obraztsova: *M.P. Musorgskiy na Pskovshchine*(Leningrad, 1985)

J. Turner: 'Musorgsky', *MR*, xlvii (1986–7), 153–75

N. Josephson: 'Musorgskijs stilistische Entwicklung', *Jb des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz*, xxvii (1987–8), 198–231

R. Shirinian: *M.P. Musorgskiy* (Moscow, 1987)

E. Williams: *The Blagovest Theme in Russian Music* (Washington DC, 1987)

G. Nekrasova: 'Ob odnom tvorcheskom printsipe Musorgskogo' [On a certain creative principle of Musorgsky's], *SovM* (1988), no.3, pp.67–72

Ye. Levashov, ed.: *Naslediye M.P. Musorgskogo: sbornik materialov k vïpusku polnogo akademicheskogo sobraniya sochineniy M.P. Musorgskogo* [Musorgsky's legacy: a collection of materials on the publication of the complete academic collection of Musorgsky's works] (Moscow, 1989) [incl. census of MSS and bibliography of Russ. pubns]

N. Novikov: *U istokov velikoy muzïki: poiski i nakhodki na rodine M.P. Musorgskogo* [At the source of great music: quest and discovery at Musorgsky's birthplace] (Leningrad, 1989)

SovM (1989), no.3 [Musorgsky issue]

G. Golovinsky, ed.: *M.P. Musorgskiy i muzïka XX veka* [Musorgsky and 20th-century music] (Moscow, 1990)

MAn, ix/1 (1990) [Musorgsky issue]

L. Kearney: *Linguistic and Musical Structure in Musorgsky's Vocal Music* (diss., Yale U., 1992)

R. Taruskin: *Musorgsky: Eight Essays and an Epilogue* (Princeton, NJ, 1992)

E. Trembovel'sky: *M.P. Musorgskiy: printsipï ladovogo razvitiya* [Principles of harmonic development] (Voronezh, 1992)

MAk (1993), no.1 [incl. special section]

STAGE WORKS

Boris Godunov

R. Newmarch: 'Russian Opera in Paris: Moussorgsky's *Boris*', *MMR*, xxxviii (1908), 147–9

R. Godet: *En marge de 'Boris Godounof'* (Paris and London, 1926)

V. Belaiev: *Musorgsky's 'Boris Godunov' and its New Version* (London, 1928)

I. Glebov [B.V. Asaf'yev]: *K. vosstanovleniyu 'Borisa Godunova' Musorgskogo*[On the restoration of Musorgsky's *Boris Godunov*] (Moscow, 1928)

W. Schmid: '*Boris Godounov* Again', *The Chesterian*, no.72 (1928), 245–51

V. Belyayev and others: *Musorgskiy: 'Boris Godunov': stat'i i issledovaniya* [Essays and studies] (Moscow, 1930)

A. Veprik: *Ocherki po voprosam orkestrovïkh stiley* [Essays on questions of orchestral style] (Moscow, 1961, rev. 2/1978) [incl. 'Tri orkestrovïye redaktsii pervoy kartinï prologa operï Musorgskogo *Boris Godunov*' [Three orchestrations of the first scene of the prologue of Musorgsky's opera *Boris Godunov*], 75–125]

G. Abraham: *Slavonic and Romantic Music* (London, 1968) [incl. 'Mussorgsky's *Boris* and Pushkin's', 178–87, and 'The Mediterranean Element in *Boris Godunov*', 188–94]

D. Lloyd-Jones: Critical Commentary to M. Musorgsky: *Boris Godunov: Opera in Four Acts with a Prologue* (London, 1975), ii, 7–79
R. Oldani: '*Boris Godunov* and the Censor', *19CM*, ii (1978–9), 245–53
M. Schandert: *Das Problem der originalen Instrumentation des 'Boris Godunow' von M.P. Mussorgski* (Hamburg, 1979)
M. Le Roux: *Moussorgski 'Boris Godounov'* (Paris, 1980)
N. John, ed.: *Boris Godunov* (London, 1982) [ENO Opera Guide]
R. Taruskin: 'Musorgsky vs. Musorgsky: the Versions of *Boris Godunov*', *19CM*, viii (1984–5), 91–118, 245–72
C. Emerson: *Boris Godunov: Transpositions of a Russian Theme* (Bloomington, IN, 1986)
R. Oldani: 'Mussorgsky's *Boris* on the Stage of the Maryinsky Theater: a Chronicle of the First Production', *OQ*, iv/2 (1986), 75–92
C. Emerson: 'Musorgsky's Libretti on Historical Themes: from the Two *Borises* to *Khovanshchina*', *Reading Opera*, ed. A. Groos and R. Parker (Princeton, NJ, 1988), 235–64
C. Emerson and R.Oldani: *Modest Musorgsky and 'Boris Godunov': Myths, Realities, Reconsiderations* (Cambridge, 1994)
Ye. Levashov and N.Teterina: 'V redaktsii Rimskogo-Korsakova' [In Rimsky- Korsakov's edition], *MAk* (1994), no.2, pp.64–74 [on Rimsky's *Boris*]

Khovanshchina

S. Lopashev and others: *Musorgskiy i yego 'Khovanshchina': sbornik statey* [Musorgsky and his *Khovanshchina*: a collection of essays] (Moscow, 1928)
V. Gurevich: 'Shostakovich: redaktor *Khovanshchini*' [Shostakovich as editor of *Khovanshchina*], *Muzïka i sovremennost'* [Music and the present day], vii (Moscow, 1971), 29–68
V. Gurevich: 'Shostakovich v rabote nad *Khovanshchinoy*' [Shostakovich at work on *Khovanshchina*], *Voprosï teorii i èstetkiki muzïki* [Questions in music theory and aesthetics], ed. L. Raaben, xi (Leningrad, 1972), 84–108
E. Frid: *Proshedsheye, nastoyashcheye, i budushcheye v 'Khovanshchine' Musorgskogo* [Past, present and future in Musorgsky's *Khovanshchina*] (Leningrad, 1974)
G. Bakaeva: *'Khovanshchina' M. Musorgskogo* (Kiev, 1976)
R. Threlfall: 'The Stravinsky Version of *Khovanshchina*', *SMA*, xv (1981), 106–15
R. Wiley: 'The Tribulations of Nationalist Composers: a Speculation concerning Borrowed Music in *Khovanshchina*', *Musorgsky: In Memoriam, 1881–1981*, ed. M. Brown (Ann Arbor, 1982), 163–77
R. Threlfall: 'Stravinsky, *Khovanshchina* and Ravel: a Postscript', *SMA*, xvii (1983), 112–14
M. Rakhmanova: 'K 100-letiyu prem'yerï *Khovanshchini*' [On the 100th anniversary of the première of *Khovanshchina*], *SovM*(1986), no.3, 88–96
J. Batchelor and N.John, eds.: *Khovanshchina* (London, 1994) [ENO opera guide]

other stage works

G. Abraham: *On Russian Music* (London, 1939) [incl. '*The Fair of Sorochintsy* and Cherepnin's Completion of it', 216–24]
N. Shumskaya: *'Sorochinskaya yarmarka' M.P. Musorgskogo* [Musorgsky's *Sorochintsï Fair*] (Moscow, 2/1970)
Z. Peskó: 'Storicità – Esperienza – Creatività: sui problemi della revisione e dell'orchestrazione di *Salammbô*', Fonit Cetra LMA 3006 (1981) [disc notes]
M. Rakhmanova and M.Yermolayev: 'Novaya zhizn' *Salambo*' [New life for *Salammbô*], *SovM* (1989), no.9, pp.88–91 [on performances of the orchestration by V. Shebalin and V. Nagovitsïn]

CHORAL, ORCHESTRAL, AND PIANO WORKS

A. Frankenstein: 'Victor Hartmann and Modeste Musorgsky', *MQ*, xxv (1939), 268–91
M. Pekelis: 'Neizvestnoye proizvedeniye Musorgskogo' [An unknown work of Musorgsky], *SovM* (1947), no.2, pp.43–50 [republishes the *Porte-enseigne Polka*]
G. Kirkor: Preface to M. Musorgsky: *Noch' na lïsoy gore* (Moscow, 1968), 3–5; Eng. trans., rev. R. Oldani, as preface to *St. John's Night on the Bare Mountain: Composer's Original Version, 1867* (Miami, 1984), 2–6
E. Frid: Critical commentary to M. Musorgsky: *Kartinki s vïstavki; faksimile*[Pictures from an exhibition; facsimile] (Moscow, 1975, 2/1982)
J. Klein: *Mussorgsky's 'Pictures at an Exhibition': a Comparative Analysis of Several Orchestrations* (diss., Stanford U., 1980)
Ye. Levashov: 'Neizvestnoye sochineniye' [An unknown work], *SovM* (1981), no.3, pp.111–12 [on the conjectural choral work *Angel vopiyashe*]
M. Russ: *Musorgsky: 'Pictures at an Exhibition'*, Cambridge Music Handbooks (Cambridge, 1992)
E. Tarasti: 'A Semiotic Analysis of Musorgsky's *Pictures at an Exhibition*', *Sbornik statey k 70-letiyu prof. Yu.M. Lotmana* [A collection of essays for the 70th birthday of Prof. Yu.M. Lotman] (Tartu, 1992), 19–53
S. Perry: 'Rummaging through the "Catacombs": Clues in Musorgsky's Pitch Notations', *MAn*, xiv (1995), 221–55

SONGS

V. Fédorov: 'Sur un manuscrit de Moussorgskii: les différentes éditions de ses lieder', *RdM*, xiii (1932), 10–23
Yu. Keldïsh: *Romansovaya lirika Musorgskogo* [Musorgsky's lyrical songs] (Moscow, 1933)
V.A. Vasina-Grossman: *Russkiy klassicheskiy romans XIX veka* [The Russian classical song of the 19th century] (Moscow, 1956) [incl. 'Vokal'noye tvorchestvo Musorgskogo' [Musorgsky's vocal works], 174–213]
V. Yakovlev: 'K istorii "Rayka" i "Klassika"' [On the history of 'The Gallery' and 'The Classicist'], *SovM* (1967), no.6, pp.103–7
V. Agawu: 'Pitch Organizational Procedures in Mussorgsky's *Nursery*', *Indiana Theory Review*, v (1981), 23–59
J. Walker: 'Mussorgsky's *Sunless* Cycle in Russian Criticism: Focus of Controversy', *MQ*, lxvii (1981), 382–91
P. Weber-Bockholdt: *Die Lieder Mussorgskijs: Herkunft und Erscheinungsform* (Munich, 1982)
C. Emerson: 'Real Endings and Russian Death: Musorgskij's *Pesni i pljaski smerti*', *Russian Language Journal*, xxxviii (1984), 199–216
J. Linford: *A Stylistic Analysis of Musorgsky's 'Iunye gody'* (diss., Arizona State U., 1988)
R. Oldani: 'The Fruit of a Purely Intellectual Invention? *Boris* Redivivus in *Without Sun*', *Slavic and East European Arts*, viii (1993), 48–64
M. Russ: '"Be Bored": Reading a Mussorgsky Song', *19CM*, xx (1996–7), 27–45

ROBERT WILLIAM OLDANI

Mussat [née Le Moigne], **Marie-Claire** (*b* Saint-Brieuc, 13 Aug 1937). French musicologist. She studied Classical literature at Rennes University (1955–60), obtaining the agrégation in grammar in 1962. In 1966 she was appointed to teach at Rennes University, where she founded a music school in 1978 and from 1979 to 1990 was head of the Department of Arts. Concurrently she studied at the Sorbonne, gaining the doctorat d'Etat in 1986 under the supervision of Mongrédien. She has carried out research principally on the social history of music from the 18th century to the 20th, Breton composers and musical life in Brittany in the same period, and 20th-century music. She explored the first two of these subjects simultaneously in her doctoral dissertation, which was published under the title *Musique et société à Rennes aux XVIIIe et XIXe siècles* (Geneva, 1988). Her particular interest is in the relationships between the arts and between history and music history, and she has organized several exhibitions addressing these issues, including *La Bretagne à l'opéra*, which she undertook in collaboration with the Breton Museum at Quimper in 1994.

WRITINGS

'Nouveaux rituels dans la musique d'aujourd'hui', *IMSCR XIII: Strasbourg 1982*, i, 254–66 [*Jb für Musikwissenschaft*, new ser., ii (1986)]
'L'évolution des rapports entre les créateurs au XXe siècle: le ballet et l'échange', *Kunst, Musik, Schauspiel: Vienna 1983*, ed. S. Krenn (Vienna, 1985), 155–62
Lully dans les collections bretonnes, Bibliothèque municipale, Rennes, 10 Nov–10 Dec 1987 (Rennes, 1987) [exhibition catalogue]

Musique et société à Rennes aux XVIIIe et XIXe siècles (diss., U. of Paris-Sorbonne, 1986; Geneva, 1988)
'L'activité des théâtres lyriques en province, 1794–1796', *Le tambour et la harpe: oeuvres, pratiques et manifestations musicales sous la Révolution: Lyons 1989*, 57–80
'Un groupe social méconnu: les musiciens dans les villes bretonnes à la veille de la Révolution', *La Bretagne: une province à l'aube de la Révolution*, ed. T. Daniel and F. Roudaut (Brest, 1989), 103–24
'Pratique et sociabilité musicales en Bretagne à la fin du XVIIIe siècle d'après les lettres de Madame de Pompéry', *Charpiana: mélanges offerts par ses amis à Jacques Charpy* (Rennes, 1991), 199–213
'La réception de Mozart en province au début du XIXe siècle: l'exemple du grand Ouest', *Mozart: origines et transformation d'un mythe: Clermont-Ferrand 1991*, 79–92
La belle époque des kiosques à musique (Paris, 1992)
'La musique, perfectionnement de l'homme social: théories et réalités en 1797', *Le progrès des arts réunis, 1763–1815: mythe culturel des origines de la Révolution à la fin de l'Empire?: Bordeaux and Toulouse 1989*, ed. D. Rabreau and B. Tollon (Bordeaux and Toulouse, 1992), 199–208
La Bretagne à l'Opéra, Musée departemental breton, Quimper, 2 July–30 Sept 1994 (Quimper, 1994) [exhibition catalogue]
'Diffusion et réception de l'opéra-comique dans les provinces françaises: l'exemple du grand Ouest', *Die Opéra-comique und ihr Einfluss auf das europäische Musiktheater im 19. Jahrhundert: Frankfurt 1994*, 283–96
'Musique et vie mondaine sur la Côte d'Emeraude dans le dernier quart du XIXe siècle: la fête permanente', *Mémoires de la société d'histoire et d'archéologie de Bretagne*, lxxi (1994), 253–77
'Les chemins subtils d'une regénération', *La musique et le monde* (Arles, 1995), 179–91
'Ginguené et la musique: de la pratique à la théorie', *Ginguené: idéologue et médiateur: Rennes 1992*, ed. E. Guitton (Rennes, 1995), 33–49
Trajectoires de la musique au XXe siècle (Paris, 1995)
'Victor Segalen et la musique', *Victor Segalen: Brest 1994*, ed. J. Balcou and Y. Leroy (Brest, 1995), 159–71
'Paul Le Flem et l'Opéra', *D'un opéra l'autre: hommage à Jean Mongrédien*, ed. J. Gribenski (Paris, 1996), 85–99
'Les kiosques à musique dans les villes d'eau', *2000 ans de thermalisme: économie, patrimoine, rites et pratiques*, ed. D. Jarassé (Clermont-Ferrand, 1996), 231–51
Les musiciens de la mer (Paris, 1996)
'Le pianiste-compositeur Henri Kowalski (1841–1916): un grand voyageur', *Mémoires de la société d'histoire et d'archéologie de Bretagne*, lxxiv (1996), 253–72
ed., with J. Mongrédien and J.-M. Nectoux: *Echos de France et d'Italie: liber amicorum Yves Gérard* (Paris, 1997) [incl. 'Jean Cras, marin et compositeur, à travers sa correspondance: de l'éveil d'une vocation à la rencontre avec Henri Duparc', 277–90]

JEAN GRIBENSKI

Mussele, Corneille. *See* NERVIUS, LEONARDUS.

Musset, (Louis-Charles-)Alfred de (*b* Paris, 11 Dec 1810; *d* Paris, 2 May 1857). French writer. He studied the piano as a boy, and was sensitive to the emotional effect of music, as is shown by his *Stances à la Malibran*. He quickly gained admission to Romantic literary circles, and had a tempestuous relationship with George Sand. He attracted attention with his *Contes d'Espagne et d'Italie* (1830), and his *Confession d'un enfant du siècle* (1836). One of his early works, *La quittance du diable*, resembles an *opéra comique* in style, and music plays an important decorative or evocative role in many of his *Comédies et proverbes*, as well as in his lyric poems. Musset identified music with melody, preferably Italian, such as he heard sung by the great artists of the Théâtre Italien, in particular Rubini, Mario, Pasta and Malibran; and in his criticism written for the *Revue des deux mondes* from 1833 onwards he was actively hostile to what he considered 'learned' music. By this he meant Berlioz and Meyerbeer, whose claims he rejected for those of his particular favourite, Rossini.

Apart from the overtly musical *Chansons à boire*, his works are interspersed with lyrics which by their form, language and character invite a musical setting. Romantic disillusion and ennui, the *mal de siècle*, finds elegant and charming expression in his work and attracted many musicians of the generations following his own, including Franck, Debussy, Lalo and Lili Boulanger. The elegiac aspect of music, perfectly summed up in his *Stances à la Malibran*, was his chief concern, and he expressed it in a much quoted couplet: 'les plus désespérés sont les chants les plus beaux, et j'en connais aucuns qui sont de purs sanglots'. This might be applied to much of Bellini's and some of Chopin's music, and Musset met both composers in the Princess Belgioioso's salon during the 1830s.

Although Musset's play *La nuit vénétienne* (1831) was a resounding failure – it left him with a deep distrust of the theatre – more than 20 operas have been composed to librettos based on his plays and stories. These include *Fantasio*, by both Offenbach (1872) and Ethel Smyth (1898), Messager's *Fortunio* (1907) and Pierné's *On ne badine pas avec l'amour* (1910). Bizet's one-act *opéra comique Djamileh* (1871), with a libretto by Louis Gallet, was based on *Namouna*, a verse-tale in the Arabian Nights tradition of French Romanticism that Musset included in his *Premières poésies* (which also provided the subject for Lalo's 1882 ballet *Namouna*). Despite the qualities of the heroine's major solo, a ghazel that anticipates Carmen's habanera, the work received only ten performances when first produced in 1872. Puccini also turned to Musset early in his career, although with similarly limited success; Ferdinando Fontana, author of the libretto for *Le villi*, fashioned *Edgar* (1889, revised 1905) out of *La coupe et les lèvres*, moving the scene from the Tyrol to early 14th-century Flanders and making the most of the passionate characters and melodramatic situations.

BIBLIOGRAPHY

G. Rouchès: 'Le sentiment musical chez les écrivains de 1830: Alfred de Musset', *Courrier musical*, vii (1904), 424–7
T. Marix-Spire: *Les romantiques et la musique* (Paris, 1954), 302ff
F. Noske: *La mélodie française de Berlioz à Duparc* (Amsterdam, 1954; Eng. trans., rev. R. Benton and F. Noske, 1970/*R*), 65ff
J.-L. Balkès: 'Le mythe de Mozart chez quelques romantiques', *Littérature et nation*, no.10 (1993), 31–40

MARTIN COOPER/CHRISTOPHER SMITH

Mussio, Emanuele. *See* MUZIO, EMANUELE.

Mustafà, Domenico (*b* Sterpara, nr Perugia, 14 April 1829; *d* Montefalco, nr Perugia, 18 March 1912). Italian soprano castrato and composer. He entered the choir of the Cappella Sistina in 1848 and later became its director, holding the post until his retirement in 1895. Emma Calvé, who took singing lessons from him in 1891, described certain notes in his voice as 'strange, sexless, superhuman, uncanny', while Wagner considered casting him as Klingsor in *Parsifal*. His compositions include settings of *O salutaris hostia*, *Tu es Petrus*, *Miserere* and *Dies irae*, many other sacred works and some songs.

BIBLIOGRAPHY

A. De Angelis: *Domenico Mustafà: la Cappella Sistina e la Società musicale romana* (Bologna, 1926)
A. Heriot: *The Castrati in Opera* (London, 1956/*R*)

ELIZABETH FORBES

Mustea, Gheorghe (*b* Mîndresht, 1 May 1951). Moldovan composer and conductor. He completed his studies at the

Kishinev Institute of Arts in three specialities: flute, under Rotaru (1975), composition under Zagorsky (1980) and conducting under Altermann (1980). He has worked as a musical director and conductor of the folkdance group Zhok (1975–8) and served a probationary period as a conductor with the Leningrad Academic SO (1984–6) as well as conducting the Moldavian PO (1983–9). In 1989 he was appointed artistic director and principal conductor of the television and radio orchestra of Moldova. He now lives and works in Chişnău and teaches at the Academy of Music. He is an Honoured Representative of the Arts (1989), a laureate of the State Prize (1990) and a People's Artist of the Republic of Moldova (1991). Mustea's creative scope is broad and ranges from opera and symphonic music to folk and light music. The organic blending of contemporary compositional techniques with folk and national traditions (although he rarely uses actual quotations) is characteristic of his work. His large-scale works are most indicative of this: the performance of the opera *Alexandru Lăpuşneanu* was an important event in the history of the republic, reflecting the tragedy of the troubled history of Moldova during the 16th century. Small-scale forms play a no less important role: as a performer on a number of folk instruments, he thinks naturally in terms of motifs which are close to folklore prototypes, he has produced many works of this caste. As a conductor he performs not only classical works but also contemporary Moldavian compositions.

WORKS
(*selective list*)

Op: Alexandru Lăpuşneanu (G. Dimitriu, after K. Negrutsi), 1980–86, Kishinyov, 20 Dec 1987

Inst: Rhapsody, nāy, cl, pf, 1971; Monodiya, solo cymbal, 1972; Concert Piece, va, pf, 1974; Syuita, pf, 1974; Variations, fl, chbr orch, 1976; Str Qt, 1978; Evocare [Reminiscence], sym. poem, orch, 1978; Floarya doruluy, trad. folk orch, 1979; Orch Conc. no.1, 1979; Ecoul codrului [Echo of the Codra], vn ens, pf, 1983; Concert Waltz, orch, 1985; Moldova, rhapsody, trad. folk orch, 1986; Fantasy Capriccio, orch, 1988; Orch Conc. no.2, 1990

Vocal: Baladă 'Rezboi' [War] (G. Vieru), S, orch, 1975; Patriya [Homeland] (cant., N. Dabizha), S, chorus, orch, 1978; Baladă Moldovei [Moldovan Ballad] (I. Khadïrke), S, orch, 1984; Patriye veshhike play de nekuprins (Dimitriu), chorus, wind orch, orch, 1986; Ciocîrlia [The Lark] (romance, B.P. Khazhde), T, chbr orch, 1988; Frunzele (Khazhde), children's chorus, pf, 1988; Ne cheamă Andries (S. Gimpu), 1v, children's chorus, 1989; Basarabenilor (A. Mateyevich), chorus, 1991; many unacc. choral works, songs and romances

18 incid music works, 5 film scores, 6 cartoon scores, folksong arrs.

Principal publishers: Literatura artistică, Hyperion

BIBLIOGRAPHY

G. Pirogova: 'Gheorghe Mustea', *Molodïe kompozitorï Sovetskoy Moldavii* [Young composers of Soviet Moldova] (Kishinev, 1982), 67–73

Ė. Abramova: *Instrumental'nïy kontsert v tvorchestve kompozitorov Sovetskoy Moldavii* [The instrumental concerto in the work of composers from Soviet Moldova] (Kishinev, 1988), 36–8

ĖLEONORA ABRAMOVA

Mustel, Victor (*b* Le Havre, 13 June 1815; *d* Paris, 25 Jan 1890). French manufacturer of harmoniums. His several inventions resulted in the instrument known as the *Orgue Mustel*. Orphaned at the age of 12, he was apprenticed to a carpenter and became a journeyman for him; in 1838 he set up in business for himself in that trade in Sanvic (near Le Havre). Endowed from youth with a peculiarly constructive genius, he first attempted to make musical instruments by devoting himself to the improvement of an accordion which he had bought at Le Havre. Elated with his success, he disposed of his workshop in May 1844 and set out for Paris with his wife and two children. For the next nine years he worked in several different workshops. In 1853 he determined to start in business for himself as a harmonium maker, and in 1855 he exhibited his harmonium with *double expression* and a new stop, the *harpe éolienne*, for which he gained a medal of the first class. Business was difficult for the first few years, but such was the quality of the instruments that the firm of Victor Mustel & ses Fils soon gained a reputation as noteworthy in England as in France. Mustel's two sons, Charles and Auguste, and grandson Alphonse succeeded to the firm. Alphonse died in 1936.

The inventions due to the Mustels are the 'double expression' (patented in 1854, with additions in 1855), which allows the treble and bass halves of the keyboard to make a crescendo or diminuendo independently by means of knee pedals (*genouillères*) that control the energy and pressure of the wind; the *forte expressif*, a divided swell governed by pneumatic action; and the *harpe éolienne*, a tremolo register of two sets of reeds, 2′ pitch, which produce a gently undulating effect by one of the sets being tuned slightly sharp. In 1865, Mustel invented the Typophone, a keyboard percussion instrument made of tuning-forks in resonance boxes of the proper acoustic capacity. The principle was developed and improved in the CELESTA, introduced in 1886 by Auguste Mustel, in which the tuning-forks are replaced by metal bars. The Métaphone (patented 1878) was devised by Mustel's son Charles to soften the strident tones of the harmonium. This softening effect is produced by a sliding shutter of leather to each compartment and governed by draw-stops, as with other modifications of tone and power. The *Anche euphonique* (patented in 1880) improved the sounding quality of the free reeds in the harmonium by rounding off the mounting plates, resulting in a softer sound.

Mustel instruments gained a reputation for their high quality. Produced in small series, they played an important role in the musical life of the late 19th and early 20th centuries (for a discussion of the construction and repertory of the harmonium, *see* REED ORGAN, esp. fig.3). The firm also produced (or at least sold) pianos. Alphonse Mustel composed music for harmonium, and wrote his book, *L'orgue expressif ou harmonium* (Paris, 1903) in homage to his grandfather.

BIBLIOGRAPHY

M. Dieterlen: *L'harmonium: une aventure musicale et industrielle* (diss., U. of Reims, 1982)

M. Dieterlen: *L'harmonium: la voix céleste du Second Empire* (diss., U. of Reims, 1996)

F. Gétreau: *Aux origines du musée de la Musique: les collections instrumentales du Conservatoire de Paris, 1793–1993* (Paris, 1996), 319–20 [museum catalogue]

A.J. HIPKINS/FLORENCE GÉTREAU, MICHEL DIETERLEN

Mustonen, Olli (*b* Helsinki, 7 June 1967). Finnish pianist and composer. As a child he studied the harpsichord as well as the piano; he took lessons in the latter with Ralf Gothóni for three years before entering the Sibelius Academy in Helsinki in 1977, where he studied the piano with Eero Heinonen. He also studied composition with Einojuhani Rautavaara (1975–85). Among Mustonen's principal works are the Fantasia for piano and strings (1985) and the Toccata for piano, string quartet and double bass (1989). His first recording, of preludes by Shostakovich and Alkan, won major awards in 1992; his

subsequent recordings include notably vivid accounts of Prokofiev's *Visions fugitives* and Hindemith's *Ludus tonalis*. As a pianist Mustonen is creative and intelligent, if eccentric to watch; his understanding of compositional processes informs his interpretations with considerable freshness. He forms an occasional piano trio with the violinist Joshua Bell and the cellist Steven Isserlis.

JESSICA DUCHEN

Muta (It.: 'change'). A performing instruction: 'Muta in La' would mean change to an instrument in A, or change the tuning-crook of a wind instrument to put it in A.

Mutation. In solmization, changing from one hexachord to another. *See* SOLMIZATION, §I, 3.

Mutation stop [overtone stops] (Ger. *Aliquotstimmen*). In modern organ usage, mutations are understood to mean stops of one rank of flue pipes whose sounding pitch is not the same note as the key which plays them, whether they are made to a scale similar to the Open Diapason of Principal (e.g. Twelfth, Seventeenth, Nineteenth) or wider (e.g. Grosse Quinte, Grosse Tierce, Quinte, Tierce, Larigot), and whether stopped, chimneyed, open or conical in construction. Romantic organs occasionally include mutation stops derived from contemporary studies of harmonics, e.g. the Septième (1⅐′; where *B♭* sounds from a *C* key), and some post-*Orgelwebegung* organs have mutations unknown to classical organs, such as the None (8/9′; sounding *D* from a *C* key), sometimes combined in 'aliquot' or 'colour' Mixtures. From the Renaissance onwards, organ makers have also exploited the fact that a stopped pipe can be made to sound its first harmonic (a 12th) at about the same strength as its fundamental tone (Quintade, Quintadena, Quintatön), but these stops have been employed for their characteristic sound, and not (usually) as part of a series of mutation stops related to the harmonic series. True mutation stops are never used without a suitable foundation, and the organist can combine them in various ways to imitate the effect of some wide-scaled Mixtures such as Cornet, Sesquialtera and Tertian.

Historically, 'mutation' (Ger. *Mutationen*; Sp. *mutaciones*) meant much the same as 'mixture' did in 18th-century England: a combination of stops (registration) or the stops themselves (Franciscan church, Barcelona, 1480; J.B. Samber: *Continuatio ad manuductionem organicam*, 1707: *Mutationen* was a synonym for *Stimmen*). In the early French classical organ, stops outside the *plein jeu* were so called, perhaps because they could be combined freely.

For the use of the term on pianos, *see* PEDALLING, §1; *see also* ORGAN STOP and MIXTURE STOP.

MARTIN RENSHAW

Mutazione (It.). In the Italian poetic forms of the 14th-century BALLATA and 16th-century BARZELLETTA, a pair of lines having identical scansion and end rhymes, usually forming part of the stanza. *See* FROTTOLA, §2.

Mute (Fr. *sourdine*; Ger. *Dämpfer*; It. *sordino*). A mechanical device used on musical instruments to muffle the tone, i.e. to alter the timbre; the volume is usually somewhat decreased in the process.

Two debated points about the meaning of 'with the mute' may be settled here. First, in works that consist of several movements the instruction *con sordino* ('with mute') applies only to the movement concerned. Thus, in Mozart's String Quintet in G minor (K516), the term *con sordino* over all parts at the beginning of the third movement applies only to that movement. Second, the claim that *con sordino* is synonymous with 'soft' is disproved by the specified variety of dynamic markings in the movement just mentioned, including *piano*, *forte*, *crescendo* and *sforzando*.

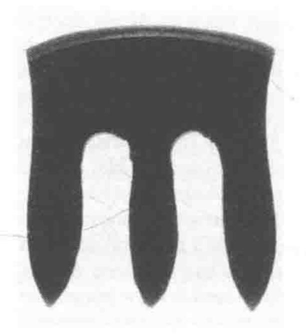
1. Strings. 2. Wind. 3. Other.

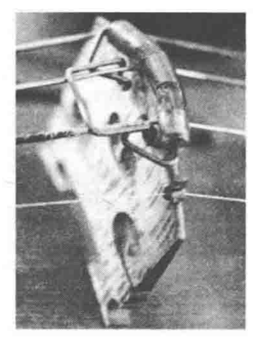
1. STRINGS. In instruments of the violin family the typical mute takes the form of a three-pronged clamp (sometimes two- or five-pronged), made of such materials as metal (particularly steel and aluminium), ivory, bakelite or wood (especially ebony and boxwood) (fig.1). Attached to the bridge, the mute absorbs some of the vibrations and makes the sound relatively veiled and a bit nasal; the degree of muting and the difference of tone-colour depend on the material used for the mute, its mass and the firmness with which it is attached to the bridge (*see* ACOUSTICS, §II, 4). Originally a separate accessory, the mute is sometimes installed on the instrument between bridge and tailpiece, to be pushed up against the bridge for muting as needed. 'Practice' mutes are exceptionally heavy, and are used to decrease the volume to a fraction of the normal sound for convenience when practising (their use in concert performance is occasionally requested). A 'wolf mute' is sometimes used to correct the WOLF effect at the major 6th or 7th above the open G string of the cello.

The mute has been used on bowed string instruments since at least the 17th century, and was described by Mersenne (1636–7). Mutes are specified in all five string parts in several passages in Act 2 (scenes iii and iv) of Lully's *Armide* (1686), among them the famous air 'Plus j'observe' (scene iii). Similarly Purcell specified mutes for the violins in the air 'See, even night herself is here' from *The Fairy Queen* (1692).

2. WIND.

(i) Woodwind. The flute is virtually never muted, but the loud high notes of the piccolo have been moderated by the covering of the middle and foot joints with a tube which has cloth-covered holes. In the 18th century the oboe was occasionally muted by the insertion of cotton wool, paper, sponge or pear-shaped pieces of hardwood into the bell. The mute was used to soften the lower notes or to impart a veiled quality to music representing sorrow or death. Muting is now generally accomplished by stuffing a cloth or handkerchief into the bell, a method also used by saxophonists and bassoonists. German





1. Mutes for instruments of the violin family: (a) a conventional three-pronged mute: (b) a Roth (or Roth-Sihon) mute.

bassoonists sometimes use a mute made of a brass cylinder around which some soft material is wound. Bassoonists and clarinettists have also used mutes made of a sound-absorbent material, for example in the form of a disc of a size that fits just inside the bell (it may have a central hole to enable the player to insert or remove it easily). A type of clarinet mute is known to have existed in the 18th century, although nothing precise is known about it: in 1785 the firm of Tuerlinckx, in Mechelen, listed an order for '23 clarinets with A-joints and *sourdine*' for sale to a military band (see *Bulletin du Cercle archéologique, littéraire & artistique de Malines*, xxiv, 1914, p.176). Spontini (*Fernand Cortez*, 1809) muted both oboes and clarinets by tying a leather bag over the bell, a technique also used by Berlioz for the clarinet (*Lélio, ou Le retour à la vie*, 1831–2). It should be borne in mind that a mute applied to the bell of a woodwind instrument is likely to be unevenly effective, as compared with one applied to a brass instrument, as the proportion of the sound issuing from the bell is not constant.

(ii) Brass. Mutes are applied to brass instruments as much for modifying the tone colour as for softening the tone. Trumpets were being muted by the early 16th century for funeral ceremonies, and Mersenne depicted and described a mute in *Harmonie universelle* (1636–7; fig.2) and *Harmonicorum libri XII* (1648). 17th- and 18th-century references indicate that use of a mute raised the pitch of an instrument by a tone. However no surviving mute seems to transpose this exact amount: most raise the pitch a semitone or a bit more, depending on the mute and trumpet used (research has been hampered by a lack of mutes that can be linked with specific instruments). If desired, an instrument could be retuned to the original pitch by adding an appropriate crook. The technique of hand stopping on the horn is said to have been developed from experiments with mutes by the Dresden horn player A.J. Hampel around the middle of the 18th century (Domnich, *Méthode*, 1807). (*See* HORN, §2(iii); see also Gregory, 49ff.) Altenburg (1795) gave five reasons for muting the (natural) trumpet: secret military retreat; use at funerals; embouchure development; prevention of 'screeching'; and improving intonation.

A mute acts on the principle of the Helmholtz resonator, changing the instrument's timbre by reducing the intensity of certain partials and amplifying others. Additional effects of muting may include, besides changes in pitch, attenuation of volume and increased directivity. The player almost always has to adjust, when muting the instrument, to some alteration in its response.

During the 20th century, largely because of the work of jazz orchestrators, a considerable range of mutes was developed. Mutes may be constructed from aluminium, brass, copper, wood, papier-mâché, cardboard, fibre, composition, polystyrene and rubber. Few types of mute are equally effective in all registers, and there are particular problems in muting the lower notes of a brass instrument without affecting its tuning. To a large extent such problems, although they have been the subject of research, are solved empirically. Final adjustments are often left to the player who may file the corks that support the mute to achieve the best effect with the minimum disturbance to the instrument's normal blowing characteristics.

The trumpet in particular, and to a lesser extent the trombone, is played with a large variety of mutes; these are listed and described below. The 19th-century 'echo



2. *Trumpet and mute (top right): engraving from Mersenne's 'Harmonie universelle' (1636–7)*

cornet' had an integral mute controlled by a fourth valve. Until the 20th century the only mute used regularly in the symphony orchestra was the straight mute (which has been used on the tenor and bass tubas since Strauss's *Don Quixote*, 1897). On the horn, muting may be done by hand, indicated by the term 'stopped' (Fr. *sons bouchés*, Ger. *gestopft*, It. *chiuso*), or with a mute that is pear-shaped or in the form of a truncated cone (fig.3); some

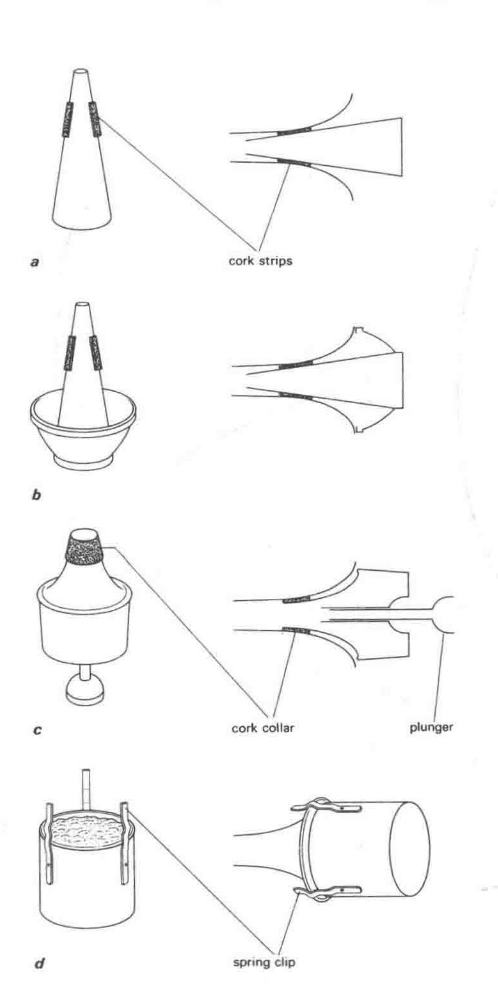


3. *Horn mutes: (a) all-purpose mutes made of fibreboard and wood, with cork strips which prevent the conical portion actually closing the bell and raising the pitch (the interior shape is a hollow cylinder, the lower half of which serves as a resonance chamber); (b) mute made of brass and cork, producing a brassier tone than (a) and raising the pitch by a semitone (the interior shape follows the outline of the exterior)*

mechanical mutes affect pitch, and may contain a tuning-screw regulator to adjust intonation, while some horns incorporate a stopping valve to compensate for the change in pitch caused by muting. A special effect on the horn is the use of 'brassy' or *cuivré* (Fr.) notes (Ger. *schmetternd or blechern*): this is produced by fully stopping the horn and blowing hard, which raises the pitch as well as producing a harsh and metallic effect. The most famous instance of the use of muted horns is in the music for the bleating sheep in Strauss's *Don Quixote*, where flutter-tongue effects are used at dynamic levels from *pp* to *ff*.

Of the types of mute listed below, (a) to (d) are in standard use, most notably on the trumpet and trombone (fig.4)

(a) Straight mute. Its shape is conical (though when made of metal often pear-shaped), with the wider end closed. Longitudinal strips of cork hold it in position, allowing some air to pass between the walls of the instrument and the mute. It is usually made of aluminium, fibre, cardboard or polystyrene, often plaster- or stone-lined. The sound is pure: incisive when blown hard. Straight mutes are available for all brass instruments and instructions to use a mute generally refer to this type.



4. Standard mutes for brass instruments: (a) straight mute; (b) cup mute; (c) harmon mute; (d) bucket mute

(b) Cup mute. This is essentially a straight mute with the wide end bearing a cup which more or less covers the bell. The cup is often adjustable to provide a greater or lesser degree of muting and usually contains a lining of felt. The sound is attenuated and lacks edge yet has a certain roundness. Cup mutes are normally used only for the trumpet and trombone.

(c) Harmon mute (wah-wah). A metal mute held in the bell of the instrument by a cork collar so that all the air is directed through the mute. An adjustable (often removable) tube allows different amounts of air to enter the mute chamber. The sound is distant, with an edge which varies in presence according to the position of the tube. The outer face of the mute carries a bowl-shaped indentation; a 'wah-wah' effect can be produced by covering and uncovering this with the palm of the hand while playing. The mute is available for trumpet and trombone.

(d) Bucket mute (velvetone). A parallel-sided bucket is filled with absorbent material and usually clipped on to the trumpet or trombone bell by means of spring steel strips which hold it at a fixed distance from the instrument. The sound is quiet and dull.

(e) Practice mute. A type of straight mute with a heavy cork collar that drastically reduces the sound output. It is available for trumpet, trombone, horn and tuba.

(f) Mica mute. A variety of cup mute with a rubber edge around the cup. The sound is similar but much quieter and slightly more edgy. It is normally played close to a microphone.

(g) Whispa mute. A microphone is also necessary for this mute as its tone is otherwise inaudible. All the sound goes into a chamber filled with sound-absorbent material and it can escape only through small holes.

(h) Solo tone mute (mega, double or clear tone). A double straight mute which has a nasal yet resonant timbre. It is rarely required and is used only by the trumpet (e.g. in Bartók's Violin Concerto, 1937–8, where the instruction '*doppio sordino*' appears).

(i) Buzz-wow mute. A type of cup mute incorporating a membrane which adds a buzzing quality to the sound.

(j) Plunger. This rubber or metal cup is like a drain-clearing device but lacks a handle. By skilful manipulation the natural sound can be distorted in such a way that the trumpet or trombone seems almost to speak and sing.

(k) Hat (derby). This mute is a metal bowler hat, usually stone-lined, which is normally held by the left hand over the trumpet or trombone bell. When the instrument is blown 'in hat' the basic tone is retained but with reduced intensity. (In *An American in Paris*, 1928, Gershwin calls for trumpeters to play 'in felt crown'; Stravinsky requests 'hat over bell' for trumpet and trombone in Ebony Concerto, 1945.)

(l) Handkerchief (cloth). A modified version of 'hat over bell' can be achieved by the use of a handkerchief or cloth. The technique is usually restricted to the trumpet (in, for example, Ives's *The Unanswered Question*, 1906–8).

(m) Electronic mute. A mute that absorbs almost all the sound of the instrument. The sound is fed into a processing system where it can be manipulated to sound through the player's headphones as if in a concert hall or other space; the sound can also be recorded or played through an audio system. This mute was developed by Yamaha in the

mid-1990s and is available for all standard modern brass instruments.

(n) Hand over bell. The effect of 'hand over bell' is to slightly diminish the sound of the trumpet or trombone. It was characteristic of the Glenn Miller band in the 1930s and 40s, where the brass could produce a subtle 'wah' in complete rhythmic accord by this method.

(o) Hand in bell. A technique very occasionally required of trumpeters. The tone becomes increasingly muffled and the pitch of the note progressively lower as the hand is inserted further into the bell.

(p) Beer glass. One of the first types of muting used in jazz, it is used with trumpet and cornet. The glass is held in the left hand and the angle between the glass and the bell changed to vary the distortion of the sound.

(q) In stand. Playing a trumpet or trombone into the music on the stand (from a distance of about 10 cm seems the most effective). Since orchestral brass players tend anyway to blow into the music to some extent it is not markedly successful. If the bell is held too close to the music intonation and pitch are affected.

3. OTHER. Kettledrums are muted by placing a cloth or handkerchief on the drumhead, opposite the striking point, or with an internal damper mechanism (*see* TIMPANI, §2).

On the harp, a species of muted tone may be produced by a method of plucking that stops the string as soon as the note is produced (*sons étouffés*). This sound resembles a short, dry, string pizzicato, quite different from the usual warm, vibrant tone of the harp as normally plucked (*laissez vibrer*).

A mute effect is also possible on the harpsichord and piano. On the former, a device called a BUFF STOP presses felts or leathers against a whole set of strings, thereby muting the tone and shortening its period of resonance, the resulting sound being almost like pizzicato. The piano has both dampers and mutes. The damper, which is made of felt, is used not to dampen (i.e. to lessen or muffle) the sound but to extinguish it. The 'soft' pedal is the modern version of a mute on the piano (*see* UNA CORDA and DUE CORDE).

Some early pianos had true mute stops – strips of leather, cloth or other material interposed between hammers and strings to mute and change the timbre. In 1783 Broadwood of London patented (under the name 'sourdin') a mute stop in which a long strip of leather was applied against the strings by the action of a pedal. Several of Beethoven's pianos (e.g. his Erard of 1803) were equipped with mute stops. Some modern upright pianos still use a strip of felt to achieve this muting effect.

The term 'sordino', however, has caused some confusion, as it is also the normal term for a damper. The direction *senza sordini* evidently requires the damper pedal to be depressed to raise the dampers. The first edition of Beethoven's Piano Sonata op.27 no.2 gives the direction, 'One should play this whole piece very delicately and *senza sordino*'; and above the bass staff, 'always pianissimo and *senza sordino*'. Interpreted literally, this seems to mean that the damper pedal should be kept down continuously from the beginning to the end of the movement. The use of continuous pedal for an entire passage or movement is found also in works by Steibelt and others from the 1790s. The technique was always used in conjuction with a very soft dynamic level (Rowland, 1993; *see* PEDALLING).

BIBLIOGRAPHY

BoydenH; MersenneHU

J.E. Altenburg: *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* (Halle, 1795/*R*; Eng. trans., 1974)

M.J. Kurka: *A Study of the Acoustical Effects of Mutes on Wind Instruments* (Chicago, 1961)

R. Gregory: *The Horn* (London, 1961, 2/1969)

R. Gregory: *The Trombone* (London, 1973)

C. Bevan: *The Tuba Family* (London, 1978)

A. Blatter: *Instrumentation/Orchestration* (New York, 1980/*R*, 2/1997)

N. Del Mar: *Anatomy of the Orchestra* (London, 1981)

A. Rice: *A History of the Clarinet to 1820* (diss., Claremont Graduate School, 1987), 361–4

J. Keller: 'Antique Trumpet Mutes', *HBSJ*, ii (1990), 97–103

D.L. Smithers: 'Antique Trumpet Mutes: a Retrospective Commentary', *HBSJ*, ii (1990), 104–11

R.W. Pyle: 'A Computational Model of the Baroque Trumpet and Mute', *HBSJ*, iii (1991), 79–97

P. Downey: 'More on Mutes', *HBSJ*, iii (1991), 264–8

J.K. Page: '"To Soften the Sound of the Hoboy": the Muted Oboe in the 18th and early 19th Centuries', *EMc*, xxi (1993), 65–80

D. Rowland: *A History of Pianoforte Pedalling* (Cambridge, 1993), 60–65

DAVID D. BOYDEN (1, 3), CLIFFORD BEVAN (2)/JANET K. PAGE

Müthel, Johann Gottfried (*b* Mölln, Lauenburg, 17 Jan 1728; *d* Bienenhof, nr Riga, 14 July 1788). German composer. He received his earliest musical instruction from his father, Christian Caspar Müthel, organist at the Nikolaikirche in Mölln, and was later taught by Johann Paul Kunzen in Lübeck. At the age of 19 he became a chamber musician and organist at the court of Mecklenburg-Schwerin under Duke Christian Ludwig II. A year's leave of absence allowed Müthel to go to Leipzig in the spring of 1750 to visit 'the famous Capellmeister and Music-Director Bach . . . in order to perfect himself in his profession', as an accompanying letter from his employer stated. Bach was already ill at this time, and it is not known what kind of teaching he was able to give Müthel. After Bach's death on 28 July 1750, Müthel left for a study tour, visiting J.C. Altnickol in Naumburg, Hasse in Dresden, C.P.E. Bach in Potsdam and Telemann in Hamburg; he was also active as a copyist during this period. In 1753, through the good offices of his brother, he obtained the post of Kapellmeister to the Russian privy councillor O.H. von Vietinghoff in Riga; he was appointed organist of the principal church of Riga in 1767. His friends and admirers in Riga included J.G. Herder. Müthel, who was also highly regarded as a keyboard virtuoso, never seems to have left Riga again; almost nothing is known about his later life.

Müthel's output is small, and both musically and technically his keyboard works are the most demanding part of it. However, fewer of the works in the Pretlack Collection (now in *D-Bsb*; see Jaenecke), seem to be by Müthel than was originally thought. For instance, C.F. Schale is named elsewhere as composer of the two harpsichord concertos preserved there (see the Kritischer Bericht to the first volume of Wilhelm's edition of organ works, 1982). The extract from a letter by Müthel which occurs in the German translation (1773/*R*) of Burney's *The Present State of Music in Germany, the Netherlands, and United Provinces* should therefore be taken seriously, although it sounds like a typical effusion of the *ars poetica* of the *Sturm und Drang* period: 'I have devised many a piece when in good humour and a cheerful mood, but

only in outline, and the pieces await a happy disposition of my mind for further work to be done, for I do not care to work when I am not disposed to it. And that true cheerfulness of mind I require to work visits me only rarely'. Particularly in the inner movements of his compositions, Müthel's characteristic originality watchword gave rise to rhythmically striking motifs and phrases, abrupt changes of dynamics, and other expressive means, all in the service of individual self-expression. His style has something in common with the styles of C.P.E. Bach and other experimentally minded composers of his generation. Burney wrote of him: 'The style of this composer more resembles that of Emanuel Bach, than any other. But the passages are entirely his own, and reflect as much honour upon his head as his hand'.

WORKS

Hpd concs.: 2 (Riga and Mitau, 1767), 6 , *D-Bsb*; ed. in Denkmäler norddeutscher Musik, iii–iv (Munich, 1979), 1 transcr. in TCMS, iv (1988–90)

Other concs.: 1 for bn, *Bsb*; 1 for 2 bn, str, *Bsb*

Kbd: 3 sonates et 2 ariosi avec 12 variations, hpd (Nuremburg, 1756), ed. in Mitteldeutsches Musikarchiv, 1st ser., vi–vii (Leipzig and Wiesbaden, 1955); Duetto, E♭, 2 kbd (Riga, 1771), ed. in NM, clxxvi (1954); 6 sonatas, hpd, *Bsb*, some doubtful, 2 ed. in Organum, 5th ser., xxix (1961), xxxiii (1964); 8 sonatas, *Bsb*, doubtful; Duetto, C, 2 kbd, *Bsb*; technical exercises, incl. fantasy ed. in Mw, xliii (1971), chorales, prelude, fugue frags., fantasias, org, *Bsb*, some ed. R. Wilhelm (Innsbruck and Neu-Rum, 1982–5); other hpd pieces, *Bsb*, some doubtful

Other: Auserlesene Oden und Lieder (Hamburg, 1759); Cant. auf die Einweihung der neuen Orgel zu Parchim, *SWl*; Trinklied, 4vv, *Bsb*; Sonata, fl, bc, *Bsb*; Canon, *Dl*

BIBLIOGRAPHY

BurneyGN; *GerberL*; *Grove6* (L. Hoffmann-Erbrecht); *MGG1* (L. Hoffmann-Erbrecht)

Review of concertos, *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend*, ed. J.A. Hiller, ii (Leipzig, 1767/*R*), 178 only

R. Sietz: 'Die Orgelkompositionen des Schülerkreises um Johann Sebastian Bach', *BJb*, xxxii (1935), 33–96 esp. 64

L. Hoffmann-Erbrecht: 'Sturm und Drang in der deutschen Klaviermusik von 1753–1763', *Mf*, x (1957), 466–79

W. Salmen: 'Johann Gottfried Müthel, der letzte Schüler Bachs', *Festschrift Heinrich Besseler*, ed. E. Klemm (Leipzig, 1961), 351–9

E. Stam: 'Die von Wolfgang Reich veröffentlichten unbekannten Kanons J.S. Bachs und J.G. Müthels', *Mf*, xxi (1968), 317–22

E. Kemmler: *Johann Gottfried Müthel (1728–1788) und das nordostdeutsche Musikleben seiner Zeit* (Marburg, 1970)

J. Jaenecke: *Die Musikbibliothek des Ludwig Freiherrn von Pretlack (1716–1781)* (Wiesbaden, 1973)

R.N. Bukoff: 'The Concerto in E-flat for Two Bassoons by Johann Gottfried Müthel', *Journal of the International Double Reed Society*, xii (1984); repr. <www.idrs.org>

P. Reidemeister: 'Johann Gottfried Müthels "Technische Übungen", oder Von der Mehrdeutigkeit der Quellen', *Basler Jb für historische Musikpraxis*, xiii (1989), 55–98

R. Rapp: *Johann Gottfried Müthels Konzerte für Tasteninstrument und Streicher* (Munich and Salzburg, 1992)

L. Hoffmann-Erbrecht: 'Johann Gottfried Müthels Klavierkonzert in B-dur', *Neues musikwissenschaftliches Jb*, v (1996), 93–101

LOTHAR HOFFMANN-ERBRECHT/REGULA RAPP

Muti [Mutio], **Giovanni Vincenzo Macedonio di.** *See* MACEDONIO DI MUTIO, GIOVANNI VINCENZO.

Muti, Riccardo (*b* Naples, 28 July 1941). Italian conductor. His first piano and violin lessons were from his physician father, who was also an able tenor. At the S Pietro a Majella Conservatory in Naples he studied composition with Jacopo Napoli and Nino Rota and the piano with Vincenzo Vitale. After studying philosophy at Naples University Muti moved to the Conservatorio di Musica G. Verdi in Milan, where he studied composition with Bruno Bettinelli and conducting with Antonino Votti. In 1965 he joined the Franco Ferrara conducting seminar in Venice, and two years later won the Guido Cantelli Conducting Competition. His professional début took place with the RAI orchestra in 1968 and led to numerous engagements as guest conductor. In 1969 he became principal conductor of the Florence Maggio Musicale, in 1970 he was appointed principal conductor at the Teatro Communale in Florence, and in 1972 he made his US début with the Philadelphia Orchestra, his British début with the New Philharmonia and his first appearance with the Berlin PO. In 1973 Muti became principal conductor at the New Philharmonia (from 1977 Philharmonia), a position he held until 1982. In 1973 he first worked at the Vienna Staatsoper and the following season made his début with the Vienna PO. He became music director of the Philadelphia Orchestra in 1980, a position he held until 1992. There he reintroduced concert performances of opera, commissioned new works by, among others, Berio, Bolcom, Davidovsky, Kirchner, Ran and Rouse, led a major campaign for a new hall, and by common consent polished the sound and strengthened the discipline of that famous orchestra. He was appointed music director of La Scala in 1986, and the following year became principal conductor of the Orchestra Filarmonica della Scala. Muti has also appeared regularly at Salzburg (from 1971), Covent Garden (from 1974) and other leading opera houses. In 1992 he conducted the Vienna PO in their 150th anniversary concert.

In all his posts Muti has demanded exacting standards in matters of textual fidelity and orchestral sonority. He is gifted with a superb baton technique, an impeccable ear, probing intelligence and an intense conviction in all that he does. He has a wide operatic repertory, directing acclaimed performances and recordings of Mozart, Bellini, Cherubini, Donizetti, Rossini (in 1972 he conducted the first uncut production of *Guillaume Tell*), Spontini, Verdi and Wagner. Among his many recordings, *Don Pasquale*, Bellini's *I Capuleti e i Montecchi* and his series of Verdi operas have been particularly admired for their cogency and dramatic immediacy. Muti is equally persuasive in modern repertory, and has conducted works by Britten, Dallapiccola, Hindemith, Ligeti, Petrassi and Shostakovich to wide praise. Although esteemed for his encompassing musicianship, Muti has sometimes been criticized for tempos driven too hard, and (in the manner of Toscanini) for a certain relentlessness. He holds several international awards, including the Grosses Verdienstkreuz der Bundesrepublik Deutschland, the Grand'Ufficiale and the Cavaliere di Gran Croce, and is a member of the Légion d'Honneur.

BIBLIOGRAPHY

H. Matheopoulos: 'Riccardo Muti: a normal person living a far-from-normal life', *Maestro: Encounters with Conductors of Today* (London, 1982), 360–83

J.L. Holmes: *Conductors: a Record Collector's Guide* (London, 1988), 207–9

D. Nice: 'Conducting Himself', *Gramophone*, lxix/July (1991), 36–7

CHARLES BARBER, JOSÉ BOWEN

Mutin, Charles (*b* Saint Julien-sur-Suran, Jura, 7 April 1861; *d* Paris, 29 May 1931). French organ builder. Mutin lost his father, an innkeeper, before he was three, and his mother took him and his two sisters to Paris after the Franco-Prussian War, where he was apprenticed to Aristide Cavaillé-Coll from 1875. His benefactor there,

the voicer Joseph Koenig, later became his brother-in-law. Assignments in Normandy, where he married, led Mutin to set up shop in Falaise, where he built his first organ in 1887, then in Caen. Instruments followed for Lure (1889–90) Ste Catherine, Honfleur (1890); St Julien, Caen (1894); Notre Dame, Orbec (1895); Notre Dame de Bon Secours, Trouville (1895); and Ste Anne, Vire (1896), among others. As one of the staunchest followers of the Cavaillé-Coll style, he came to the attention of the era's leading organists so that, when the 87-year-old master was no longer able to carry on the business, their endorsement helped Mutin to acquire the firm on 18 June 1898. Successfully bolstering the company's sagging accounts, he constructed several hundred instruments before ceding activity to Auguste Convers on 19 March 1924. During the years 1894–99 several articles about Mutin and his work appeared in the periodical *Le monde musical*.

Numerous elegantly cased house organs for wealthy private customers greatly offset the reduced ecclesiastical demand resulting from the separation of Church and State in 1905. Significant organs built under Mutin's directorship of the Cavaillé-Coll firm (all are of three manuals unless otherwise noted) include an organ in the house of Alexandre Guilmant in Meudon (1899); Moscow Conservatory (1900, 50 stops); the concert hall of the Schola Cantorum, Paris (1902) and St Pierre, Douai (1922; originally built in 1910–14 and intended for the St Petersburg Conservatory, its delivery was halted by the outbreak of World War I and the Russian Revolution). Mutin also relocated the large Cavaillé-Coll organ of the Baron de l'Espée in Biarritz (1898) at the Basilica of the Sacré Coeur in Paris (1919). While occasionally using pneumatic or electric actions, he remained partial to mechanical action with Barker levers. Despite – or on account of – undeniable commercial acumen, his personality was not characterized by the same generosity and unshakable integrity as that of his mentor: the quality of his instruments – particularly their tonal finesse – tended to vary according to the funds available, which has led to highly negative appreciation and concomitant alteration of the organs by ensuing generations. Caught between the Romantic conception which paired Cavaillé-Coll with Franck, Widor and other masters, and the 'neo-classic' school embodied in Alain, Duruflé, Messiaen and Langlais, Mutin is still awaiting objective study and evaluation.

BIBLIOGRAPHY

C. Mutin: *Manufacture de Grandes Orgues pour Eglises, Chapelles & Salons A. Cavaillé-Coll, Charles Mutin, élève et successeur* (Paris, 1923) [manufacturer's catalogue]
F. de Fleury: *Dictionnaire biographique des facteurs d'orgues des églises de Paris et du département de la Seine* (Paris, 1928)
J.-L. Coignet: 'Charles Mutin et le grand orgue de la basilique St-Denis', *Flûte harmonique*, xiii, xv–xvi (1980), 4–21, 8–23
L. Métrope: *La manufacture d'orgues Cavaillé-Coll, avenue du Maine* (Paris, 1988), 75–84
D. Roth and G. Lade: *Die Cavaillé-Coll-Mutin-Orgel der Basilika Sacré-Coeur in Paris* (Lagen, Bregenz, 1992)
L. Métrope: 'La Maison Cavaillé-Coll à Paris', *Orgues de l'Ile de France*, vi, ed. P. Dumoulin (Paris, 1996), 54–74

KURT LUEDERS

Mutis, Bartolomeo, Count of Cesana (*b* ? *c*1575–80; *d* Vienna, Nov 1623). Italian singer and composer. He was a member of the family of the counts of Cesana, whose estates lay to the south-west of Belluno in the Veneto. He was appointed chaplain and tenor singer at the court of Archduke Ferdinand at Graz on 1 April 1604. He accompanied Ferdinand's sister, the Archduchess Constantia, on her journey to Poland in 1605 to marry King Zygmunt III and in 1611 went to Vienna with the archduke to attend the wedding of the Emperor Matthias. When Ferdinand became emperor in 1619 Mutis moved to Vienna with the other Graz court musicians and remained there as court chaplain until his death. While in Graz he may have acted as almoner to one of Ferdinand's younger brothers, the Archduke Maximilian Ernst, to whom he dedicated his *Musiche a una doi e tre voci* (Venice, 1613; edn in DTÖ, cxxv, 1973). This volume, which shows the influence of Italian monodists like Caccini, establishes him as the earliest exponent of secular monody in an Austrian court chapel. As well as three solo madrigals it includes six pieces, either madrigalian or aria-like, for two voices and five for three; the volume also contains a richly ornamented madrigal by the Graz court musician Francesco degli Atti (*b* Todi, *c*1574; *d* Vienna, early May 1631). There are also two two-part motets with continuo by Mutis in G.B. Bonometti, ed.: *Parnassus musicus Ferdinandaeus* (RISM 1615[13]).

BIBLIOGRAPHY

H. Federhofer: 'Graz Court Musicians and their Contributions to the *Parnassus musicus Ferdinandaeus* (1615)', *MD*, ix (1955), 167–244, esp. 225
H. Federhofer: *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz, 1967)

HELLMUT FEDERHOFER

Muttationen (Ger.). *See* CORPS DE RECHANGE.

Mutter, Anne-Sophie (*b* Rheinfelden, 29 June 1963). German violinist. A member of a musical family, she took up the piano at five, quickly followed by the violin, on which she was schooled in the Flesch method by Erna Honigberger. In the 1970 Jugend musiziert competition she won both the violin category (with special distinction) and the piano duet category, with her brother Christoph – another brother, Andreas, is also a violinist. On the death of her teacher she entered the Winterthur Conservatory in the class of another Flesch pupil, Aïda Stucki. When she was 13 Karajan heard her play a recital with brother Christoph at the Lucerne Festival, invited her to Berlin for an audition and engaged her for the 1977 Salzburg Whitsun Festival and a recording of two Mozart concertos. That year she made her British début, with the LSO conducted by Barenboim. Her Berlin début was made with Karajan in 1978, her US début at Washington in 1980 and her Russian début at Moscow in 1985. At the 1985 Aldeburgh Festival she played string trios with Bruno Giuranna and Rostropovich; this ensemble endured for several years. In 1986 she gave the first performance of Lutosławski's *Chain II*, with the Zürich Collegium Musicum under Paul Sacher; other important premières have been the orchestral version of Lutosławski's Partita, Norbert Moret's *En rêve* in 1988, Rihm's *Gesungene Zeit* in 1992 and Penderecki's Second Concerto in 1995. In 1986 she was appointed to the International Chair of Violin Studies at the RAM. In 1987 she established a foundation in Germany to help younger players.

Mutter is a solid player with a secure technique, an ample tone and a strong sense of musical structure. She makes playing the violin look easy and, perhaps as a result, her performances sometimes lack inner tension. She does not vary her tone or her dynamics as much as many violinists, and when she essays a fast tempo her



Anne-Sophie Mutter

playing is sometimes more remarkable for its technical skill than for any genuine excitement. But if there are more interesting players, few are so consistent. She is a successful recording artist and has won awards for her recordings of Berg, Lutosławski, Rihm and Penderecki. On the other hand a Beethoven sonata cycle with her regular pianist, Lambert Orkis, was found by many to be disappointingly bland. For a time she played a Nicola Gagliano but in 1999 she had two Stradivaris, the 'Emiliani' of 1703 and the 'Lord Dunraven' of 1710.

BIBLIOGRAPHY

A. Inglis: 'Anne-Sophie Mutter', *The Strad*, xcv (1984), 702–5
R.D. Lawrence: 'Anne-Sophie Mutter', *The Strad*, ci (1990), 689–91
D.D. Rooney: 'Illuminating Focus', *The Strad*, ci (1990), 692–9

TULLY POTTER

Mūwashshaḥ [Muwassah] (Arab.: 'ornamented'). A strophic song with refrain (*see* SYRIA, §2(ii)(a); LEBANON; ARAB MUSIC, §II, 4(ii), with music example). The word goes back to the 12th century at least, being found in the treatise of Ibn Bassām (*d* 1147). The form originated at Cabra, near Córdoba, in the 9th century; it enjoyed a vogue in Muslim Spain in the 11th century, and spread subsequently throughout the Arab world, where it survives in oral tradition. The mūwashshaḥ may be accompanied by the *samah* dance.

See ZAJAL.

BIBLIOGRAPHY

L.I. al-Faruqi: 'Muwashshah: a Vocal Form in Islamic Culture', *EthM*, xix (1975), 1–29
E. Gerson-Kiwi: 'Musical Settings of the Andalusian Muwashshaḥ Poetry in Oral Tradition', *Festschrift Kurt Blaukopf*, ed. I. Bontinck and O. Brusatti (Vienna, 1975), 33–47
T. Rosen-Moked: *The Hebrew Girdle Poem (Muwassah) in the Middle Ages* (Haifa, 1985)
A. Jones and R. Hitchcock, eds.: *Studies on the Muwassah and the Kharja* (Reading, 1991)
Y. Yahalom: *A Collection of Hebrew Muwassah from the Middle Ages* (Jerusalem, 1991)

JACK SAGE/SUSANA FRIEDMANN

Muyinda, Evaristo (*b* Nabbale, Kyaggwe, Buganda, 2 June 1916; *d* 11 Oct 1993). Ugandan instrumentalist and teacher. At the age of nine, Muyinda learnt to play the *amadinda* and *akadinda* log xylophones. In 1939, when Muteesa II became Kabaka of Buganda, Muyinda was appointed court musician in the *akadinda* ensemble. Beyond his remarkable expertise as a musical performer, Muyinda was a tireless promoter of the traditional musical culture of the Buganda region. In 1948, Klaus Wachsmann, then curator at the Uganda Museum, gave him a post as musical demonstrator. Muyinda taught instrumental music at schools, and he gave musical demonstrations at the Makerere University College in Kampala. Between 1957 and 1959 he was responsible for the founding of a multi-ethnic *akadinda* ensemble at the Salama Rural Training Centre of the Blind. The development of a simple number notation for xylophone compositions can also be attributed to Muyinda, a notational system that in a more developed form is often used in ethnomusicological studies. Over the years, Muyinda became a multi-instrumentalist who covered a wide spectrum of Kiganda music with his performances on the harp, lyre, tube fiddle and notched flute among others. He is considered to be the inventor of the Kiganda orchestra, an ensemble format in which instruments from various Kiganda musical traditions are joined, leading to a mixture of timbres that is unusual in traditional music. The Kiganda orchestra became an integral part of the Uganda National Ensemble called the 'Heartbeat of Africa', a group whose profile can also be largely attributed to Muyinda. He participated in several concert tours to many countries in Africa and overseas with this ensemble as well as with several other ensembles of his own. As a research assistant of Klaus Wachsmann and instrumental teacher of Joseph Kyagambiddwa, Gerhard Kubik and other music researchers, Muyinda exerted a considerable influence on the scientific studies of the traditional music of Buganda. His work is discussed in Gerhard Kubik: *Ostafrika*, Musikgeschichte in Bildern, (Leipzig, 1982), 78–9.

ULRICH WEGNER

Muza. Polish record company. Its origins go back to 1912, when a company called Beka (later Odeon) started producing recordings in Warsaw. Until 1939 the factory was under German ownership; during World War II it was closed. On 11 September 1945 a record company was established in Warsaw and the following year it took the name Warszawskie Zakłady Fonograficzne (Warsaw Phonographic Works). The equipment was mainly inherited from the pre-war Odeon company, together with materials from the then liquidated Poznań firm of Kurczewski. In the Warsaw factory they made recordings directly on to wax plates and then pressed on to double-sided shellac gramophone discs at 78 r.p.m. In 1953 the Warsaw works was divided into Zakład Nagrań Dźwiękowych (Sound Recordings Works) and the Fabryka Płyt Gramofonowych (Gramophone Record Factory) or 'Muza'. At the former magnetic tape was used, with microgroove discs. At the latter standard discs at 78 r.p.m. were produced. In 1955 the Sound Recordings Works was changed into Polskie Nagrania (Polish Recordings: 'PN'), which subsumed the Muza factory. Polskie Nagrania took over the process of recording and producing records, devolving the physical production of discs to other factories. During the next phase of modernization, from 1959, the firm moved over to the production of LPs and phased out the production of 78 r.p.m. discs.

The era of LPs at Polskie Nagrania was inaugurated with a recording of Beethoven's Seventh Symphony played by the Polish RSO, conducted by Witold Rowicki. From 1960 Polskie Nagrania began to issue recordings in stereo, and in 1983 they introduced the compact disc into the Polish market. Until the late 1980s Polskie Nagrania-/Muza was the leading phonographic company in Poland. In August 1992, after the collapse of communism, the firm reduced its activities; it continues to produce CDs in cooperation with foreign companies.

Initially Muza recorded only light music, mainly with the Czejanda Choir and an orchestra directed by Olgierd Straszyński, the firm's music director. Later it also produced recordings of serious music, mainly performed by Polish artists, including the Polish RSO, conducted by Grzegorz Fitelberg, and the Polish RO, conducted by Stefan Rachoń. In addition, it produced recordings documenting the Chopin Piano Competition, the Warsaw Autumn Festival of Contemporary Music and other events.

BIBLIOGRAPHY

M. Kominek: *Zaczęło się od fonografu . . .* [It all began with the phonograph] (Kraków, 1988)

KATARZYNA JANCZEWSKA-SOŁOMKO

Muzak. A type of ENVIRONMENTAL MUSIC piped into public buildings in order to create a specific atmosphere or mood.

Mužík, František (*b* Duchcov, Bohemia, 1 May 1922; *d* Prague, 30 June 1998). Czech musicologist. After his school education he spent four years as a political prisoner in the Nazi concentration camp at Buchenwald (1942–5). From 1947 to 1952 he studied musicology with Hutter, Očadlík and Sychra at Prague University, where he obtained the doctorate with a study of music historiography in 1952. He was appointed assistant lecturer in musicology (1954) and after taking the CSc degree in 1960, with a work on the Trnavský Manuscript, he became lecturer and subsequently reader in music theory and historiography (1960–80) and professor (1980–90). He succeeded Očadlík as chairman of the musicology department at the university (1959–86) and served also as deputy dean (1960–61, 1972–6) and dean (1961–6) of the philosophy faculty.

Mužík was one of the leading personalities in Czech musicology of his day. Under his long chairmanship of the Prague musicology department he shifted its orientation from the 19th century to early music while at the same time bringing prominent composers such as Petr Eben and Vladimír Sommer on to the staff. He was also the long-time editor-in-chief of the periodical *Hudební věda* (1971–89) and of the Prague musicology department's yearbook *Miscellanea musicologica* (1965–88). In his own work Mužík stimulated a substantially new approach to Czech music of the Middle Ages by the consistent application of textual criticism. His contributions to medieval research were of special value in the field of 14th-century Czech song.

WRITINGS

Hudební dějepisectví [Music historiography] (diss., U. of Prague, 1952)

'Příspěvek k problematice světské hudby xiii. století' [Some problems in secular music of the 13th century], *MMC*, no.1 (1956), 17–24

'Nejstarší nápěv písně "Jesu Kriste, štědrý kněže" a jeho vztah k Husově variantě' [The oldest tune of the song 'Jesus Christ, generous Lord' and its relationship to the Hus variant], *Acta Universitatis Carolinae, philosophica et historica*, i (1958), 31–53

Trnavský rukopis [The Trnavský Manuscript] (CSc diss., U. of Prague, 1960); abridged Ger. trans. in *Acta Universitatis Carolinae, philosophica et historica*, ii (1965), 5–44

Úvod do kritiky hudebního zápisu [An introduction to the criticism of music notation] (Prague, 1961) [with Eng. summary]

ed.: *Nejstarší památky české hudby* [The oldest monuments of Czech music] (Prague, 1963; Eng., Fr. and Ger. transs., 1963)

'Závišova píseň' [Záviš's song], *SPFFBU*, F9 (1965), 167–82 [with Ger. summary]

'Hospodine, pomiluj ny: k dějinám forem nejstarších českých písní' [Lord have mercy upon us: the history of the forms of the oldest Czech songs], *MMC*, no.18 (1965), 7–30

'Systém rytmiky české písně 14. století' [The rhythmic system of Czech 14th-century song], *MMC*, no.20 (1967), 7–48

Introduction to *Hospodine, pomiluj ny*, Editio Cimelia bohemica, vii (Prague, 1969)

'Christ ist erstanden – Buóh všemohúcí' [God omnipotent], *MMC*, xxi–xxiii (1970), 7–45

'Česká hudba od počátku přemyslovského státu do konce husitské revoluce' [Czech music from the beginning of the Přemysl state to the end of the Hussite revolution], *Československá vlastivěda*, ix/3, ed. M. Očadlík and R. Smetana (Prague, 1971), 31–52

'Česká hudební kultura doby Karlovy' [Czech musical culture in the age of Charles IV], *Sborník Karolus Quartus*, ed. V. Vaněček (Prague, 1984), 333–43

BIBLIOGRAPHY

J. Kouba: 'K padesátinám Františka Mužíka' [Mužík's 50th birthday], *HV*, ix (1972), 280–82

V. Lébl and I. Poledňák, eds.: *Hudební věda* [Musicology] (Prague, 1988), 237–8, 602 only

J. Černý: 'Za Františkem Mužíkem', *HV*, xxxv (1998), 419–20 [incl. list of writings]

MILAN POŠTOLKA/R

Muzïka. Russian music publisher. The name was first used in 1964 of the company formed by the amalgamation of the music publishers Sovetskiy Kompozitor ('Soviet Composer') and Muzgiz (Gosudarstvennoye Muzïkal'noye Izdatel'stvo, 'The State Music Publishing House'). Muzgiz was the successor to the music publishing house of Jürgenson, whose accumulated skill, plant and stock were taken over by the Soviet publishing house (Gosizdat) following Lenin's decree of 19 December 1918

which nationalized all music publishers. From 1918 to 1922 the state music publishing firm was known as Gosmuzizdat ('State Music Publishing House'), from 1922 to 1930 Muzsektor ('Music Sector') and from 1930 to 1964 Muzgiz. In 1956, because of pressure of work at Muzgiz, The Union of Composers of the USSR established Sovetskiy Kompozitor, a body dedicated entirely to publishing the works of Soviet composers; three years after its incorporation into Muzïka in 1964 it regained its independent status.

As a servant of the state the firm responded to the 'social command' by producing, as required, huge editions of popular and patriotic songs to suit political and national circumstances while also seeking to do justice to the Russian and European classical canon as well as publishing new music by Soviet composers. Besides producing music in a great variety of printed formats Muzïka also publishes books about music. It has also been responsible for multi-volume editions of the works of Glinka, Prokofiev, Rimsky-Korsakov, Shostakovich, Tchaikovsky and others. It has sometimes persisted in the pre-Revolutionary practice of printing in Leipzig (for example, the series Russian Symphonic Music and Russian Piano Music); it is now collaborating with Schott of Mainz to produce new scholarly editions of Musorgsky and Tchaikovsky. Despite the end of the Soviet period Muzïka remains as before a state enterprise. There have been no changes in principle in the types of material published. The firm maintains its output of all kinds of music, much of it educational. The music of the past remains a priority, with contemporary music and books on music published to a lesser extent. (R.M. Maslovataya: *Izdatel'stvo 'Muzïka'* [The Muzïka publishing house], Moscow, 1987)

GEOFFREY NORRIS/STUART CAMPBELL

Muzio, Claudia [Muzzio, Claudine] (*b* Pavia, 7 Feb 1889; *d* Rome, 24 May 1936). Italian soprano. Her father was a stage director at Covent Garden and the Metropolitan, her mother a chorus singer. Among her teachers was Annetta Casaloni, Verdi's first Maddalena (*Rigoletto*), who probably helped her to obtain engagements at Turin in 1911 and 1914–15. She had made her début at Arezzo on 15 January 1910 in Massenet's *Manon*; her first appearance at La Scala, as Desdemona, was during the 1913–14 season. In the Covent Garden summer season of 1914 she attracted considerable attention in some of her best roles, including Desdemona, Margherita (*Mefistofele*), Tosca and Mimì (the two last with Caruso in the cast), but was never to return to that theatre. In the USA, however, she quickly became a much valued member first of the Metropolitan company (début as Tosca, 1916), where she remained for seven consecutive seasons and reappeared briefly in 1934, and where she sang Giorgetta (*Il tabarro*) in the première of Puccini's *Trittico*; and subsequently of the Chicago Civic Opera (début as Aida, 1922), to which she returned for nine seasons with only a single break. During this period she was also much in demand in the principal South American houses; in Italy she made some notable appearances under Toscanini at La Scala in 1926–7 (*La traviata*, *Il trovatore*, *Tosca*), but thereafter sang mostly in Rome.

Muzio's extensive repertory embraced all the leading Verdi and Puccini roles, as well as those of the *verismo* school – which last, however, she interpreted in a more subtle and refined manner than was usual. Nobility and



Claudia Muzio in the title role of Puccini's 'Tosca'

sweetness of voice and aspect, together with intense drama and pathos, were marked features of her style; good judges thought her one of the finest artists of her time. Although she made many recordings, few of them do her full justice. The early groups (1911, 1917–18, 1920–25) are marred by low technical standards, although in subsequent reissues on CD the compelling quality of her voice can be clearly heard. In many of the technically excellent recordings made in 1934–5, however, her tone has lost much of its pristine freshness and steadiness. Among this last group, however, there are some unforgettable achievements, notably her infinitely pathetic reading of Germont's letter in the last act of *La traviata*.

BIBLIOGRAPHY

GV (R. Celletti; R. Vegeto)

J.B. Richards: 'Claudia Muzio', *Record Collector*, xvii (1966–8), 197–237, 256–63 [incl. discography by H.M. Barnes]

G. Gualerzi: 'The Divine Claudia', *Opera*, xxxvii (1986), 643–51

DESMOND SHAWE-TAYLOR

Muzio [Mussio], **(Donnino) Emanuele** (*b* Zibello, Parma, 24 Aug 1821; *d* Paris, 27 Nov 1890). Italian conductor and composer. He studied literature with Andrea Pettorelli and music with Verdi's first teacher, Ferdinando Provesi, at whose death in 1833 he unsuccessfully tried to be admitted to the Scuola del Carmine at Parma. In 1844, supported financially by Verdi's father-in-law Antonio Barezzi and by the Monte di Pietà of Busseto, he moved to Milan to study with Verdi. In 1847 he assisted in preparing *Macbeth* for Florence and *I masnadieri* for

London. He also made transcriptions and reductions for the publishers Ricordi and Lucca. In February 1849, for political reasons, he went to Mendrisio, Switzerland, to the publisher Carlo Pozzi, Ricordi's son-in-law. In 1850 he conducted at the Théâtre du Cirque Royal, Brussels, where his first opera, *Giovanna la pazza*, was performed in 1851. Returning to Italy, he had other works performed, but without great success. In 1858 he conducted at Her Majesty's Theatre, London, then began a long tour in the USA, where in 1861 he introduced *Un ballo in maschera* and announced a new opera of his own, *La scommessa*, though this was never produced. In 1862 he was in Havana and in 1863 again in the USA. At the end of 1866 he returned to Europe, having married the singer Lucy Simmons. In March 1869 at Bologna he conducted the Italian première of Rossini's *Petite messe solennelle* in its orchestral version. Late in 1869 and in 1870 he conducted in Egypt during the inauguration of the Suez Canal and soon after became conductor and adviser at the Théâtre Italien, Paris. In 1873 he gave the first performances of *Aida* in the USA and returned there in 1874 to introduce the Requiem. In 1876 he conducted the French première of *La forza del destino*. From the end of 1878 to spring 1879 he again conducted at Havana. He was then active as a singing teacher, as well as a frequent collaborator of Verdi, who named him the executor of his will.

WORKS

OPERAS

Giovanna la pazza (os, 3, L. Silva), Brussels, Cirque Royal, 8 April 1851; *I-Mr**, excerpts (Milan, 1851)

Claudia (dramma lirico, 1, G. Carcano, after G. Sand), Milan, Re, 7 Feb 1853; *Mr**, vs (Milan, 1853)

Le due regine (melodramma, 3, G. Peruzzini), Milan, Cannobiana, 17 May 1856; sinfonia, arr. pf (Milan, 1855)

La sorrentina (dramma lirico, 4), Bologna, Comunale, 14 Nov 1857; *Mr**, excerpts (Milan, 1858)

OTHER WORKS

Pf pieces, incl. 3 studi sopra una cavatina della Battaglia di Legnano di Verdi (Milan, 1849); Mazurka di concerto, hn, pf (Milan, 1849); Andante and Rondoletto, va, pf (Milan, 1858); numerous songs in collections, incl. Le stelle d'Italia, 6 melodie (New York, 1863 or 1864), Feuilles d'or, 10 It. songs (Paris, n.d.)

BIBLIOGRAPHY

G. Ricordi: 'Emanuele Muzio', *GMM*, xlv (1890), 781

A. Belforti: *Emanuele Muzio, l'unico allievo di Giuseppe Verdi* (Fabriano, 1895)

L.A. Garibaldi, ed.: *Giuseppe Verdi nelle lettere di Emanuele Muzio ad Antonio Barezzi* (Milan, 1931)

A. Napolitano and G.N.Vetro: *L'allievo di Verdi: Emanuele Muzio*(Parma, 1993) [with chronology by T.G. Kaufman]

GUSTAVO MARCHESI

mv. *Mezza voce. See* MEZZO, MEZZA.

Mvet. An idiochord stick zither with a notched bridge. It is unique to an area of western central Africa which includes southern Cameroon, Gabon, Equatorial Guinea, northern areas of the Republic of the Congo and the south-west of the Central African Republic. Its invention is attributed to the people of the Pahouin group (known variously as the Fang', Fan, Fanwe, Mfang', Mpangwe, Pangwe) and, according to tradition, its first player was Efandene Mvie. First described by Hornbostel as a 'Pangwe' instrument, it is thought to be a development of the monochord stick zither of the Fang' and other peoples.

The Pahouin *mvet* (see illustration) is made from a raffia branch about 1·5 metres long. Five idiochord strings are raised from the hard surface of the branch and are supported at their centre by a notched bridge. Small rings of fibre are wound round the ends of the strings and the branch; the *mvet* is tuned by adjusting these rings to shorten or lengthen the strings. One to six gourd resonators are attached to the back of the string-bearer. (*See also* CAMEROON; CENTRAL AFRICAN REPUBLIC; GABON.)



Pahouin mvet (stick zither), Ngambe, central Cameroon, 1964

BIBLIOGRAPHY

E.M. von Hornbostel: 'Die Musik der Pangwe', in G. Tessman: *Die Pangwe*, ii (Berlin, 1913/*R*), 320–57

S.-M. Eno Belinga: *Littérature et musique populaire en Afrique noire* (Paris, 1965)

S. Awona: 'Bikud-Si et mvet', *Les danses du Cameroun/Cameroonian Dances* (Yaoundé, 2/1971), 87

S.-M. Eno Belinga: 'Musique traditionelle et musique moderne au Cameroun', *Bulletin of the International Committee on Urgent Anthropological and Ethnological Research*, xi (1969), 83–90

S.-M. Eno Belinga: *Découverte des chantefables beti, bulu, fang du Cameroun* (Paris, 1970)

P. Alexandre: 'Introduction to a Fang Oral Art Genre: Gabon and Cameroon *Mvet*', *Bulletin of the School of Oriental and African Studies*, xxxvii (1974), 17

GERHARD KUBIK

Myanmar [(Union of) Burma; Myanmar Naingngandaw]. Country in South-east Asia, formerly known as the Union of Burma, occupying the westernmost part of the Indo-Chinese peninsula. The peoples of Myanmar include the Burmese proper, that is the Burmese-speaking people who live in the central and lowland areas of the country; their linguistic and cultural neighbours, the Arakanese (Burmese, Yahkaing), who occupy south-western Myanmar; and various peoples living in the hills, each with a unique language, culture, music and dance tradition.

I. Music and dance of the hill peoples. II. Music and dance of the plains peoples. III. 20th-century practice.

I. Music and dance of the hill peoples

Little is known of the music and culture of the Burmese hill tribes beyond a few general anthropological studies. Three prominent groups are the Kachin in far northern Myanmar, the Shan, who are closely related to many ethnic groups in Thailand and who occupy north-eastern central Myanmar, and the Karen in south-eastern central Myanmar. There is also a large Mon minority who are related to the peoples of Cambodia and other regions of South-east Asia. The Mon peoples are also known as the Talaìng by the Burmese.

The Karen and Kachin were both indoctrinated with Christianity by British Protestant missionaries after the fall of the Burmese monarchy, and their music is of three types: traditional music, newer adaptations of Christian hymns, and interesting combinations of the two. All the hill tribes seem to distinguish between various genres of vocal music and dance music, which is dominated by gong rhythms. Most gongs used in this area are of the South-east Asian bossed type with narrow flanges, producing distinct pitches of a somewhat mellow tone quality. Gong patterns used for dance rhythms are generally not melodic but consist of short figures repeated many times, much like those used by the hill peoples of other parts of South-east Asia and the Philippines, to which a vocal or flute melody is sometimes added. The music is intended primarily for dancing, and the repeated patterns enjoin the community to participate in the dance. Among the Kachin and the Shan, another kind of dance music is played on an ensemble consisting of small bamboo panpipes and *hnyìn* (small bamboo free-reed mouth organs). This music is often played during mourning.

The Shan, unlike other hill tribes of Myanmar, are primarily Buddhist, and their music combines traditional gong, flute and mouth organ music with more complex ensemble music borrowed from the lowland Burmese through contacts made in the course of diplomatic relations and warfare. The Saw-bwâ, princes of the Shan, modelled their courts on those of the Burmese kings and like them used special music to announce the beginning of the court day and its various hours. The Shan also use, as part of their traditional dance music, a unique framed gong instrument; this large bamboo structure has several gongs suspended in it, and a bamboo mechanism strikes all the gongs simultaneously, producing rich tone clusters on every beat.

The Karen have several unique instruments, including the *hpà-si* (bronze kettledrum or frog drum, so-called because of the small frogs that decorate four points around the drum head). It is struck in the centre of the head with a padded stick and sometimes also on the side with a thin stick. When not being played, *hpà-si* are sometimes turned upside down and used as containers for raw rice (*see* BRONZE DRUM). The Karen also play a *pa:ku* (bamboo-keyed xylophone) and a *t'na* (small harp with five to seven strings). The *t'na* is similar in general shape and construction to the Burmese arched harp, with a small wooden resonator covered with deerskin. It is traditionally used to accompany love songs.

The Yahkaing are predominantly Muslim. Much of their music is similar to Burmese folk music, and although they have their own song genres they also use classical Burmese song forms. In addition to various types of drum, the *hnè*, an oboe with a composite double-reed, is popular and is played in a distinctive style by the Yahkaing. The Mon were at one time one of the great civilizations of the region; their capital was the city of Pegu. Both influenced by and influencing the music of Myanmar and Thailand, Mon music appears more closely related in structure to the various ensembles of Thai music. Gong-chimes (*gong mon*), xylophones (*renad*), the reed oboe (*pi*) and crocodile zither (*cham*) are shared with Thai music. The Mon in Myanmar, however, often add a small number of tuned drums to their ensembles, similar to the Burmese *chauk-lòn-bat* drum-chime.

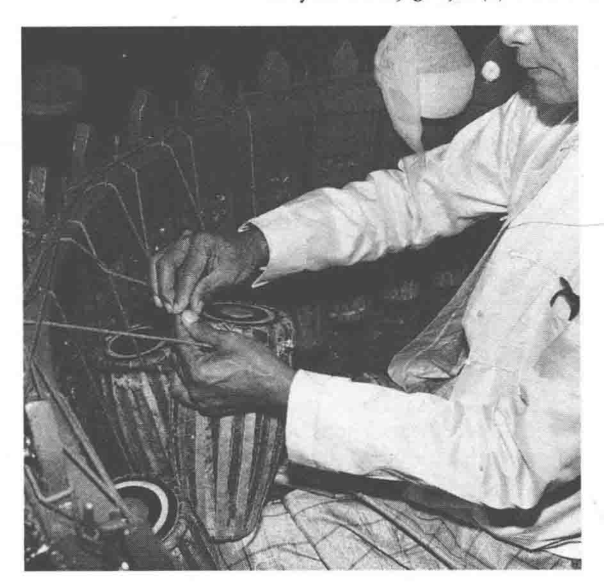
II. Music and dance of the plains peoples

1. Instrumental ensembles: (i) Hsaìng-waìng (ii) Other instruments and ensembles (iii) History of the instruments. 2. Classical vocal music. 3. The Burmese harp (saùng-gauk). 4. Theory.

1. INSTRUMENTAL ENSEMBLES. The isolation of Myanmar has contributed to the survival of instruments extinct in other Asian areas and has resulted in a music system that is related to other South-east Asian music but is significantly different in sound and instrumentation from the music of the nearest peoples – the Thais, Cambodians and Laotians. The distinguishing feature of South-east Asian ensembles is the knobbed gong (with a raised central boss and a deep rim; *see* SOUTH-EAST ASIA, §2). The widespread diffusion of knobbed gongs and other metalwork in remote areas of South-east Asia testifies to the antiquity of the blacksmith's craft, and legends abound in which the central character is, or was originally, a blacksmith. A northern Burmese myth traces the origins of the Kachin people to an ancestor who was a smith. Similar ensembles are found throughout the lowland or valley-civilization areas of South-east Asia: the Irrawaddy valley in Myanmar, the Mekong valley in Laos and Cambodia, the Menam valley in Thailand, the Indonesian islands and the southern Philippines. These ensembles consist of a core of knobbed-gong instruments with xylophones, flutes, oboes, drums or string instruments; the combination varies from country to country. In addition to their morphological similarity, the instruments of South-east Asian ensembles also have common functions, the most important being to accompany theatre and religious rituals (the two are often inseparable). They also have a common basic musical structure, and it is this that provides the most cogent argument for considering South-east Asia as a single musical area.

The underlying phrase structure of these ensembles is outlined by a rhythmic pattern played by a combination of bell and clapper. The rhythmic patterns are two or four beats long (or multiples of four, e.g. 8 × 2, 16 × 2 or 32 × 2). This pattern is repeated as often as the length of the piece or section requires.

(i) Hsaìng-waìng. In Myanmar the dominant outdoor percussion ensemble is the *hsaìng-waìng*. The term has two general meanings, referring both to the main instrument of the ensemble and, by extension, to the entire ensemble including that instrument. The drum circle is specifically called *pat-waìng*, although in common Burmese usage it is often called *hsaìng-waìng* as well. The *hsaìng-waìng* ensemble is the most characteristic one in Myanmar and is used for theatre performances, ritual and religious occasions or any festive occasion, such as the visit of a high government official. The instrumentation



1. Applying tuning paste to individual drums of the pat-waìng (drum-chime)

of the *hsaìng-waìng* ensemble can vary slightly and has evolved over time. The ensemble generally includes the *pat-waìng*, the *kyì-waìng*, the *maùng-zaìng*, the *hnè*, the *chauk-lòn-bat* and various punctuating instruments.

The *pat-waìng* is a drum-chime of 21 tuned drums suspended from the inside of a circular wooden frame (fig.1). The drums are made of wood with two laced heads and are 12 to 40 cm high. They have a range of more than three octaves. The wooden frame is approximately one metre high and is often ornamented with inlaid glass and painted gold. The player sits on a stool in the centre with only his head and shoulders visible from the outside. The drums are hung vertically within the frame so that the musician plays on the upper heads only. Unlike other Burmese and South-east Asian drummers who play rhythmic patterns on their drums, the *pat-waìng* musician plays melodies and the harmonic pitches required in the performance of traditional Burmese music. The *pat-waìng* drum circle, the leading instrument in the *hsaìng-waìng* ensemble, is rarely found outside Myanmar. A similar instrument has been recorded in Cambodia, but it uses fewer drums compared to the Burmese example. In India a circle of drums is depicted on temple reliefs. The presence of a similar instrument in ancient India, and the Burmese use of the Indian method of tuning drums with a mixture of cooked rice and ash applied to a painted brown circle on the upper head, indicate that the *pat-waìng* drum circle may be one of the few Indian musical instruments that survived the period of Indian influence in South-east Asia (*c*200–1000).

The *kyì-waìng* is a gong-chime of 21 small knobbed gongs set horizontally on a circular wooden frame (fig.2). This is one of the instruments common to South-east Asian percussion ensembles. The circular wooden frame, found in Myanmar, Thailand, Cambodia and Laos, contrasts with the straight row found in island South-east Asia (Indonesia, northern Borneo and the Philippines). Among the Mon people of lower Myanmar the instrument occurs in another form, with the small knobbed gongs suspended from a U-shaped, upright circular frame. An alternative name is *kyì-naung*.

The *maùng-zaìng* is a gong-chime of 18 or 19 small, horizontal knobbed gongs mounted in five rows on straight wooden frames (fig.3). These knobbed gongs are flatter and generally larger than those of the *kyì-waìng*. The rows, starting from the one closest to the musician, usually contain three, three, four, three and five or six gongs. The frames are laid flat on the ground except for the largest, deepest-sounding group, which is usually propped up. This instrument is said to be a recent development, perhaps dating from the 1920s or 30s.

The *hnè* is an oboe with a conical body. It may have a large, flared metal bell loosely attached to the end (fig.4).

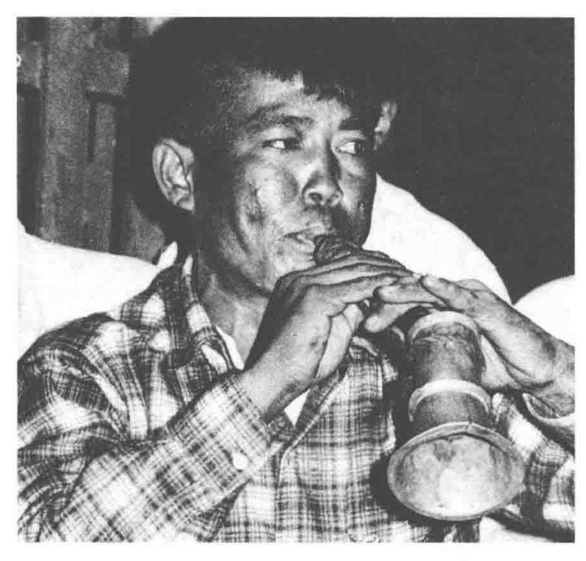
Rhythmic instruments include the *chauk-lòn-bat*, a set of six drums that are used to play the rhythmic pattern



2. Kyì-waìng (circular gong-chime)



3. Maùng-zaìng (gong-chime), with pat-waìng (drum-chime) in the background



4. Hnè (oboe)

underlying melodic contours. The set consists of four barrel drums, the *sahkún* (a double-headed horizontal drum) resting on a low trestle, and the *pat-má* (large barrel drum) suspended from a rack; they are all played by one man.

Punctuating instruments include the *byauk*, a small, stick-beaten slit-drum; the *walet-hkok*, a clapper made from a piece of slit and hinged bamboo approximately 120 cm long; the *yagwìn*, cymbals approximately 30 cm in diameter; the *sì*, small hand cymbals approximately 3 to 5 cm in diameter (*see* SAÙNG-GAUK, fig.2); the *maùng*, a large, knobbed gong suspended vertically (fig.5); and a variety of different drums for special uses in particular pieces.

This represents the ideal *hsaìng-waìng* ensemble, but a village with a few resources or a small touring company of musicians and actors can play all the traditional repertory with a much reduced complement of instruments. A small *hsaìng-waìng* ensemble might include only the *pat-waìng*, the *kyì-waìng*, the *pat-má*, the *yagwìn*, the *sì* and the *hnè*. Indeed, depictions of earlier ensembles and even photographs taken during the early years of the 20th century often show only the *pat-waìng*, the *kyì-waìng*, *hnè* and one large barrel drum.

The *hsaìng-waìng* ensemble, playing music of great verve and impetuosity, is an essential adjunct to every kind of dance or drama performance at spirit-worshipping rituals in central Myanmar and at Buddhist ceremonies. There are many professional *hsaìng-waìng* troupes as well as innumerable amateur ensembles. Professional companies with dancers and actors are largely based in Yangon (Rangoon) or Mandalay. During the dry season (October to April) the professional troupes tour almost constantly, reaching the smallest villages at least once a year, the prosperous towns more frequently. The traditional repertory of the professionals is disseminated throughout the country and imitated more or less successfully by the smaller, poorly trained village ensembles.

There is a close relationship between music, drama, dance and poetry. Accompaniment of theatre performances and religious ritual is the primary function of the *hsaìng-waìng* ensemble. In a drama, pieces or motifs are used to denote specific situations: the hero meditating in the forest is accompanied by a particular tune, the entrance of a rough king is accompanied by one of a limited group of appropriate compositions. In a *nat-pwè* (spirit-worshipping festival) a series of 37 tunes is played, each accompanying the entrance and dance of an actor portraying one of the 37 principal spirits of Burmese animism. The musical signals of the *hsaìng-waìng* ensemble are well known to the Burmese audience, so that theatrical and ritual pieces carry semantic meaning relating to a character, a situation or a mood. In the theatre, specific compositions and types of performance have associations with certain types of dramatic action on the stage. There are certain song types associated with love scenes, scenes of departure, horses, elephants, demons, battles, chase scenes and even acts committed in stealth. The only extant treatise on Burmese music, the *Nara-lei-hká*, compiled in the 17th century, includes a list of the 37 ritual songs connected with the 37 Burmese *nat* (spirits).

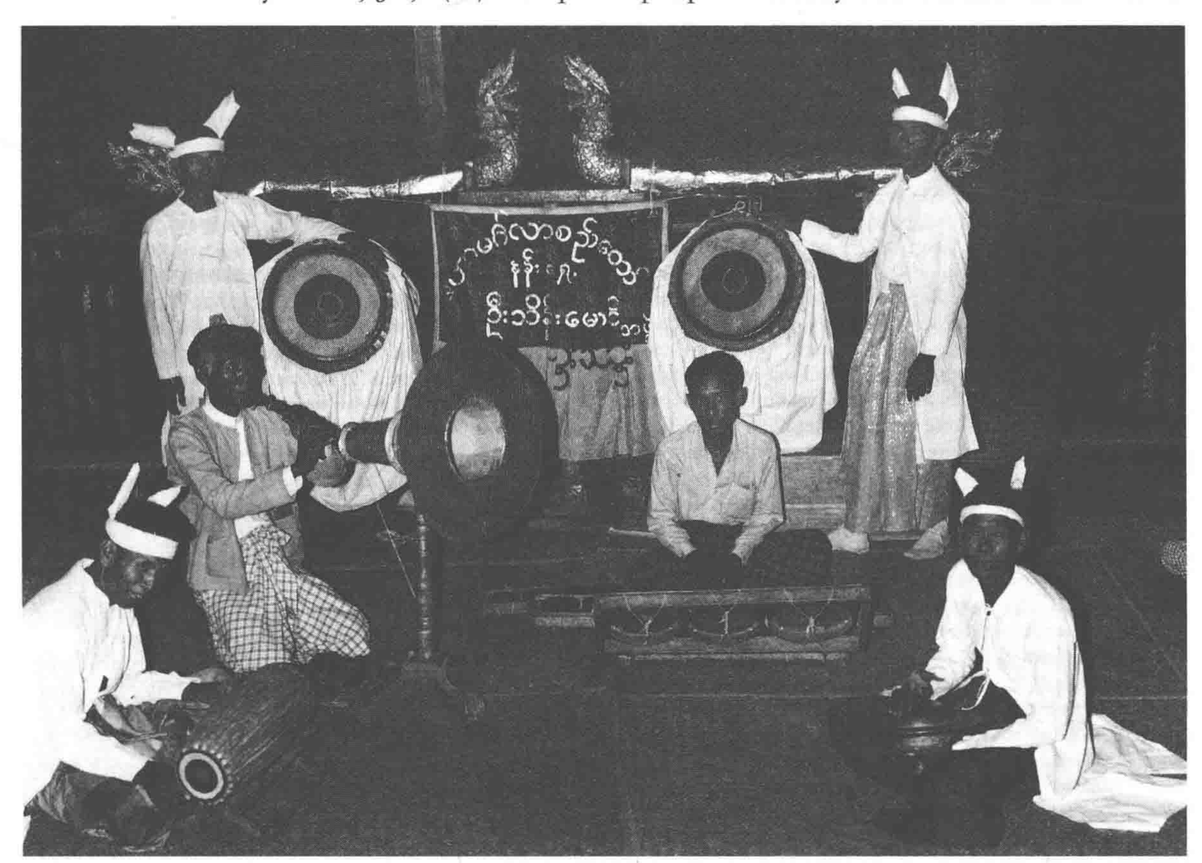
(ii) Other instruments and ensembles. The *hsaìng-waìng* ensemble is the largest and most common of the ensembles used for outdoor music in Myanmar. Other ensembles that play for festivals and outdoor celebrations also take their names from the particular drums used. Each type of drum is used to play distinctive rhythmic patterns associated either with that instrument or with a particular festival. Among these drum ensembles are the *si-daw*, the *bon-gyì*, the *ò-zi*, the *dò-bat* and the *byàw*.

The *si-daw* (fig.6) is a pair of double-headed drums, 120 cm long and 60 cm in diameter, known as royal drums; they were played at royal ceremonies before the British occupation of Burma in the mid-19th century and are now played for important ceremonial occasions. One or more large *hnè* (*hnè gyì*), a *maùng-zaìng*, and a pair of cymbals may complete the ensemble.

The *bon-gyì* are double-headed drums about one metre long suspended horizontally across the chest of the musician and played on both ends. They are usually played in pairs, for rice-planting festivals or pagoda festivals, and may be joined by a *hnè*, *yagwìn* and *walet-hkok* or a full *hsaìng-waìng* ensemble.



5. Striking the maùng (large knobbed gong)



6. Si-daw ensemble from Mandalay with (from left to right) gandama (double-headed drum), hnè gyì (oboe), si-daw (double-headed drums, background), maùng-zaìng (gong-chime) and cymbals

The *ò-zi* are goblet-drums suspended vertically on the player's chest. A *palwei* (bamboo flute) or a *hnè* often accompanies the *ò-zi*, which are used for pagoda festivals or any kind of celebration requiring a procession. Often the drummer dances as he plays.

The *dò-bat* are small, double-headed drums of various sizes, suspended horizontally across the chest. Like the *ò-zi*, the *dò-bat* drums are played in villages throughout Myanmar. They may be used in a procession making collections for a Buddhist charity or at any time when a festive atmosphere is desired. *Dò-bat* drums are usually played with *hnè*, *yagwìn* and *walet-hkok*.

The *byàw* are large, double-headed drums played with sticks in a village when someone is giving alms, or in the paddy fields when rice seedlings are being transplanted. The *byàw* drums may be accompanied by *hnè*, *yagwìn*, *walet-hkok* and *kyì-waìng*.

Folk ensembles dominated by percussion instruments playing for theatricals, pagoda festivals or agricultural rites are familiar to all Burmese regardless of social status, wealth or education. Together with this vigorous tradition, however, the Burmese enjoy a chamber music tradition that is only slightly less widespread. Its instruments are softer, used singly or sometimes in pairs and played indoors, but the repertory is largely the same as that of the *hsaìng-waìng* ensemble. However, whereas the drum-dominated ensembles are always part of a large-scale event – a theatre performance or a youth's initiation into a Buddhist monastery – in which the music is functional and generally carries extra-musical semantic connotations, chamber music may be played and enjoyed for aesthetic pleasure alone.

(iii) History of the instruments. The earliest known document with references to music in Myanmar is a description of a troupe of musicians and dancers sent by the Pyu of lower Myanmar to the court of a Tang dynasty emperor of China in the 9th century. Possibly the Pyu had the same racial and cultural background as the ethnic group later called Burmese. In the Chinese chronicle no instrument resembling the *pat-waìng* drum-chime or the *kyì-waìng* gong-chime is mentioned: apparently only chamber music instruments and musicians were sent. This could mean either that the Pyu did not use the *hsaìng-waìng* ensemble, or that they chose to send to China only their softer-sounding instruments; possibly they felt that the music of the *hsaìng-waìng* was too closely associated with peasant rituals. In any case, some instruments now used as chamber instruments appear to be the same as some of the 9th-century Pyu instruments. The most important of the modern chamber instruments was one of those sent to China, the *saùng-gauk* (arched harp; see §3 below). Another instrument still played that was sent to China is the *mí-gyaùng* (crocodile-zither), a long, narrow zither in the shape of a crocodile. Three metal strings pass over eight to ten raised movable frets on the flat belly of the instrument. This Burmese zither is related to similar instruments distributed widely in South-east Asia. While the crocodile shape is not always found elsewhere, the reptilian name remains in variants such as

the Thai *čhakhē* ('alligator', wooden tube zither) and the Indonesian *kacapi* (board zither). In Myanmar the *mí-gyaùng* is associated with the Mon, an ethnic group in southern Myanmar linguistically related to the Mon-Khmer peoples of Thailand and Cambodia.

Among the other instruments sent to China were two *hnyìn* (also called *can, khene, khāēn*), free-reed mouth organs with two rows of eight pipes each, the longest pipe being about 1·5 metres long, closely related to the Chinese SHENG and the Japanese SHŌ. Although this instrument is no longer used by the Burmese, it is widespread among the tribal peoples of highland Myanmar and elsewhere in South-east Asia. The *pat-talà*, a trough xylophone with 21 keys suspended over a curved, boat-shaped resonator, is widely played now as a chamber instrument but was not mentioned in the Tang dynasty chronicle. It is related to the *ranāt ēk* of Thailand and the *gambang* of Java and is often used to accompany the voice or is played with the *palwei* (end-blown flute). The *don-mìn*, a zither directly related to the Thai *khim* and ultimately to the Persian *santur*, is also a popular instrument for traditional music or for newly composed tunes.

Western instruments that have been adopted by the Burmese are the violin, the Hawaiian guitar, the piano, the trumpet and the clarinet. The violin and the guitar, played with a sliding bar or rod in the Hawaiian style, are easily adapted to the traditional Burmese tuning system, but the retuning necessary to make the piano acceptable is more difficult. The violin replaced an older bowed fiddle (*hùn tayàw*) that has completely disappeared from Myanmar. It appears to have been similar in structure to the Thai *sǫ ū* or Javanese *rebab*.

2. CLASSICAL VOCAL MUSIC. Burmese classical vocal music consists of one repertory, with two different formats for interpretation and performance. The repertory comprises several hundred traditional classical songs, clearly categorized, whose texts are contained in two large, regularly printed anthologies, the *Maha Gi-tá* and the *Gi-tá Wí-thàw-dani*. They are usually available in several editions and are basic reference works for all classical musicians. Most professional musicians know all the songs in this repertory of several hundred compositions, and many musicians often know several versions of many of the pieces. In addition, special theatrical compositions and newly composed pieces based on older texts derive their content and style from the traditional repertory. Most songs in the *Maha Gi-tá* and the *Gi-tá Wí-thàw-dani* are known as *thachìn-gyì* ('great songs'). Both works contain essentially the same song texts, although certain texts are found only in one and variants of the same song occur in each. The *Maha Gi-tá* and *Gi-tá Wí-thàw-dani* contain only song texts; the melodies, fixed harmonic accompaniments and various instrumental interludes and introductions are all transmitted by oral tradition.

Both collections are organized according to song types. In both, the first three song types form the core of the *thachìn-gyì*; they are the old court songs and are the basis of the classical literature. The first category is called *kyò*, which means 'string'; these elementary pieces were traditionally taught to apprentice harpists. The first piece in both books is called *Pazìn taung-than kyò* ('The *kyò* of the sound of the dragon-fly's wings') but is generally referred to by the words of the first line, *Htan-tya-tei-shin*; the song includes verbal imitations of the sound of the *hsaìng-waìng*. The student then progresses to the second *kyò*, called *Thi-da* ('The river'), and on through the first 13 *kyò*. These songs are said to have been played when the king travelled in the royal barge (see also §3 below). The *kyò* songs are graded, making more frequent use of modal modulations and requiring more complex vocal and instrumental patterns as they increase in difficulty. Both *hsaìng-waìng* players and chamber music players still learn the basic *kyò* songs before attempting the more difficult repertory.

The second category, *bwé*, and the third category, *thachìn-gan* or *thachìn-gán* ('elegant', 'noble'), include songs eulogizing the court and king. These first three categories form the basis of the classical repertory and are all set in the basic mode known as *hnyìn-lòn* by chamber music players and *than-yò* by *hsaìng-waìng* musicians. (Table 1)

The *pat-pyò* form by far the largest group in the collections; each book contains over 200 such songs. They are regarded by traditional musicians as the most complex and challenging of all *thachìn-gyì* songs: they were the old popular songs of the court and as such contain frequent quotations from other forms of music, so that the singer or instrumentalist must be familiar with the rest of the repertory to interpret them properly.

Another large song category in the traditional collections is *yò-dayà*. These songs, reputedly of Thai origin, date from the 18th century, when the Burmese king invaded Ayutthaya (Burmese: Yò-dayà), the ancient Thai capital. To Thai musicians, songs in this category sound unlike Thai music, but they are said to have resulted from the abduction of Thai musicians from Ayutthaya to the Burmese capital and the adaptation by Burmese musicians of their ancient music. *Yò-dayà* songs are usually performed in the mode *palè* (called *pat-sabò* by *hsaìng-waìng* musicians).

The *kyò*, *bwé*, *thachìn-gan*, *pat-pyò* and *yò-dayà* categories constitute most songs in the *Gi-tá Wí-thàw-dani* and *Maha Gi-tá*. Of the remaining categories, the *myìn-gìn* is a song in praise of the elegance and beauty of horses, performed instrumentally to kindle the spirits of the royal horses before battle. It was later used as a dancing exercise for the horses and is now always played in the theatre whenever there is need for a motif alluding to horses. A parallel to the *myìn-gin* is the *hsin-gìn*, a song used to make the elephants dance.

There are also about 30 short songs known as *nat-chìn*, usually associated with the worship of the Burmese spirits, and a small group of *mon* or *talaìng* songs, the latter derived from a Mon-Khmer group, once powerful in Myanmar, which survives as an ethnic minority around the city of Moulmein. Several groups of short strophic songs, in which the melody varies only slightly with each

TABLE 1

Animal symbols	*Terminology of the Burmese harp*	*Terminology of the hsaìng-waìng ensemble*
peacock	du-raká	chauk-pauk
bull	pyi-daw-byan	than-bauk
goat	myin-zaìng	ngà-bauk
crane	palè	pat-sabò
cuckoo	auk-pyan	leì-bauk
horse	chauk-thwe-nyún	hkun-nathan-gyi
elephant	hnyìn-lòn	than-yò

repetition to accommodate text changes, include the lament *bàw-le* and the *teì-dat* and *deìn-than*. There is also a small group of texts for the *si-daw-than* (*si-daw* music) and several different types of classical song, often sung without accompaniment. These are the laments or 'crying songs', *lùn-gyìn* and *aing-gyìn*, and other types of short unaccompanied song, *yadú*, *yagan* and *è-gyìn*.

These songs comprise a broad and varied collection of different types of music: the core of the old repertory found in the first three categories, old popular court songs *pat-pyò*, the lovely and clearly articulated *yò-dayà* songs, various forms of lament and short strophic songs, ceremonial pieces such as the *si-daw* and *myìn-gìn* and various types of unaccompanied song used in the theatre or as individual songs. The *thachìn-gyì* in these two works are thus not simply a collection of classical songs but include samples of the entire range of Burmese classical music, including the various theatrical, ceremonial and entertainment genres.

TABLE 2

	Mode	Song type
1	hynìn-lòn	kyò bwé thachìn-gan
2	auk-pyan	pat-pyò làw-kà-nat-than leì-dwei than-gat
3	palè	yò-dayà talaìng mon bàw-le than-zàn
4	myin-zaìng	teì-dat shit-hse-baw deìn-than

3. The Burmese harp ('saùng-gauk'). Two types of arched harp still exist in Myanmar. One, made by Karen and Mon hill peoples in the lower part of the country bordering Thailand, has five to seven strings tuned with pegs (see T. and T.A. Stern, 1971). The other, long associated with the Buddhist royal dynasties of Burma, is the ornate, 14-string *saùng-gauk*, traditionally tuned with cords encircling the arch, though now commonly tuned with pegs. The arched harp was the most esteemed of the Burmese royal court instruments. After the demise of the courts, the harp tradition has continued at the State School of Fine Arts in Mandalay. (For a discussion of the instrument's construction and history *see* Saùng-gauk.)

In performance (*see* Saùng-gauk, fig.2) the player braces the fingers of the left hand against the arch, shifting them agilely up and down; the left thumbtip with squared nail is placed against the string from the inside to raise the pitch or to produce frequent embellishments. The thumb may pluck from the inside in order to double octaves. The index finger and thumb of the right hand activate the strings from the outside in the centre of their length, separately or in pairs. A complex damping technique is also employed.

The oldest *kyò* ('string', possibly indicating the early use of the harp in song composition) songs are thought to have been popular at court in the early 14th century. Later, a set of 13 *kyò* were arranged in order of difficulty as basic training for musicians (see §2 above). Of these, no.6 (*Hpaung Là Kyò*), the first of three 'barge songs' said to describe an early king's ceremonial voyage in about 1370 from Ava up-river to ancient Tagaung, is the oldest known Burmese classical song.

Poems were written in a chosen form and then arranged by the harpist and singer in the melodic and metric patterns of the poems' assigned tuning and class. There is no evidence of musical notation until Western influence took effect in the 20th century, and songs were arranged for piano or xylophone. Theoretical concepts have reinforced oral transmission: metre is determined by *wà* (clappers) sounding the strong beat, and *sì* (hand cymbals) the weak beat. Symbols for each (Mandalay, o = *wà*, x = *sì*; Yangon, x = *wà*, o = *sì*), when placed over syllables of the poetic text, indicate the song's metric framework (Table 2). Most *kyò* songs are accompanied by pattern 1 and *yò-dayà* songs by pattern 2. Though syncopation occurs in the harp part, and caesuras and rubato characterize the singer's style, the metric pattern of a piece remains stable except in ad lib interludes and codas.

A hierarchy of open 5ths that originated in the oldest harp tuning (*hnyìn-lòn*), but is present in them all, defines the five tonal levels of the *tì-gwet* (instrumental patterns). Each tonal level consists of an open-string pitch and its *meik* ('concordant') a 5th above, and is named after the Burmese modal number of its root, with *pauk* (from *apauk*, 'hole') and *tàw* (from *atàw*, the solo instrumental cadential formula): No.1, *tabauk-tàw* (Western scale degree 1–5); No.6, *chauk-pauk-tàw* (3–7); No.5, *ngà-bauk-tàw* (4–1); No.4, *leì-bauk-tàw* (5–2); No.2, *hna-pauk-tàw* (7–4). The five levels are learnt by rote in the first three *kyò* songs (ex.1), composed by Wun-gyì Padei-thá-ya-za (*b* 1672). Names of important intervals, melodic patterns and note names of a movable 'do' system (Williamson, 'Aspects of Traditional Style . . .', 1975, p.119) are also learnt in these songs that constitute the student's introduction to Burmese musical theory. (For information on harp tunings *see* Saùng-gauk, ex.1 and ex.2).

Burmese musicians think of their music in a linear way. Governed by the beat of the singer's *wà* and *sì*, the harpist plays independently, following the vocal line or playing against it, in the *tì-gwet* of the tuning, with solo *atàw* concluding each couplet or stanza, as indicated in the song text. The *atàw* is typically announced by the singer's *than-gyá* ('fall of sound') to the upper pitch of the desired level, and confirmed by root and 5th in the short or lengthy *atàw* of the harpist (ex.2). Modulation between *atàw* levels is called *than-byaùng* (Mandalay: 'sound shift', or 'shift of pitch') and remains within the tuning.
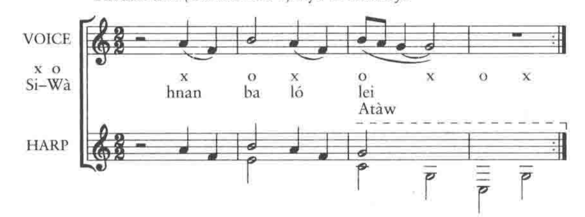
As noted above (see §2), song texts have been published in several editions. *Gi-tá Wí-thàw-dani Kyàn* includes 535 texts, indexed by harp tuning and song class (see Table 1 above). Songs in *auk-pyan* tuning, particularly seasonal songs and love songs, are characterized by long closing sections (*thahpyan*) in ad lib rhythm, with virtuoso harp cadenzas. Those in *palè* tuning, including the *yò-dayà*, the *talaìng* (*mon*), the *bàw-le* and the *than-zàn* ('new songs'), have a brilliant harp style in a faster tempo. The *teì-dat* and the *deìn-than* of mode *myin-zaìng* also require florid harp accompaniment.

In the late 18th century and throughout the Kòn-baung dynasty, members of the royal family, ministers and musicians at court composed songs and became renowned
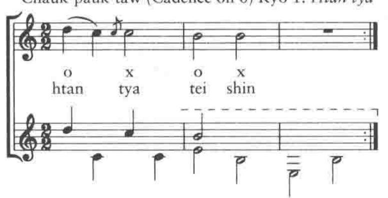
Ex.1 Five *atáw* (cadence formulae); transcr. M. C. Williamson, 'Aspects of Traditional Style . . .', 1975

HNYÌN-LÒN tuning
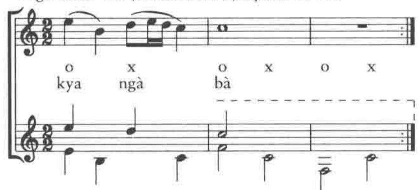
Tabauk-tàw (Cadence on 1) Kyò 1. *Htan tya*
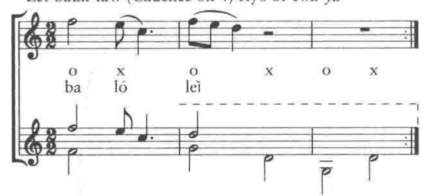


Chauk-pauk-táw (Cadence on 6) Kyó 1. *Htan tya*



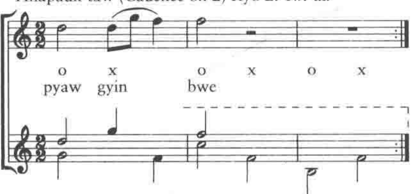
Ngà-bauk-tàw (Cadence on 5) Kyò 2. *Thi-da*



Let-bauk-tàw (Cadence on 4) Kyò 3. *Tha-ya*



Hnapauk-tàw (Cadence on 2) Kyò 2. *Thi-da*



harpists, including Prince Pyin-si, Princess Hlaing-hteik-hkaung-tin, Myá-wadi Wun-gyì Ù Sá (the most prolific of all composers), Ù Maung Maung Thaik, Daw Thu-za, King Thi-bàw and Ù Maung Maung Gyì, harpist for the last two kings (his pupils are indicated * below). During this period a virtuoso style of playing developed, characterized by faster tempos, long solo intoductions and interludes between stanzas, brilliant cadenzas and *athan-zàn* passages in free time and improvisational style. Eminent harpists of the early 20th century included Ù Maung Maung Lat*, Ù Sein Bei-da*, Ù Hpù-Gaung (Shan States), Daw Sàw Myá Eì Kyi* and Daw Hkin Hkin Galeì*. Mid-20th century and contemporary harpists in Yangon include Ù Bá Thàn, Ù Sein Hpei, Daw Myá Thwin* and Daw Tin Gu; in Mandalay Daw Hkin Mei*, Ù Bá Myín (pupil of Ù Sein-Bei-da and Ù Maung Maung Lat) and Ù Myín Maung, until 1996 staff harpist at the State School of Fine Arts (pupil of Daw Hkin Mei and Ù Bá Than).

4. Theory. Little written information exists on Burmese music theory or practice in either Burmese or any other language. The complex theoretical tradition is orally transmitted as a musician learns the repertory; as each composition is learnt, the increasing complexities of the system are further defined.

The basis of the Burmese tonal system is seven fundamental pitches from which all music is composed, each of which has its own name and associated animal. In some cases, however, vocal notes are not expected to correspond precisely with those of the fixed-pitch instruments. The basic seven notes may also be modified depending on the instruments used: one tonal system is used for the *hsaìng-waìng* ensemble, another for the *saùng-gauk* another for chamber music instruments; (Table 3), a fourth, the Western tempered system, is now also used and accepted as a medium for performing traditional Burmese classical music.

The pitches in the Burmese *hsaìng* system are identified by numbers in descending order. Pitch names in general use among musicians are derived from the finger-hole names of the *hnè*, and are as follows: *than-hman* ('correct sound'), tonic or fundamental; *hnapauk* ('second hole'), seventh degree; *thòn-bauk* ('third hole'), sixth degree; *lei-bauk* ('fourth hole'), fifth degree; *ngà-bauk* ('fifth hole'), fourth degree; *chauk-pauk* ('sixth hole'), third degree; and *hkun-nathan-gyì* ('great seventh sound'), second degree.

The two traditional tonal systems of Burmese classical music differ not in intervallic structure but in fundamental pitch. Chamber music players of the *saùng-gauk* and *pat-talà*, for example, use a *than-hman* one degree higher than that used by the *hsaìng-waìng* musicians. Chamber music players now tend to tune *than-hman* close to the pitch D, and the *hsaìng-waìng* musicians tune it closer to C♯. Compared with the Western diatonic series, the seven-note Burmese series usually has somewhat lower seventh and third degrees, as well as a raised fourth, giving an impression of an equidistant tuning. However, equidistance is never mentioned by Burmese musicians. Certain Western scholars may have been led to attribute it to the intervals of the Burmese heptatonic system because they seem more nearly equidistant than those of the Western diatonic system. When Western instruments were first used by Burmese traditional musicians they were retuned to the intervals of the Burmese system. But when the piano is used now, Western tuning may be retained so that the pianist can take advantage of the chromatic intervals to suggest vocal notes not ordinarily available for modes played on traditional instruments.

There is no exact word for the various tonalities or modes in Burmese music. They are generally referred to as tones (*athan*). But the manner in which they are used
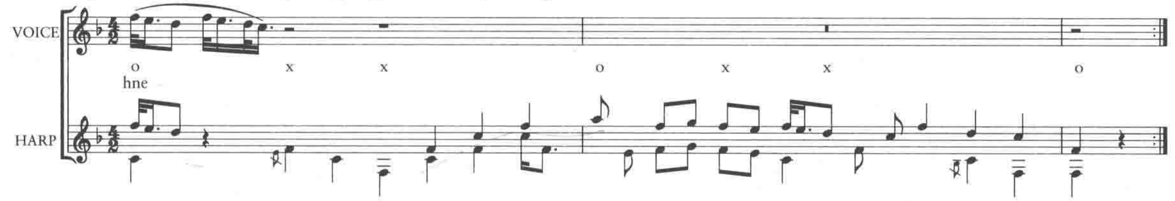
TABLE 3

beats of a phrase unit	1	2	3	4	5	6	7	8
pattern 1		O		X		O		X
pattern 2		O		O				X
pattern 3				O		O		X
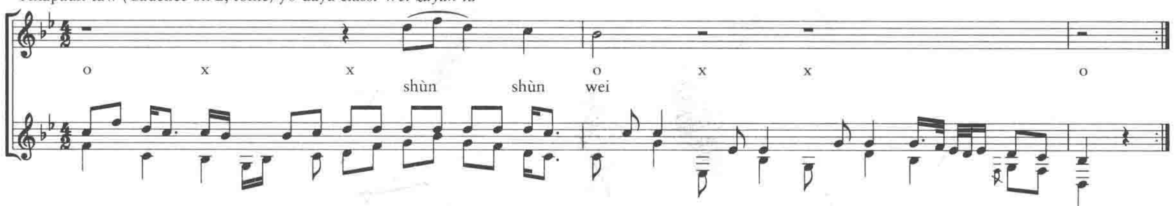
O – hand cymbals; X – wooden clappers

Ex.2 *Atàw* (cadence formulae) in other tunings; transcr. M. C. Williamson

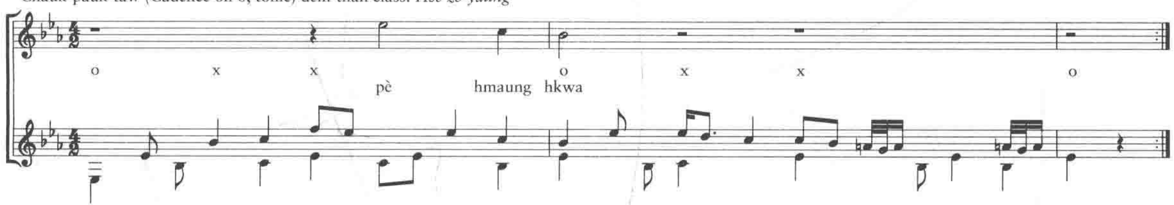
AUK-PYAN tuning
Ngà-bauk-tàw (Cadence on 5, tonic) pat-pyò class: *Shwe yin baung*



PALÈ tuning
Hnapauk-tàw (Cadence on 2, tonic) yò-dayà class: *Wei-zayan-ta*



MYIN-ZAÌNG tuning
Chauk-pauk-tàw (Cadence on 6, tonic) dein-than class: *Hse ze-yaung*



strongly suggests that Burmese musicians recognize unique qualities for each of them, something that might not occur if each was merely a transposition of the other at another pitch. Each of these *athan* in Burmese music uses all the seven pitches but emphasizes five of them as basic pitches of the mode; the other two are regarded as secondary. The tuning of the two most important Burmese instruments, the *pat-waìng* (drum circle) and the *saùng-gauk* (arched harp), best demonstrates this system of primary and secondary pitches. These two instruments must retune for each *athan*. The upper range of the *pat-waìng* remains basically the same for all modes and uses all seven pitches, but the lower range must be retuned to produce the five different primary pitches of each *athan*. On various other Burmese instruments, such as the *pat-talà* or the *kyì-waìng* and *maùng-zaìng*, all seven pitches are available, and there is no need to retune for each mode; the player simply omits certain pitches, playing only the primary pitches of the mode. Nevertheless, these instruments are usually played in a style similar to that of the *pat-waìng* and *saùng-gauk*. The five basic pitches of the mode are emphasized in the low range by omitting the secondary pitches, which are used primarily in the high register of the instrument and have the character and quality of passing notes, suspensions or appoggiaturas.

The names of the *athan* for the *hsaìng-waìng* are different from those for chamber music instruments. Table 4 gives only the five basic pitches of the low range of the *pat-waìng*. It is assumed in every case that all seven notes are available and are used as secondary pitches on the *pat-waìng* in the upper register and on the gong instruments and *hnè* throughout the range. Some musicians consider that C is actually a secondary rather than a primary note in the mode *hkun-nathan-gyi*.

The *athan* names used by *hsaìng-waìng* musicians are functional rather than theoretical and include some that are tunings for the *pat-waìng*, intended to make certain pitches more easily available in the low register of the drum circle. *Hsaìng-waìng* tunings, with the exception of *than-yò hnapauk* and *ngà-bauk auk-pyan*, can be grouped into two basic types according to the placing of secondary pitches and the intervals between primary notes. These two types are given inTable 5 with the secondary pitches indicated by an S.

Both *hsaìng-waìng* and chamber musicians create new modal structures by shifting the tonal emphasis from one

TABLE 4

Mode	*Pitch*				
than-yò chauk-pauk	1	3	4	5	7
	C	E	F	G	B
hkun-nathan-gyi	1	3	4	5	7
	G	B	C	D	F
pat-sabò	1	2	3	5	6
	C	D	E	G	A
ngà-bauk	1	2	3	5	6
	F	G	A	C	D
hsit-kyì or hnapauk	1	2	3	5	6
	B	C	D	F	G
ngà-bauk auk-pyan	1	3	4	5	6
	F	A	B	C	D
leì-bauk auk	1	2	3	5	6
	G	A	B	D	E
than-yò hnapauk	1	2	4	5	6
	B	C	E	F	G

TABLE 5

type one	1	S	3	4	5	S	7
type two	1	2	3	S	5	6	S

pitch to another within the same tuning. In this way two new modes, *chauk-pauk* and *hnapauk*, are created from the *than-yò* tuning. *Hsaìng-waìng* musicians use another modal practice when they accompany a singer whose voice cannot comfortably reach all the pitches of a composition: the *pat-waìng* player retunes the drums to produce the desired mode at a different pitch level. For example, *than-yò* can be transposed up either one degree to *hkun-nathan-gyi* (D) or down one degree to *hnapauk* (B). But the musicians prefer not to use this solution since it is impossible to retune the gongs; a different combination of gongs has to be used, and the resulting pitch structure does not produce an accurate transposition of the mode as conceptualized by Burmese musicians. In rare cases, compositions in one mode are performed in another mode; this transposition, called *than-dì*, is not prevalent in the traditional repertory and is more suitable for some compositions than others.

The *pat-talà* (xylophone), like the *kyì-waìng* and other gong-chimes, includes all seven pitches. When the *pat-talà* is used to accompany the voice, its tuning terminology follows the system used for the *saùng-gauk*. The *saùng-gauk* may be used to accompany the voice or may be performed as a solo instrument. Like the *pat-waìng* it can be freely retuned to any modal system; unlike the *pat-waìng* it is not restricted by other accompanying instruments in its ensemble. Although this would permit the ideal Burmese tuning system, in contemporary practice Burmese harpists tend to be more influenced by modern European tuning than *hsaìng-waìng* musicians. In theory the modes used for the *saùng-gauk* are thought of as being arranged with their fundamentals forming a circle of 5ths, with seven 5ths completing the octave. Most *saùng-gauk* musicians now use only the first four modes, and most traditional classical compositions are played in these. Several harpists, however, do play in all seven *athan*.

The *pat-talà* is taught as a beginner's instrument by *hsaìng-waìng* musicians as well as being used in chamber music. When it is used by the *hsaìng-waìng* musicians, its fundamental pitch, *than-hman*, is tuned to C or C♯. Chamber musicians tune the *pat-talà* to the higher pitch. For purposes of comparison, *hnyìn-lòn* and *than-hman* are given in Table 6 as beginning on the pitch C. Although the fundamental pitches of all seven modes are theoretically available on the *pat-talà*, in practice most *pat-talà* players prefer to use only the pitches *than-hman*, *leì-bauk* and *ngà-bauk* as fundamentals. The interval structures produced by starting on other fundamental pitches are

TABLE 6

Saùng-gauk name		*Hsaìng-waìng and pat-talà pitch name*
hnyìn-lòn	(C)	than-hman
auk-pyan	(F)	ngà-bauk
palè	(B)	hnapauk or pat-sabò
myin-zaìng	(E)	chauk-pauk
du-raká	(A)	thòn-bauk
chauk-thwe-nyún	(D)	hkun-nathan-gyi
pyi-daw-byan	(G)	leì-bauk

too far from the contemporary modal ideal to be considered usable. Although the human voice is considered the ideal medium for performance of Burmese music, instrumental accompaniment is an integral part of the song tradition. The basic structure of the accompaniment pattern is fixed and rigidly transmitted by oral tradition but can easily be amplified and ornamented by skilful musicians.

'Natural consonances', which the Burmese regard as their form of harmony, are essential to the accompaniment patterns of traditional Burmese songs. The natural consonance for any pitch is the pitch a 5th below. These consonances are used as simultaneously sounding concordances, and frequently in cadential phrases (*ataw*) the supporting pitch alternates with the main pitch in a variety of melodic patterns emphasizing the main pitch. Generally the upper range of the instrumental part carries the melody while the lower range sounds the concordant notes and octaves, weaving them into a complex, secondary melodic line. The texture of this traditional two-part instrumental pattern is best thought of as an amplified single melodic line, rather than as truly polyphonic. The texture uses suspensions and appoggiaturas, octaves and 5ths as concordances, and frequently both parts combine in a single melodic line for rapid and complex melodic passages. This two-part instrumental style is the basis of the playing technique for the *saùng-gauk*, *pat-talà* and *pat-waìng*, as well as the gong-chime instruments. A subtle aspect of the Burmese modal system is the effect of microtonal intervals produced at times by slight modification of the secondary pitches in the *hnè*, *palwei* or vocal line.

III. 20th-century practice

Burmese musicians have not felt obliged (unlike the musicians of other South-east Asian countries, e.g. Thailand and Indonesia) to develop a notation for their traditional music. While some Burmese musicians have attempted to reduce Burmese music to Western staff notation, the results are neither widely known nor considered authoritative. Innovation within the tradition is occurring, however, as exemplified by a series of recordings, issued by the government, of modern compositions with alternating sections played by the *hsaìng-waìng* ensemble and the *saùng-gauk* (arched harp), a non-traditional combination of a percussion ensemble with a chamber instrument. Some musicians have been attempting to devise a digital system for recording Burmese music by taking advantage of the possibilities offered by MIDI technology.

In the 1940s schools of the fine arts were established in Yangon (Rangoon) and Mandalay, where musicians from all parts of the country are supported while learning the traditional repertory and improving their instrumental skills. These schools send teachers of the classical tradition to other parts of Myanmar and often contribute members to the touring *hsaìng-waìng* theatre troupes. Western popular music is performed, recorded and emitted from radios and loudspeakers throughout Myanmar, but indigenous traditions appear much more viable. Western forms popular among the young have the same meanings and associations as traditional forms, with close connections to the history of Myanmar, rites of passage, dramatic forms and religious rituals. However, the mass media dissemination of newer popular forms continues, sometimes at the cost of the older forms.

BIBLIOGRAPHY

DEUMM ('Birmania'; R. Garfias)
G.H. Luce and PeMaung Tin: *The Glass Palace Chronicle of the Kings of Burma* (London, 1923/R, 2/1960), 95–6, 113–4, 125
Maung Maung Lat, ed.: *Gi-tá Wí-thàw-dani* (Rangoon, 1923) [song texts]
G.E. Harvey: *History of Burma* (London, 1925/R), 11–15
M. Duchesne-Guillemin: 'La harpe en Asie occidentale ancienne', *Revue d'assyriologie et d'archéologie orientale*, xxxiv (1937), 29–41
G.H. Luce: 'The Ancient Pyu', *Journal of the Burma Research Society*, xxvii (1937), 239–53
Pyòn Cho, ed.: *Maha gi-tá baùng-gyok-kyì* [A comprehensive collection of song texts] (Rangoon, 1939, 5/1963)
Khin Zaw: 'Burmese Music: a Preliminary Enquiry', *Journal of the Burma Research Society*, xxx (1940), 387–466
Khin Zaw: 'Burmese Music (a Preliminary Enquiry)', *Bulletin of the School of Oriental and African Studies*, x (1941), 717–54
C. Marcel-Dubois: *Les instruments de musique de l'Inde ancienne* (Paris, 1941), 78–87, 207, 216–18, pl.29
W.A. Lustig: *Classical Burmese Music* (Rangoon, 1952)
Bá Thàn: *Sheì-yò Myan-ma thachin-gyì-myà* [Classical Burmese music] (Rangoon, 1959)
Mìn Naing, ed.: *Pyi-daung-zú aká padei-tha* [The dances of Burma] (Rangoon, 1959), pls.170, 172
D.C. Twitchett and A.H.Christie: 'A Medieval Burmese Orchestra', *Asia Major*, new ser., vii (1959), 176–95
Sein Nyún: *Tu-rí-ya thamaìng-hnín tu-rí-ya pyit-sì-myà* [The history of music and musical instruments] (Mandalay, 1960)
Khin Zaw: 'Burmese Music', *Open Mind*, ii/12 (1961), 175–215
J. Becker: 'The Migration of the Arched Harp from India to Burma', *GSJ*, xx (1967), 17–23
Daw Tin Tin, Pathein, ed.: *Gi-tá thú-tei-thaná sa-dàn* [Studies in Burmese music] (Rangoon, 1968)
M.C. Williamson: 'The Construction and Decoration of One Burmese Harp', *Selected Reports*, i/2 (1968), 45–77 [incl. R.C. Williamson: 'Measurement of Traditional Tuning Frequencies of a Burmese Harp', 73–6]
R.D. Barnett: 'New Facts about Musical Instruments from Ur', *Iraq*, xxxi (1969), 96–103
J. Becker: 'The Anatomy of a Mode', *EM*, xiii (1969), 267–79
Myá Ù: 'Saùng-gauk' [Burmese harp], *Myan-ma swe-zon kyàn*[Burmese encyclopedia], iv (Rangoon, 1969), 1–6
M.C. Williamson: 'Les harpes sculptées du temple d'Ishtar à Mari', *Syria*, xlvi (1969), 209–24
G.H. Luce: *Old Burma – Early Pagan*, iii (New York, 1970), pls.101*a*, 174*d*, 195*d*, 198*c*, 287*a*/*b*
J. Okell: *A Guide to the Romanization of Burmese* (London, 1971), 66–7
T. and T.A. Stern: '"I Pluck my Harp": Musical Acculturation among the Karen of Western Thailand', *EM*, xv (1971), 186–219
R. Garfias: *Burmese Music and Dance* (New York, 1975)
R. Garfias: 'A Musical Visit to Burma', *World of Music*, xviii/1 (1975), 3–13
R. Garfias: 'Preliminary Thoughts on Burmese Modes', *AsM*, viii/1 (1975), 39–49
M.C. Williamson: 'A Supplement to the Construction and Decoration of One Burmese Harp', *Selected Reports*, ii/2 (1975), 109–15
M.C. Williamson: 'Aspects of Traditional Style Maintained in Burma's First Thirteen Kyò Songs', *Selected Reports*, ii/2 (1975), 117–63
R. Garfias: *Burmese hsaìng and anyeín* (New York, 1979)
M.C. Williamson: 'The Basic Tune of Late Eighteenth-Century Burmese Classical Song', *Musica asiatica*, ii (1979), 155–95
M.C. Williamson: 'A Biographical Note on Myá-wadi Wun-gyì Ù Sá, Burmese Poet and Composer', *Musica asiatica*, ii (1979), 151–4
R. Emmert and Y.Minegishi: *Musical voices of Asia* (Tokyo, 1980)
R. Garfias: 'Speech and Melodic Contour Interdependence in Burmese Music', *College Music Symposium*, xxi/1 (1981), 33–9
M.C. Williamson: 'The Correlation between Speech Tones of Text-syllables and their Musical Settings in a Burmese Classical Song', *Musica asiatica*, iii (1983), 11–28
R. Garfias: 'The Development of the Modern Burmese *hsaìng* Ensemble', *AsM*, xvi/1 (1985), 1–28
R. Garfias: 'Zur historischen Erforschung der Musik in Burma', *Beitrage zur Musikwissenschaft* (2/1985) [incl. pls.], 130–37
R. Garfias: 'Tonal Structure in Burmese Music as Exemplified in the Piano Music of U Ko Ko', *Ethnomusicology Online* [on-line refereed journal for ethnomusicology], i (1995) <www.research.umbc.edu/eol>

ROBERT GARFIAS (I; II, 2 and 4); JUDITH BECKER/ROBERT GARFIAS (II,1; III); MURIEL C. WILLIAMSON (II, 3)

Myaskovsky, Nikolay Yakovlevich (*b* the fortress of Novo-Georgiyevsk [now Modlin], Poland, 8/20 April 1881; *d* Moscow, 8 Aug 1950). Russian composer, critic and teacher. He received his first piano lessons as a child at home, but following in the family tradition (his father was a military engineer and subsequently a professor of the Military and Engineering Academy in St Petersburg) he studied at the cadet corps at Nizhniy-Novgorod (1893–5) and St Petersburg (1895–9), and then finally at the St Petersburg Military and Engineering College (1899–1902). During these years he sang in the choir of the cadet corps, took lessons on the piano and the violin, and played in an amateur orchestra. His first attempts at composition were made at the age of 15 and consist of a group of piano preludes (all written over the period 1896–8). After completing his military studies, he began his service in a Moscow sappers' battalion. On the recommendation of Taneyev he took lessons in harmony from Glier (January–May 1903), and after his transfer to St Petersburg in the autumn of 1903, he studied counterpoint, musical form and orchestration under Krïzhanovsky, a pupil of Rimsky-Korsakov. In 1906 he entered the St Petersburg Conservatory, where he studied composition with Lyadov, orchestration with Rimsky-Korsakov's class and form with Vītols. A year later he resigned his commission and began work in one of the civilian offices. For his graduation examination at the conservatory (1911) Myaskovsky presented two string quartets and the suite for voices *Madrigal*, op.7, setting poems by Bal′mont. However, he had already set out his artistic credo in *Razmïshleniya* ('Reflections'), a cycle of seven songs after Baratïnsky, op.1 (1907). The *negromkiy golos* ('quiet voice') and the *nezvonkiye strunï* ('muted strings') which characterize the literary environment of Baratïnsky, the composer's favourite poet, proved to be particularly harmonious with Myaskovsky's musical thinking. He had also won acclaim with his romances on poems by Zinaida Hippius, op.4, which were first heard in December 1908 at one of the Evenings of Contemporary Music held in St Petersburg. That same year he wrote his First Symphony, op.3, a work that defined the subsequent direction taken by the composer of 27 symphonies: 'I felt that it was in this sphere that I would always be able to express myself with the greatest readiness' wrote the composer in his autobiographical notes of 1936. The year 1911 saw Myaskovsky's début on the concert platform: the symphonic poem *Molchaniye* ('Silence'), op.9, after Edgar Allan Poe was first heard at a Moscow concert that summer. A year later, again in Moscow, his Second Symphony, op.11 was first performed. His composing career continued to develop primarily along orchestral lines with the Sinfonietta, *Alastor*, a symphonic poem after Shelley, and the Third Symphony of 1914. In the summer of 1911 Myaskovsky began his work as a music critic in the pages of the Moscow weekly *Muzïka*, edited by Derzhanovsky. The numerous notices, reviews, listings of music publications, the round-ups of the musical life of St Petersburg that appeared between 1911 and 1914 pushed the young critic into the front ranks of Russian writers on music. Articles such as 'Betkhoven i Chaykovsky' ('Beethoven and Tchaikovsky', 1912) and 'N.

Metner: vpechatleniya ot yego tvorcheskogo oblika' ('Nikolay Medtner: impressions of his creative persona', 1913) reflect the way that the composer contemplated the musical world around him.

With the outbreak of the World War I Myaskovsky, a reserve officer, was immediately mobilized and sent to the Austrian front. There he was on the front lines almost constantly, and only after suffering shell-shock during the last year of the war was he sent to help build the naval fortress at Reval in Estonia. After the October Revolution he was transferred by the Soviet command to the Naval General Staff in Petrograd, and in 1918 he moved with it to Moscow. That same year the composer's father died in tragic circumstances: as an engineer and general of the Russian army, he was torn to pieces by the 'revolutionary' mob. This conflict later found musical expression in Myaskovsky's Sixth Symphony: the finale of the symphony relies on the contrast between songs of the French revolution (the 'Carmagnole' and 'Ça ira') and an old Russian sacred chant 'O rasstavanii dushi s telom' ('On the Parting of the Body and Soul') the title of which is of obvious significance. After final demobilization in 1921, Myaskovsky was invited to teach at the Moscow Conservatory, where he remained as professor of composition for 30 years up to the time of his death. An outstanding teacher, he lead the Moscow school in the footsteps of Taneyev, and trained scores of talented musicians. His pupils included Boris Chaykovsky, Kabalevsky, Aram Khachaturian and Shebalin. Myaskovsky became one of the leading figures in the musical life of Moscow. From 1919 to 1923 he was a member of the Moscow Composers' Collective and during the 1920s was actively involved with the Association of Contemporary Music. In later years he was a member of the Organizing Committee of the Soviet Composers' Union. He served on the editorial boards of the journal *Sovetskaya muzika* and of the State Music Publishers; he was also a consultant of the Moscow Philharmonia. By the middle of the 1920s performances of his fifth (1918) and sixth (1922–3) symphonies in Russia and abroad had brought the composer international fame. Myaskovsky distinguished himself by his erudition, professional and moral authority, and selfless interest in the creative work of his colleagues and pupils. It is not by chance that he was called the musical conscience of Moscow. He received the award Honoured Representative of the Arts of the RSFSR (1927), Doctor of Arts (1940), People's Artist of the USSR (1946), and was a laureate of Stalin prizes in the 1940s and 50s. These awards and decorations gave the illusion of a successful and harmonious existence. Too much significance should not, however, be ascribed to the mandatory declarations made by the composer during the Soviet era. His pronouncements in the press – as well as the few compromises he made in his work – were probably the result of a forced tribute to Soviet officialdom. Still less account should be taken of the awards foisted on the composer, the dedications, and especially of the various ideological interpretations of his works. As with Pasternak in literature, Myaskovsky in music represented the phenomenon of inner emigration, a form of spiritual resistance to a suppressive regime. This resistance never took the form of active dissidence, but party critics and the ideological authorities vigilantly identified in the Sixth Symphony 'intellectual outbursts' that were alien to the working class, 'abstract humanism' and 'an overblown and woeful psychologism'. Similarly, they criticized the Seventh Symphony (1922) for sinking into an 'abyss of subjectivism', the Tenth (1927) for its 'morbid expressionism' and its 'conception of individualistic pessimism'. The 13th Symphony (1933) was labelled a 'symphony of torments' and was bestowed with adjectives such as 'dark, gloomy, nervously-expressive and in places weighed down by depression'. The 26th Symphony (1948) based on old Russian themes was also rebuked for its 'gloominess'. A number of Myaskovsky's best, but insufficiently 'objective' symphonies, failed to conform to the canonized genre of the 'optimistic tragedy' and thus were ostracized and were excluded from the concert repertory for decades. It is not surprising that in 1948, along with Prokofiev and Shostakovich, Myaskovsky was one of the main targets of the celebrated party resolution on 'formalism' in music.

Myaskovsky was a typical introvert; for him, concealing and especially suppressing the subjective element of composition, so necessary for the stimulation of what he described as the 'fermenting agent', was destructive and could sap the music and bleed it to death. With the appearance of the Fifth Symphony, two trends subsequently developed alongside each other. One line ran from the Fifth Symphony (taking only the most prominent examples) to the eighth, 12th, 14th, 16th and to some of the symphonies of the late 1930s and 40s, which at times resemble suites. Here Myaskovsky comes closest to the lyrical and epic style of Balakirev, Borodin and Rimsky-Korsakov. The other line, reflecting the saturated inner world of the composer, appeared at its most potent in the sixth, seventh, tenth and 13th symphonies. Here Myaskovsky perpetuated the line of earlier compositions such as *Alastor* and the first four symphonies; compositionally, he can be seen as an heir to Romantic symphonism and to Tchaikovsky in particular in these works. At the intersection of these lines we find, on the one hand, the popular 21st and 27th symphonies and the Cello Concerto, and on the other hand, the 26th Symphony, which, together with the 27th, forms the composer's swansong. The symphony was incontestably Myaskovsky's principal genre and in his works in this form there can be seen a concentration of his artistic thoughts and a kind of testing ground for various experiments in form, texture and melodic language. His 27 symphonies, a number scarcely matched since the Classical era, form a unique autobiography of the composer. Another link with 18th-century composers resides in Myaskovsky's eagerness to express himself through the medium of the quartet. His first quartet in F major (later revised and published in 1945 as no.10, op.67) was written in the summer of 1907 when he had only just entered the conservatory, while he wrote his 13th Quartet at the very end of his life. Various chamber and solo instrumental genres fulfilled the role of 'travelling companions' for his symphonies: if the first ten symphonies were accompanied by large-scale piano sonatas, then later the string quartet performed this function. Like the symphonies, the quartets reveal many general and characteristic features in the evolution of the composer's style and the symbiosis of the two genres rendered the last two decades of Myaskovsky's life especially productive.

Myaskovsky's contemporaries, Stravinsky and Prokofiev, attempted to brashly overturn tradition while courting critical fury and public outrage. Whilst sympathizing with everything progressive in art, Myaskovsky did not ascribe

particular nor independent significance to what in his own words he called 'the last word in musical technique and invention'. He sought to forge a path from 'the living past of Russian music, through the stormily pulsating present to the prophetic gift of the future' (Boris Asaf'yev). The 'muted strings', the reticence, the austere reserve of his expression presupposes in the listener a reciprocal concentration and a tendency towards a philosophical disposition, but these traits promise for Myaskovsky's music a muted but enduring glory.

WORKS
(*selective list*)

ORCHESTRAL

Syms.: no.1, c, op.3, 1908; no.2, c♯, op.11, 1910–11; no.3, a, op.15, 1914; no.4, e, op.17, 1917–18; no.5, D, op.18, 1918; no.6, e♭, op.23, 1922–3; no.7, b, op.24, 1922; no.8, A, op.26, 1924–5; no.9, e, op.28, 1926–7; no.10, f, op.30, 1927; no.11, b♭, op.34, 1931–2; no.12, g, op.35, 1931–2; no.13, b♭, op.36, 1933; no.14, C, op.37, 1933; no.15, d, op.38, 1933–4; no.16, F, op.39, 1935–6; no.17, g♯, op.41, 1936–7; no.18, C, op.42, 1937; no.19, E♭, op.46, band, 1939; no.20, E, op.50, 1940; no.21, f♯, op.51, 1940; no.22, b, op.54, 1941; no.23, a, op.56, 1941; no.24, f, op.63, 1943; no.25, D♭, op.69, 1946; no.26, C, op.79, 1948; no.27, c, op.85, 1949–50

Other: Zven'ya [Links], suite, op.65, 1908, rev. 1945; Molchaniye [Silence], sym. poem after E.A. Poe, op.9, 1909; Ov., G, small orch, 1909, rev. 1949; Sinfonietta, A, op.10, small orch, 1910, rev. 1943; Alastor, sym. poem after P.B. Shelley, op.14, 1913; Lyric Concertino, G, op.32/3, small orch, 1928–9; Serenade, E♭, op.32/1, small orch, 1928–9; Sinfonietta, c, op.32/2, str, 1928–9; 2 Marches, B♭, F, band, 1930; Vn Conc., d, op.44, 1938; Privetstvennaya uvertyura [Salutation Ov.], D, op.48, 1939; 2 Marches, f, F, op.53, band, 1941; Dramatic Ov., g, op.60, band, 1942; Vc Conc., c, op.66, 1944–5; 2 Pieces, op.46/1, str, 1945; Slavonic Rhapsody, op.71, 1946; 2 Pieces, op.46/2, vn, vc, str, 1947; Divertissement, op.80, 1948

CHAMBER AND SOLO INSTRUMENTAL

Str qts: no.1, a, op.33/1, 1929–30; no.2, c, op.33/2, 1930; no.3, d, op.33/3, 1910–30; no.4, f, op.33/4, 1909–37; no.5, e, op.47, 1938–9; no.6, g, op.49, 1939–40; no.7, F, op.55, 1941; no.8, f♯, op.59, 1942; no.9, d, op.62, 1943; no.10, F, op.67/1, 1907–45; no.11, E♭, op.67/2, 1945; no.12, G, op.77, 1947; no.13, a, op.86, 1949

Duo sonatas: Sonata no.1, D, op.12, vc, pf, 1911, rev. 1945; Sonata, F, op.70, vn, pf, 1946–7; Sonata no.2, a, op.81, vc/va, pf, 1948–9

Pf sonatas: no.1, d, op.6, 1907–9; no.2, f♯, op.13, 1912; no.3, c, op.19, 1920; no.4, c, op.27, 1924; no.5, B, op.64/1, 1907–44; no.6, A♭, op.64/2, 1908–44; no.7, C, op.82, 1949; no.8, d, op.83, 1949; no.9, F, op.84, 1949

Other pf works: 6 Improvisations, op.74, 1906–46; Children's Pieces, 3 sets, op.43, 1907–38; Polyphonic Sketches, op.78, 1907–48; Prichudï [Whimsies], op.25, 1917–22; Vospominaniya [Reminiscences], op.29, 1927; Pozheltevshiye stranitsï [Yellowed Leaves], op.31, 1928; Sonatina, e, op.57, 1942; Song and Rhapsody, b♭, op.58, 1942; Stilizatsii, op.73, 1946

VOCAL

Choral: Kirov s nami [Kirov is with Us] (cant., N. Tikhonov), op.61, 2 solo vv, chorus, orch, 1942; Kreml' noch'yu [The Kremlin at Night] (cant., S. Vasil'yev), op.75, 1v, chorus, orch, 1947; works for chorus, pf; unacc. choral works

Songs: Za mnogiye godï [Through Many Years], op.87, 1901–36, rev. 1950; Iz yunosheskikh let [From Youthful Years] (K. Bal'mont), op.2, 1903–6; Na grani [On the Threshold] (Z. Hippius), op.4, 1904–8; Iz Z. Gippius [From Hippius], op.5, 1905–8; Razmïshleniya [Reflections] (song cycle, Ye. Baratïnsky), op.1, 1907; 3 nabroska [3 Sketches] (V. Ivanov), op.8, 1908; Madrigal (Bal'mont), op.7, 1908–9; Predchustviya [Premonition] (Hippius), op.16, 1913–14; 6 stikhotvoreniy (A. Blok), op.20, 1921; Na sklone dnya [At Close of day] (F. Tyutchev), op.21, 1922; Venok poblyokshiy [Faded Garland] (A. Del'vig), op.22, 1925; 12 romansov (M. Lermontov), op.40, 1935–6; 3 nabroska (S. Shchipachov, L. Kvitko), op.45, 1938; 3 pesni polyarnikov [3 Songs of the Arctic Explorers] (M. Svetlov, Zelvensky), 1939, 2 versions of no.2; Iz liriki Stepana Shchipachova, op.52, 1940; Tetrad' liriki (R. Burns, trans. M. Mendel'son), op. 72, 1946

WRITINGS

Autobiographical notes, *SovM* (1936), no.6, pp.3–11

ed. S. Shlifshteyn: *Stat'i, pis'ma, vospominaniya* [Articles, letters and reminiscences] (Moscow, 1959)

ed. S. Shlifshteyn: *Stat'i, zametki, otzïvï* [Articles, notes and reviews] (Moscow, 1960) [incl. 62 articles pubd in *Muzïka* (1911–14)]

ed. S. Shlifshteyn: *Sobraniye materialov* (Moscow, 2/1964) [2nd edn of the preceding 2 items]

ed. D. Kabalevsky, M. Kozlova and N. Yatsenko: *S.S. Prokof'yev i N.Ya. Myaskovsky: perepiska* [Prokofiev and Myaskovsky: correspondence] (Moscow, 1977)

BIBLIOGRAPHY

V. Belyayev: 'Russkaya simfoniya i simfonicheskoye tvorchestvo N.Ya. Myaskovskogo' [The Russian symphony and the symphonic works of Myaskovsky], *Sovremennaya muzyka*, i (1924), 78–86

S. Skrebkov: 'Simfonicheskiy tematizm Myaskovskogo' [The thematic symphonism of Myaskovsky], *SovM* (1946), no.4, pp.42–55

A. Ikonnikov: *Myaskovsky: his Life and Work* (New York, 1946/*R*)

T. Livanova: *N.Ya. Myaskovsky: tvorcheskiy put'* [Myaskovsky's artistic path] (Moscow, 1953)

V. Vinogradov: *Spravochnik-putevoditel' po simfoniyam N.Ya. Myaskovskogo* [Handbook and guide to the symphonies of Myaskovsky] (Moscow, 1954)

B. Asaf'yev: '"Alastor" Myaskovskogo' [Myaskovsky's *Alastor*], 'N.Ya. Myaskovsky', *Izbranniye trudï* (Moscow, 1957), 103–8, 122–6

S. Shlifshteyn: *Notograficheskiy spravochnik* (Moscow, 1962) [work-list]

A. Ikonnikov: *Khudozhnik nashikh dney: N.Ya. Myaskovsky* [An artist of our times] (Moscow, 1966, 2/1982)

J. Kunin: *N.Ya. Myaskovsky: zhizn' i tvorchestvo v pis'makh, vospominaniyakh, kriticheskikh otzïvakh* [Myaskovsky: his life and work in letters, recollections, critical articles] (Moscow, 1969)

L. Karklins: *Garmoniya N. Myaskovskogo* [Myaskovsky's harmony] (Moscow, 1971)

V. Morenov: 'Ladofunktsional'nost' v tvorchestve Myaskovskogo' [The modal function of Myaskovsky's work], *SovM* (1972), no.11, pp.103–7 [see also thesis, Moscow, Conservatory, 1972]

M. Kozlova: 'Iz perepiski B.V. Asaf'yeva i N.Ya. Myaskovskogo' [From the correspondence of Asaf'yev and Myaskovsky], *SovM* (1979), no.11, pp.118–26; no.12, pp.95–105

Ye.B. Dolinskaya: *Fortepiannoye tvorchestvo N.Ya. Myaskovskogo* [The piano works of Myaskovsky] (Moscow, 1980)

I. Rayskin: 'Artisticheskiy vostorg i issledovatel'skaya glubina: N. Myaskovsky o Chaykovskom-simfoniste' [Artistic expansion and depth of scholarship: Myaskovsky on Tchaikovsky the symphonist], *Kritika i muzykoznaniye: sbornik statey*, ii (Leningrad, 1980), 207–16

Ye.B. Dolinskaya: 'Nikolay Metner i Nikolay Myaskovsky' [Medtner and Myaskovsky], *SovM* (1981), no.8, pp.71–8

G.C. Foreman: *The Symphonies of Nikolai Yakovlevich Miaskovsky* (diss., U. of Kansas, 1981)

Z. Gulinskaya: *Nikolay Yakovlevich Myaskovskiy* (Moscow, 1981)

I.V. Petrov: 'Iz perepiski N.Ya. Myaskovskogo s I.V. Petrovïm' [From correspondence of Myaskovsky and I.V. Petrov], *Stat'i, vospominaniya, materialï* (Moscow, 1983), pp.91–110

M. Kozlova: '"Chuvstvuya polnotu oshchushcheniya i rost soznaniya": iz perepiski Asaf'yeva s Myaskovskim 1914–1916gg.' ['Feeling the totality of perception and the growth of awareness': from the correspondence of Asaf'yev and Myaskovsky, 1914–16], *SovM* (1984), no.9, pp.48–55; no.12, pp.88–94

Ye.B. Dolinskaya: *Stil' instrumental'nïkh sochineniy N.A. Myaskovskogo i sovremennost'* [The style of Myaskovsky's instrumental compositions and the modern world] (Moscow, 1985)

L. Reshetnyak: 'Fugirovannïe formï v kvartetakh Myaskovskogo' [Fugal forms in Myaskovsky's quartets], *Voprosï muzïkal'noy formï*, ed. V.V. Protopopov, iv (Moscow, 1985), pp.67–100

Yu. Kudryashov: *N.Ya. Myaskovsky: popularnaya monografiya* [A popular monograph] (Leningrad, 1987)

O. Belogrudov: *Nikolay Myaskovsky, kritik* [Myaskovsky as critic] (Moscow, 1989)

O.P. Lamm: *Stranitsï tvorcheskoy biografii Myaskovskogo* [Creative pages of Myaskovsky's biography] (Moscow, 1989)

P.D. Roberts: *Modernism in Russian Piano Music: Skriabin, Prokofiev and their Russian Contemporaries* (Bloomington, IN, 1993) [on 2nd and 3rd piano sonatas]
L.C. Haeseler: *Sonata no.2 in F-Sharp Minor, op.13, by Nikolai Yakovlevich Miaskovsky: a Detailed Analysis and Comparative Study* (diss., U. of Arizona, 1995)
A. Sokolova: 'N.Ya. Myaskovsky', *Istoriya russkoy muzïki v desyati tomakh*, ed. Yu.V. Keldïsh and others, x/A: 1890–1917 (Moscow, 1997), 356–402
M. Segel'man: 'Plach stranstuyushchego' [The wanderer], *MAk* (1998), nos.3–4, pp.55–63

IOSIF RAYSKIN

Mychelson, ?Robert (*fl* 1490–1505). English composer. A five-voice *Magnificat* with a compass of 22 notes, now lost, was attributed to him in the Eton Choirbook (*GB-WRec* 178). He is probably identifiable with Robert Michelson, lay clerk at St George's Chapel, Windsor Castle, who arrived at Windsor on or shortly before 21 December 1492, was listed 16th among the clerk-members of the City Fraternity of St Nicholas in 1493, and was still present at Windsor in September 1504. The composer is probably not identifiable with the John Michelson who was a clerk at the chapel of St Thomas, London Bridge, between 1528 and 1538.

BIBLIOGRAPHY

HarrisonMMB
H. Baillie: 'Some Biographical Notes on English Church Musicians, Chiefly Working in London (1485–1569)', *RMARC*, no.2 (1962), 18–57, esp. 45

MAGNUS WILLIAMSON

Mycielski, Zygmunt (*b* Przeworsk, 17 Aug 1907; *d* Warsaw, 5 Aug 1987). Polish critic and composer. His initial education in Kraków was followed by composition studies with Boulanger and Dukas in Paris, where he lived from 1928 to 1936. He was an active member of the Association of Young Polish Musicians, and became a close friend of Karol Szymanowski. During World War II he saw active service in Poland and in France, before being interned as a prisoner of war. On repatriation, he took a leading role as a music critic; his political and aesthetic views, however, were not always in tandem with those of the state. He was editor of *Ruch muzyczny* (1946–8) and later its editor-in-chief (1962–8). In his capacity as President of the Polish Union of Composers (1948–50) he was prominent at the 1949 Łagów conference on socialist realism in music. His collected essays and articles are significant commentaries on postwar musical life in Poland.

As a composer, he was indebted to the music of Szymanowski's late period (*Lamento di Tristano* is dedicated to his memory). The fresh and spirited language of Mycielski's prizewinning *Symfonia polska* (1951) recalls Panufnik's *Sinfonia rustica* of a few years earlier, even though the latter was banned at the time. His reaction to the avant-garde expression of the late 1950s was moderate: his subsequent symphonies, despite dodecaphonic elements, are still dominated by neo-classical and folk impulses. A strong and often syncopated rhythmic drive characterizes his instrumental music, while the return to choral music in the last years emphasized the more sombre and anguished aspects of his personality.

WORKS
(*selective list*)

Stage: Zabawa w Lipinach [Merrymaking at Lipiny] (ballet, 1, J. Iwaszkiewicz), 1953
Orch: Lamento di Tristano, 1937, rev. 1947; Szkice symfoniczne [Sym. Sketches], 1945; Uwertura śląska (Silesian Ov.] 1948; Sym 'Polish', 1951; Pf Conc., 1954; Sym. no.2, 1961; Sym. no.3, 'Sinfonia breve', 1967; Sym no.4, 1972; Sym no.5, 1977; 6 Pieśni, 1978; Variations, str, 1980; Fantazja, 1981
Other vocal: 5 pieśni weselnych [5 Wedding Songs] (B. Jasieński), S, pf, 1937; Ocalenie [Salvation] (C. Miłosz), voice, pf, 1948; Wolność [Freedom] (A Pushkin), Bar, pf, 1950; Brzezina [Birchwood] (J. Iwaszkiewicz), S, pf, 1951; Krągły rok [All the Year Round] (Iwaszkiewicz), Bar, pf, 1967; 8 Pieśni (8 Songs] (Z. Herbert), lv, pf, 1982
Choral: Portret muzy [Portrait of a Muse] (K.I. Gałczyński), spkr, chorus, 15 insts, 1947; 4 pieśni mazowieckie [4 Mazurian Songs] (trad.), chorus, orch, 1953; Nowy lirnik mazowiecki [A New Mazurian Bard] (P. Hertz), S, B, chorus, orch, 1955; 3 psalmy, Bar, chorus, orch, 1982; Liturgia sacra, chorus, orch, 1984; Fragmenty (J. Słowacki), chorus, orch, 1987
Chbr and solo inst: Pf Trio, 1934; 6 Preludes, pf, 1954; 5 Preludes, pf qnt, 1967

Principal publisher: PWM

WRITINGS

Ucieczką zpięciolinii [Escapes from the 5 lines] (Warsaw, 1957)
Notatki o muzyce i muzykach [Notes on music and musicians] (Krakow, 1961)
Postludia [Postludes] (Kraków, 1977)

BIBLIOGRAPHY

W. Rudziński: 'Zygmunt Mycielski at 75', *Polish Music*, nos.1–2 (1983), 12–15
Melos, Logos, Etos: Warsaw 1985

ADRIAN THOMAS

Myco, Richard. *See* MICO, RICHARD.

Myers, Rollo (Hugh) (*b* Chislehurst, 23 Jan 1892; *d* Chichester, 1 Jan 1985). English music critic, writer on music and translator. After studying at Oxford and for one year at the RCM, he worked as a music correspondent in Paris for *The Times* and the *Daily Telegraph* (1919–34). He returned to London in 1935 and worked in the information department of the BBC until 1944, then went back to Paris in 1945 as music officer for the British Council. After 1945 his life alternated between London and Paris; he was the editor of *The Chesterian* (1947–50) and worked as a music journalist and editor. His final post was with the Organization for European Economic Cooperation. He also made translations of vocal works by Milhaud (1949–57) and Honegger (from 1953).

As an enthusiast of Gallic music and culture, Myers played an important role in promoting the music of Debussy, Satie and their French contemporaries to English audiences and in drawing attention to the impact of symbolism, impressionism and cubism on music. His books were for many years the standard works in English on their subjects and remain important texts.

WRITINGS

Modern Music: its Aims and Tendencies (London, 1923)
Music in the Modern World (London, 1939, 2/1949)
Debussy (London, 1948)
Erik Satie (London, 1948/*R*; Fr. trans., 1959)
Introduction to the Music of Stravinsky (London, 1950)
ed.: *Richard Strauss et Romain Rolland: correspondance, fragments de journal* (Paris, 1951; Eng. trans., 1968)
ed.: 'Erik Satie: son temps et ses amis', *ReM*, no.214 (1952)
An Illustrated History of Music (London, 1960) [trans. of M. Pincherle: *Histoire illustrée de la musique* (Paris, 1959)]
Ravel (London, 1960/*R*)
ed.: *Twentieth Century Music* (London, 1960, 2/1968)
40,000 Years of Music (New York, 1964) [trans. of J. Chailley: *40,000 ans de musique* (Paris, 1961)]
Emmanuel Chabrier and his Circle (London, 1969)
Modern French Music (Oxford, 1971/*R*)
Claude Debussy (London, 1972)
Debussy: Impressionism and Symbolism (London, 1976) [trans. of S. Jarocinski: *Debussy, a impresionizm i symbolizm* (Kraków, 1966)]

'The Opera that Never Was: Debussy's Collaboration with Victor Segalen in the Preparation of Orphée', *MQ*, lxiv (1978), 495–506

ROSEMARY WILLIAMSON

Myers, Stanley (*b* Edgbaston, 6 Oct 1930; *d* London, 9 Nov 1993). English composer. After leaving Oxford University he began his professional career in the 1950s writing songs for cabarets, among others working with Joan Littlewood's Theatre Workshop, and acting as musical director for West End shows, including *Grab Me a Gondola* (1956), before composing for BBC television plays from about 1964. In nearly thirty years he composed over 100 film and television scores. His first feature film score, which included several big band arrangements, was for the comedy-thriller *Kaleidoscope* (1966). Joseph Strick's experimental treatment of James Joyce's *Ulysees* (1967) drew an unconventional, poly-stylistic score from Myers. Although in demand in Europe, Australia, Canada and the USA, he chose to live in England even after his success with 'Cavatina', a prominent theme in *The Deer Hunter* (1978), and for which he won an Ivor Novello Award in 1977. A version of this theme had earlier appeared in the film *The Walking Stick* (1970). In the 1980s he worked with Hans Zimmer on the scoring of several films, and like many film composers has worked with orchestrators, notably Christopher Palmer. Myers enjoyed close collaborations with several directors including Stephen Frears, Gavin Millar, Nicholas Roeg and Jerzy Skolimowski. His score for *Prick Up Your Ears* (1987) won the 1987 Cannes Award for Best Artistic Contribution, and *The Witches* (1990) won him a second Ivor Novello Award in 1991. Myers died while scoring the BBC adaptation of *Middlemarch*. The remaining music, drawing wherever possible upon Myers's original material, was completed by Christopher Gunning. In 1995 Myers received a posthumous BAFTA Award and another Ivor Novello Award for this music. His Concerto for Soprano Saxophone and Orchestra, written for John Harle, with whom he composed the music for *Prick Up Your Ears*, was first performed in 1991.

WORKS
(*selective list*)

Film scores (director in parentheses): Kaleidoscope (J. Smight), 1966; Ulysees (J. Strick), 1967; The Walking Stick (E. Till), 1970; King, Queen, Knave (J. Skolimowski), 1972; The Deer Hunter (M. Cimino), 1978; Eureka (N. Roeg), 1981; Moonlighting (Skolimowski), 1982, collab. H. Zimmerman; Success is the Best Revenge (Skolimowski), 1984, collab. Zimmerman; Dreamchild (G. Millar), 1985; Insignificance (Roeg), 1985, collab. Zimmerman; The Lightship (Skolimowski), 1985; Castaway (Roeg), 1986; My Beautiful Laundrette (S. Frears), 1986; Prick Up Your Ears (Frear), 1987, collab. J. Harle; Sammy and Rosie Get Laid (Frears), 1987; Tidy Endings (Millar), 1988 [for TV]; Track 29 (Roeg), 1988; Danny, Champion of the World (Millar), 1989 [for TV]; Paperhouse (B. Rose), 1989, collab. Zimmerman; Torrents of Spring (Skolimowski), 1990; The Witches (Roeg), 1990; Heart of Darkness (Roeg), 1994 [for TV]; Middlemarch, 1994, completed by C. Gunning [for TV]

DAVID KERSHAW

Mykietyn, Paweł (*b* Oława, 20 May 1971). Polish composer. He studied composition at the Warsaw Conservatory with Kotoński, graduating in 1996, and then in Vienna with Bargielski. As a clarinetist, he founded the Nonstrom ensemble (1991), the successor to Zygmunt Krauze's Music Workshop. His *3 for 13* and *Epiphora* took first prize at UNESCO competitions for young composers in 1995 and 1996 respectively. With their lyricism, pulsating rhythms, unison melodies and resonant harmony, Mykietyn's early works draw as much from jazz as from the music of Messiaen. An example of his early style is the clarinet trio *Choć doleciał Dedal* ('Though Dedalus reached'). Later works embrace minimalism and postmodernism more readily; the combination of deconstruction and enhancement covers a broad range of sources from the 18th century onwards and can be violently as well as gently parodistic.

WORKS
(*selective list*)

Choć doleciał Dedal [Though Dedalus reached], cl, vc, pf, 1990; La Strada, ob/sax, pf/hpd, vc/b viol, 1991; 4 preludia, pf, 1992; U Radka [At Radek's], cl, trbn, vc, pf, 1993; 3 for 13, 13 perfs, 1994; Sonatina für Alina, a sax, tape, 1994; Eine kleine Herbstmusik, 11 insts, 1995; Pf Conc., 1996; Epiphora (R.Klynstra), pf, tape, 1996; . . . na temat własny [. . . on one's own theme], ens, 1997; Str Qt, 1998; Vc Conc., 1998; Commencement du siècle, ens, live elecs, 1999

Incid music

Principal publishers: PWM, Stokłosa

BIBLIOGRAPHY

A. Ignatowicz: 'Paweł Mykietyn', *RM*, xli/13 (1997), 11–12 [interview]

ADRIAN THOMAS

My Ladye Nevell's Booke. *See* SOURCES OF KEYBOARD MUSIC, §II, 2(vi).

Mylius, Johann Daniel (*b* Wetter, nr Marburg, 1584/5; *d* after 1627). German lutenist and music anthologist; he came from the same family as W.M. Mylius. Trained in chemistry and medicine at various German universities, he completed his doctorate in medicine at Marburg University in 1618. In 1606 he became a citizen of Frankfurt. The records of St Bartholomäus there (now the cathedral) show that on 15 June 1618 he received permission to present Sunday lute concerts with organ accompaniment, for which he was paid 16 gulden a year. He wrote the large-scale *Philosophia reformata* and books on theology and medicine, the last known one in 1628; one or two include a portrait dated 1618 ('aetatis suae 33'). His musical importance lay in a large anthology of lute pieces – apparently lost – *Thesaurus gratiarum in quibus continentur diversorum authorum cantiones selectissimae, utpote praeambula, toccatae, fugae, fantasiae, galliardae, courantes, voltae, alemandi, passomezi, branles et eius generis choreae ad testudinis tabulaturam* (Frankfurt, 1622, 3/1644). The volume presented a wide range of compositions from the previous 100 years and illustrated changes in the style of lute music during this period and also the development of the lute from a six- to a ten-course instrument.

BIBLIOGRAPHY

J.C. Mylius: *Geschichte der Familien Mylius* (Buttstädt, 1895)
C. Valentin: *Geschichte der Musik in Frankfurt am Main vom Anfange des XIV. bis zum Anfange des XVIII. Jahrhunderts* (Frankfurt, 1906/*R*)

GEORGE J. BUELOW

Mylius [Möller], **Wolfgang Michael** (*b* Mannstedt, Thuringia, 1636; *d* Gotha, late 1712 or early 1713). German composer and theorist; he came from the same family as J.D. Mylius. He studied theology at the University of Jena. On 31 July 1661 he became a musician at the court of Duke Friedrich Wilhelm II at Altenburg. The duke immediately sent him to Dresden to study with Christoph Bernhard; he was there from 1 August 1661 to 10 December 1662. In summer 1666, on the occasion of the first marriage of the Emperor Leopold I, he went to

Vienna, where he perfected his composition skills. In 1669, when the Altenburg Kapelle was disbanded, he was allotted sufficient income for three years. He later joined the Kapelle at Gotha of Duke Ernst I of Saxe-Gotha, who had inherited the Altenburg domain; in 1676 he was appointed Kapellmeister in succession to G.L. Agricola and held that position until his death.

Although Mylius wrote many sacred vocal works, as well as Singspiels, he apparently did not succeed in having any of them published: the title of his own manuscript list of many of them, *Musicalische Opera, welche mit der Hülffe Gottes erhoftes nach und nach getrucket werden sollen* (in *D-Fsm*), obviously alludes to his continuing efforts to find a publisher, and he expressed a similar sentiment in his *Rudimenta musices, das ist: Eine kurtze und grundrichtige Anweisung zur Singe Kunst* (Mühlhausen, 1685). Only two of his musical works, both sacred, have survived: a motet for four voices and continuo, dated 1697 (*D-Bsb*), and a dialogue for soprano and alto with four-part chorus, five viols and continuo (*D-Dl*). *Rudimenta musices*, essentially a practical teaching manual for use with his own students, is also extant. According to its preface he wished to teach his students how to sing modern music correctly. He therefore rejected any instruction based on outmoded musical knowledge, including solmization and the modes. His concise, well-organized text introduced students to contemporary notation, the major and minor scales, intervals, proportions, and various refinements of the vocal art, including vocal production and aspects of expressive singing. The most important feature of his writing about singing is his account of various types of vocal ornaments, such as the tremolo, tirata, *variatio notae* and *passaggio*, which he claimed to have based on his study with Bernhard. This section, illustrated with many music examples, provides invaluable clues to important and still largely unresolved questions of performing practice concerning improvisatory vocal embellishments and their application to sacred music of the Baroque period.

BIBLIOGRAPHY

WaltherML
J.C. Mylius: *Geschichte der Familien Mylius* (Buttstädt, 1895)
E.W. Boehme: *Zur Vorgeschichte der Barockoper in Altenburg* (Altenburg, 1931)
R. Brockpähler: *Handbuch zur Geschichte der Barockoper in Deutschland* (Emsdetten, 1964)
F. Krummacher: *Die Überlieferung der Choralbearbeitungen in der frühen evangelischen Kantate* (Berlin, 1965)
G.J. Buelow: 'Vocal Ornamentation in the Sacred Music of the Schütz Era', *American Choral Review*, xxiv (1982), 5–13

BERND BASELT, GEORGE J. BUELOW

Myltzewski, Marcin. *See* MIELCZEWSKI, MARCIN.

Myriell, Thomas (*b c*1580; *d* 1625). English clergyman and amateur musician. He is best known as the compiler and scribe of the manuscript anthology *Tristitiae remedium*, 1616 (*GB-Lbl* Add.29372–7), a major source for anthems, motets and madrigals by English composers of the period. Each partbook has an engraved title-page. *Tristitiae remedium* is a good, early, and in some cases unique, source for the works of Thomas Tomkins, Peerson, Ward, Lupo, Ferrabosco (ii) and John Milton senior. The manuscript *Lbl* Add.29427 is a collection of rough drafts, partly in Myriell's hand, for *Tristitiae remedium*. Other manuscripts partly written by him are *Och* 44, 61–7, 459–62. The manuscript *Och* 67 also contains two items in the hand of Thomas Tomkins, and *Och* 44 music in the autograph of Benjamin Cosyn. Myriell's friendship with Tomkins is confirmed by the latter's dedication to him of *When David heard* in the *Songs* (London, 1622). Cosyn's exact connection with Myriell is not known, but Monson (1982) notes that a further Cosyn autograph (*US-Ws* V.a.412) includes concordances with *Tristitiae remedium*. A manuscript of songs and motets, chiefly by English composers, in Brussels (*B-Br* II 4109, formerly Fétis 3095) bears Myriell's signature as owner. Myriell can now be identified as the rector of St Stephen Walbrook, London, 1616–25. He was also chaplain to George Abbot (Archbishop of Canterbury, 1611). A detailed account of Myriell's manuscripts and musical circle is given by Monson (1982). Other scribes in *Och* 61–7 are re-examined by Payne; one appears to be John Ward.

BIBLIOGRAPHY

P.J. Willetts: 'Musical Connections of Thomas Myriell', *ML*, xlix (1968), 36–42
P.J. Willetts: 'The Identity of Thomas Myriell', *ML*, liii (1972), 431–3
C. Monson: 'Thomas Myriell's Manuscript Collection: One View of Musical Taste in Jacobean London', *JAMS*, xxx (1977), 419–65
C. Monson: *Voices and Viols in England, 1600–1650: the Sources and the Music* (Ann Arbor, 1982), 5–67
I. Payne: 'The Handwriting of John Ward', *ML*, lxv (1984), 176–88

PAMELA J. WILLETTS

Mysliveček [Mysliweczek, Misliweczek, Misliveček], **Josef** (*b* Prague, 9 March 1737; *d* Rome, 4 Feb 1781). Czech composer. The elder of identical twin brothers, he grew up in Prague in the households of his father and stepfather, both prosperous millers. Although it is believed that Mysliveček's father arranged musical instruction for his sons before his death in 1749, there is no evidence to confirm speculation that they were taught by Felix Benda, a near neighbour. Reports that the twins attended the Dominican Normalschule at the Church of St Giles (Jiljí) and the Jesuit Gymnasium in the Clementinum are conjectural, but their enrolment in the philosophy faculty at Charles-Ferdinand University (now Charles University) is confirmed in surviving matriculation records. Owing to a lack of academic success, Mysliveček withdrew from the university in March 1753 without graduating. The following May, the twins became apprentice millers; they were admitted into the Prague millers' guild as journeymen in 1758 and became master millers in 1761.

In the early 1760s, Mysliveček abandoned the family business to devote himself to music. Probably he began studies in composition with Franz Habermann, but soon transferred to Josef Seger, organist at the Týn Church in Prague. According to Pelcl, Mysliveček completed six symphonies named after the first six months of the year within six months of study with Seger (no symphonies with evocative titles survive to confirm the legend, however). It seems that he established an excellent reputation as a violinist; nonetheless, there is no evidence to support reports that he was employed as a church violinist.

In November 1763, Mysliveček left for Venice to study operatic composition, funded at least partly by his twin brother Jáchym and his long-standing patron Count Vincenz von Waldstein. His studies there with G.B. Pescetti brought quick (and impressive) results in the form of a first opera, *Semiramide*, performed in Bergamo in 1765 and Alessandria in 1766. The librettos confirm that

he was by then referred to as 'Il Boemo' by Italians, who had difficulty pronouncing his name. (The famous nickname 'Il divino Boemo' can be traced only to the title of a Czech 'romanetta' published in 1884; similarly there is no evidence that the Italian equivalent of his surname, 'Venatorini', was commonly used during his lifetime.)

Mysliveček achieved his first great operatic success in 1767 with *Il Bellerofonte* at the Teatro S Carlo in Naples. The cast included Caterina Gabrielli, a singer with whom Mysliveček's name has been linked romantically even though there is no evidence of a love affair either with her or with Lucrezia Aguiari earlier at Parma. From this time onwards Mysliveček lived mainly in Italy, where he travelled continually in order to fulfil operatic commissions, almost always at major houses with excellent casts. In 1771 he was admitted into the Accademia Filarmonica of Bologna after befriending Padre Martini.

Mysliveček made at least three trips to northern Europe after establishing himself in Italy. The first, a triumphant return to Prague in 1768, was probably occasioned by his mother's death in 1767 and the settlement of his father's estate. His second trip, in 1772, may have been intended to establish his reputation in Vienna. If so, the effort clearly failed, but he did meet Charles Burney in September. Mysliveček ventured north for the last time at the invitation of Maximilian III Joseph, Elector of Bavaria, in 1777–8 (reports of an earlier trip to Munich in 1773 cannot be verified). While in Munich, he witnessed successful productions of his opera *Ezio* and his oratorio *Isacco* and sought surgical treatment for what is believed to have been venereal disease, with the result that his nose was burnt off.

On his return to Italy in 1778, Mysliveček enjoyed operatic successes in Naples and Venice, but his final decline was signalled by the failure of both of the operas that he prepared for Carnival 1780 (*Armida* for Milan and *Medonte* for Rome). He died in Rome, in abject poverty; his funeral at the church of S Lorenzo in Lucina was paid for by a mysterious Englishman named Barry, a former pupil. Mysliveček's adventurous life has been the subject of numerous fictionalized treatments in Czech and German, including an opera *Il divino Boemo* (1912), by Stanislav Suda.

Mysliveček's relations with the Mozart family form a topic of considerable interest. After meeting Leopold and Wolfgang in Bologna in March 1770, he was an intimate friend of both for about eight years. He is one of the composers most frequently mentioned in the Mozart correspondence, which is the only source of a number of personal details (including a reputation for sexual promiscuity). For years the Mozarts found his dynamic personality (full of 'fire, spirit and life') irresistibly charming, but their friendship soured in 1778 when Mysliveček failed to fulfil a boastful promise to arrange an operatic commission for Wolfgang at the Teatro S Carlo in Naples for Carnival 1779. Leopold also resented Mysliveček's shameless (but successful) efforts to obtain patronage through him from the Prince-Archbishop of Salzburg. During the period of their friendship, Mozart undoubtedly turned to Mysliveček for stylistic models; for example, he composed his first *opera seria*, *Mitridate*, with reference to Mysliveček's *Nitteti*, and he borrowed musical ideas from Mysliveček's concertos, symphonies and keyboard sonatas in various works (see e.g. Freeman, 1995). The incipit of a symphony particularly admired by Mozart (the overture to *Demofoonte*, 1769) is quoted in a postscript to a letter written by Leopold in Milan on 22 December 1770. Mysliveček's most famous composition is the aria 'Il caro mio bene' as arranged (supposedly by Mozart) with the substitute text 'Ridente la calma' (K152/210*a*).

Mysliveček adopted italianate modes of expression in almost all his compositions. At the centre of his output were of course his *opere serie*: in the period 1765–80 he was the most prolific composer of *opera seria* in Europe. His contributions did not involve innovation, however, but rather the refinement of existing (usually conservative) traditions. At first he composed works dominated by elaborate dal segno arias with brilliant passage-work and sophisticated accompaniments, but in 1773 (especially with *Romolo ed Ersilia*) he began to respond to trends associated with reform opera by constructing almost all of his arias in sonata and other forms; he also began to introduce more accompanied recitative and to use simpler, more tuneful aria themes. Beginning with *La Calliroe* (1778), his operas generally feature even more elaborate sections of accompanied recitative and many arias of the slow–fast rondò type, in which he excelled. His arias and ensembles from all periods are distinguished by a fertile melodic invention and skilful techniques of phrase extension. Mysliveček was also a fine composer of oratorios; his setting of Metastasio's *Isacco figura del redentore* is perhaps his greatest work.

Mysliveček's symphonies form his principal contribution to instrumental music. All are cast in three-movement format and are essentially indistinguishable in style from his opera overtures, which were unsurpassed in Italy and frequently disseminated as independent works. The strength of his writing lies in his keen mastery of textural subtleties, lyrical melodic style and harmonic inflection. His violin concertos are also among the greatest of his day.

Mysliveček's chamber and keyboard works are generally less interesting, but he did produce a great variety of chamber works cast in the three-movement arrangements common to Italian chamber music of the day. His Quintets op.2 (Paris and Lyons, 1767–8) are among the earliest scored for two violins, two violas and cello. Similarly, his wind octets (probably composed in Munich, 1777–8) are among the earliest compositions scored for pairs of oboes, clarinets, horns and bassoons.

WORKS

Br. cat. – listed in Breitkopf catalogue(s)

Catalogue: A. Evans and K. Dearling: *Josef Mysliveček (1737–1781): a Thematic Catalogue of his Instrumental and Orchestral Works* (Munich, 1999)

OPERAS

all opere serie

Semiramide (3, P. Metastasio), Bergamo, Cittadella, sum. 1766, *CZ-Pnm* (inc.), *P-La*; sinfonia, *CZ-Pnm*, *US-Wc*

Il Bellerofonte (3, G. Bonecchi), Naples, S Carlo, 20 Jan 1767, *D-Dl*, *F-Pn*, *I-Fc*, *Rdp* (frag.), *P-La*; sinfona, *CZ-Pnm*, *D-SWl*

Farnace (3, A.M. Lucchini), Naples, S. Carlo, 4 Nov 1767, *D-Mbs*, *H-Bn*, *I-Nc**, *P-La*; sinfonia, *CZ-Pnm*, *I-Gl*

Il trionfo di Clelia (3, Metastasio), Turin, Regio, 26 Dec 1767, *Fc*, *Tf*, *P-La*; sinfonia, *CH-E*, *EN*, *CZ-KRa*, *Pnm*, *D-W*, *S-Skma*, ed. in The Symphony 1720–1840, ser. B, xiii (New York, 1984)

Demofoonte [1st version] (3, Metastasio), Venice, S Benedetto, 17 Jan 1769, *I-Vnm* (Act 1), *P-La*; sinfonia, *CZ-Pnm*, *D-Rtt*, *E-Mp*, *US-Wc*

L'Ipermestra (3, Metastasio), Florence, Pergola, 27 March 1769, *A-Wn**, *CZ-Pnm*, *I-Fc*, *P-La* (Acts 1 and 3); sinfonia, *CZ-Pnm*, *D-W*

La Nitteti (3, Metastasio), Bologna, Nuovo Pubblico, 29 April 1770, *I-Fc*, *P-La*, *Rus-SPit** (Acts 1 and 2); sinfonia, *CZ-Pnm*, *D-Rtt*, ed. E. Hradecký (Prague, 1957)
Motezuma (3, V.A. Cigna-Santi), Florence, Pergola, 23 Jan 1771, *A-Wgm**, *CZ-Pnm*, *I-Fc*, *P-La* (Acts 2 and 3), *US-Wc*, 1 aria in Journal d'ariettes italiennes (Paris, 1784); sinfonia, *D-WEY*
Il gran Tamerlano (3, A. Piovene), Milan, Regio Ducal, 26 Dec 1771, *A-Wn**, *F-Pn*, *I-Fc*, *P-La* (Acts 1 and 3); sinfonia, *CH-Zz*, *I-Mc*, ed. H. Müller (Zürich, 1975)
Il Demetrio [1st version] (3, Metastasio), Pavia, Quattro Cavalieri, 24 May 1773, *D-Bsb**, *I-Fc*; sinfonia, *CH-EN*, *I-Mc*, *Mcom*, *MAav*, in 6 sinfonie (Florence, ?*c*1777), ed. G. Zampieri, in *Bollettino storico pavese*, ii (1939), 1–32
Romolo ed Ersilia (3, Metastasio), Naples, S Carlo, 13 Aug 1773, *CZ-Pnm* (Act 2), *I-Fc*, *Nc*, *P-la*; sinfonia, *F-Pn*
Antigona (3, G. Roccaforte), Turin, Regio, 26 Dec 1773, *A-Wn**, *P-La* (Act 1); sinfonia, *I-MAav*, *Rdp*, *RVE*, in 6 sinfonie (Florence, ?*c*1777)
La clemenza di Tito (3, Metastasio), Venice, S Benedetto, Jan 1774, *P-La*
Atide (3, based on T. Stanzani, after P. Quinault), Padua, Nuovo, June 1774, *A-Wn**, *I-Pl*; sinfonia from Antigona
Artaserse (3, Metastasio), Naples, S Carlo, 13 Aug 1774, *Fc*, *Nc*; sinfonia, *CH-EN*, *I-MAav*, in 6 sinfonie (Florence, ?*c*1777), ed. J. Sehnal (Prague, 1973)
Il Demofoonte [2nd version] (3, Metastasio), Naples, S Carlo, 20 Jan 1775, *A-Wn**, *I-Fc*, *Nc*, *P-La*, *US-Wc*, 1 aria in Journal d'ariettes (Paris, 1782); sinfonia, *D-WEY*, *I-MAav*, in 6 sinfonie (Florence, ?*c*1777)
Ezio [1st version] (3, Metastasio), Naples, S Carlo, 30 May 1775, *A-Wn**, *CZ-Pnm* (Act 2), *F-Pn* (Acts 1 and 2, attrib. P. Anfossi), *I-Fc*, *Nc*, *P-La*, 2 arias ed. J. Branberger, Album českého bel canta (Prague, 1949); sinfonia, *CH-EN*, *F-Pn*, *I-MAav*, in 6 sinfonie (Florence, ?*c*1777), also pubd separately (Florence, ?*c*1777)
Adriano in Siria (3, Metastasio), Florence, Cocomero, 8 Sept 1776, *I-Fc* (without sinfonia); sinfonia, *D-WEY*, *I-MAav*, in 6 sinfonie (Florence, ?*c*1777), also pubd separately (Florence, ?1776)
Ezio [2nd version] (3, Metastasio), Munich, Hof, carn. 1777, *D-Mbs* (2 copies); sinfonia, *CH-EN*, *CZ-Pnm*, ed. R. Münster (Milan, 1962)
La Calliroe (3, M. Verazi), Naples, S Carlo, 30 May 1778, *F-Pn*, *I-Nc**, *P-La* (Acts 1 and 2), 1 aria in Journal d'ariettes italiennes (Paris, 1783); sinfonia, *CH-E*, *EN*, *CZ-NR*, *Pnm*, *I-Mc*, *MOe*, *S-Skma* (Florence, ?*c*1777–8), ed. H. Müller (Zürich, 1979)
L'olimpiade (3, Metastasio), Naples, S Carlo, 4 Nov 1778, *I-Nc*, *P-La*; sinfonia, *S-Skma*
La Circe (3, D. Perelli), Venice, S Benedetto, 12 May 1779, aria and terzetto, *D-Mh*, 3 arias and 1 duet, *D-MÜs*
Demetrio [2nd version] (3, Metastasio), Naples, S Carlo, 13 Aug 1779, *I-Nc*, *P-La*
Armida (3, based on G.A. Migliavacca, after Quinault), Milan, Scala, 26 Dec 1779, *F-Pn* (inc.), *P-La*, 1 aria in Journal d'ariettes italiennes (Paris, 1782); sinfonia, *CZ-Bm*, *I-MOe*, *Rc*, ed. E. Hradecký (Prague, 1957)
Il Medonte (3, G. De Gamerra), Rome, Argentina, 26 Jan 1780, *F-Pn** (Act 1), *I-Rc* (Act 1), *RUS-SPsc* (inc.), 1 aria in Journal d'ariettes italiennes (Paris, 1786), 1 aria in *Musikaliskt tidsfördrif* (Stockholm, 1794); sinfonia, *CZ-KRa*, *I-MOe*, *PEsp*, *US-AAu* (attrib. D. Cimarosa)
Antigono (3, Metastasio), Rome, Alibert, 5 April 1780, aria, *A-Wn*, *CH-Fcu*, *D-Bsb*, *Mh*, *DK-Sa*, *I-BGc*, *Rc*, *US-R*, pubd (London, 1790), 2 arias, *D-Mh*, 1 duet, *E-Mp*
Other dramatic works: Il Parnaso confuso (dramatic cant., Metastasio), ?*c*1765–6, *CZ-Pnm*, *I-Rsc*, sinfonia, *CZ-Pnm*, *D-AB*, *I-Gl*; Elfrida (verse play with choruses, A. Pillori), Florence, Piazza Vecchia, 8 Dec 1774, music lost; Das ausgerechnete Glück (children's operetta, after J.C. Krüger: *Herzog Michel*), Prague, Divadlo v Kotcích, 22 April 1777, music lost; Theodorich und Elisa (melodrama), ? Munich, 1777–8, kbd arr. *D-DO*
Music in: ?Orfeo ed Euridice, Naples, 1774; Creso, Naples, 1776; Adriano in Siria, Livorno, 1777; Ezio, Genoa, 1777; Demofoonte, London, 1778, 2 arias in Favourite Songs; Alessandro nell'Indie, London, 1779, 2 arias in Favourite Songs; ?Erifile (? Genoa, 1779); Il soldano generoso, London, 1780; Il Begliar-Bey di Caramania, Dresden, 1780; Mitridate a Sinope, Genoa, 1781; Giunio Bruto, Genoa, 1782; Giannina e Bernardone, Vienna, 1784
Doubtful: Medea, Parma, Ducale, 1764; Erifile, Munich, 1773; Achille in Sciro, Naples, 1775; Merope, Naples, 1775; Armida, Lucca, Pubblico, 15 Aug 1778

ORATORIOS

Il Tobia (2) Padua, 1769, *D-Mbs*, *Rp*, *I-Pca*
I pellegrini al sepolcro (2, ?S.B. Pallavicino), Padua, 1770, lost
Giuseppe riconosciuto (2, Metastasio), Padua, ?*c*1770, lost (music in score attrib. Mysliveček, *Pca*, is by J.A. Hasse)
Adamo ed Eva (2), Florence, 24 March 1771, *I-Rf*; sinfonia, *Gl*
Betulia liberata (2, Metastasio), Padua, 1771, lost
La passione di Nostro Signore Gesù Cristo (2, Metastasio), Florence, 24 March 1773, *D-F* (facs. in IO, xxiii, 1986), *Mbs* (pt i), *Rp* (as La morte di Gesù)
La liberazione d'Israele (2, G. Basso Bassi), Prague, Crusaders' Church, Good Friday 1775, lost
Isacco figura del redentore (2, Metastasio), Florence, 10 March 1776, *CZ-Nlobkowicz*, *Pnm*, *Pu*, *D-Bsb* (attrib. J. Haydn), *Dl* (attrib.Haydn), *Mbs*, *Rp*, *F-Pn*, *H-Bn*, *I-Fc* (attrib. W.A. Mozart), *MOe* (in Ger.), *Rf*; sinfonia, *D-MÜs*, *WEY*
Spurious: 'L'ascenza di S Benedette', cited in *ČSHS*

OTHER VOCAL WORKS

Cants.: Cantata per S.E. Marino Cavalli (N. Mussato), Padua, Accademia dei Ricovrati, 30 Aug 1768, lost; Narciso al fonte (Zangarini), Padua, 1768, lost; Cantata a 2, by 1771, *CZ-Pnm*, *D-AB*, *I-Gl*; Enea negl'Elisi (Il tempio d'eternità), Munich, 1777, lost; Armida, *A-Wn*; Ebbi, non ti smarir, *GB-Lbl*; Non, non turbati, o Nice (Metastasio), *Lbl*, *I-CRE*; 6 birthday cants., Naples, S Carlo, 1767–79, lost
Arias and ensembles: Il caro mio bene, *CZ-Pnm*, *F-Pn*, *I-Vc*, ?*c*1773, arr. ?W.A. Mozart as Ridente la calma (K152/210*a*); Ah che fugir … Se il ciel mi chi rida (scene and aria), *D-Bsb*; 3 duetti notturni, 2 vv, insts (probably from a cycle of 6), *CZ-Pnm*, ed. in MAB, 2nd ser., vii (1972/*R*); over 550 arias and ensembles most from ops, many with sacred Lat. texts substituted, principal sources *CZ-Pnm*, *D-MÜs*, *F-Pn*, *I-Nc*
Sacred: Veni sponsa Christi (ant), test composition for admission to Accademia Filarmonica, Bologna, 1771, *I-Baf*, *Bc*; Lytanie laurentanae, *D-Mbs*; Offertorium Beatus Bernardy, *D-EB*, doubtful; 2 masses, lost, mentioned in *DlabacžKL*; other works; attrib. Mysliveček, doubtful

SYMPHONIES

*c*45 syms.: C, 1762, *CZ-Pnm*, ed. H.H. Stuckenschmidt (Vienna, 1940); 6 sinfonie a quattro op.1, hn and ob ad lib, as op.1 (Nuremberg, *c*1764); 2 syms., D, G, by 1768, 1 in *CZ-Pnm*, *I-Gl*, 1 in *A-LA*, *D-Rtt*; D, E♭, by 1769, *CZ-Pnm*, 1 also in *US-Wc*, ed. E. Hradecký (Prague, 1957); F, by *c*1770, *D-Rtt*; 2 syms., C, F, by 1771, *CZ-Pnm*, *I-Gl*, 1 also in *D-AB*, *US-Wc*; D, by 1771, *A-VOR*; F, 1771, *CZ-Pnm US-Wc*; 6 Overtures (London, 1772); 1 in 6 Overtures … Collected by A. Kammell (London, 1773); 6 syms., C, D, E♭, F, G, B♭, 1778, *D-WEY*, 2 ed. in The Symphony 1720–1840, ser. B, xiii (New York, 1984); 5 syms., C, D, F, F, G, by *c*1780, *CZ-Pnm*, 1 also in *D-Rtt*, 1 also in *D-W* (incl. extra movt), 1 ed. E. Hradecký (Prague, 1956); D, 1780, *I-RVE*; E, *CZ-Pnm*; G, *US-Wc*; Sinfonia-serenade, G, *I-MOe*, 5 syms., str, D, E♭, G, A, B♭, *CZ-Pnm*, 1 ed. E. Hradecký (Prague, 1957); 25 separately preserved ovs. to ops, orats and cants. (see above)
Doubtful: D, by 1766, *CZ-Pnm*, *I-Gl*, D, 1769, *CZ-Bm*, *D-Rtt*, *SK-BRnm*, *MO*, F, *CZ-Pnm*, *D-Bsb*, *Z*, E♭, by 1771, *PL-CZ*, all also attrib. C. Ditters von Dittersdorf; D, by 1774, *F-Pn*, also attrib. J.C. Bach
Syms. with conflicting attribs.: D, by 1766, *CZ-KRa*, by Dittersdorf; C, *Pnm*, by P. van Maldere, op.4 no.2; D, *US-AAu*, by D. Cimarosa; E♭, *D-Dl*, *I-MAav*, by F.A. Hoffmeister
Lost: 5 syms., by 1771, formerly *A-VOR*; 6 syms., cat. 1776–7; Sym., C, formerly Berlin, Staatsbibliothek Preussischer Kulturbesitz, destroyed

CONCERTOS

8 for vn, by ?1772, *A-Wgm* (1 frag.), *CZ-Pnm*, *Pu*, *I-Gl*, 2 ed. in RRMCE, xli (1994), 1 ed. J. Čeleda (Kutná Hora, 1928/*R*), 3 ed. E. Hradecký (Prague, 1956–7), 1 ed. E. Hradecký (Prague, 1957), 1 ed. K. Moor and L. Láska (Prague, 1948); 1 for vn, by 1769, *CZ-Pnm*, *S-Sm*, ed. in RRMCE, xli (1994); 1 for vn, by 1770, *D-WRl*, arr. for vc, *A-Wgm*, *CZ-Pnm*, *Pu*, ed. O. Pulkert (Leningrad, 1973); 2 for kbd, ?1777–8, *F-Pn*, *CZ-Pnm*, *D-MÜs*, *I-Rc*, *S-Skma*, 1, ed. E. Fendler (London, 1958); 1 for fl, *PL-WRu*, ed. M. Munclinger (Prague, 1969) and in MVH, xxiii (1969); Concertino, *D-BFb*, *Rtt*

OTHER INSTRUMENTAL WORKS

Octets: 3 for 2 ob, 2 cl, 2 hn, 2 bn, 1777–8, *D-DO*, ed. in MAB, lv (1962/*R*)

Qnts: 6 for 2 vn, 2 va, vc, op.2 (Paris and Lyons, 1767–8); 6 for 2 vn, 2 va, vc, ?1773, *I-Mc*, *MOe*, 3 ed. in MAB, xxxi (1957, 2/1973), 3 ed. in MAB, lxxxiii (1988); 6 for ob/fl, 2 vn, va, b, ?1777, Br. cat. 1782–4, 1 in *E-Mp*, 1 in *I-Rc*, others lost; 6 for 2 ob, 2 hn, bn, *c*1780, *D-MÜs**; 1 for 2 vn, 2 va, b, *CZ-Pnm*, doubtful; Cassation, 2 cl, 2 hn, b, *CZ-Bm*, doubtful

Str qts: 6 as op.3 (Paris and Lyons, 1768–9), 1 ed. F.X. Thuri (Prague, 1992), 1 ed. A. Martínková (Prague, 1971); 6 as op.1 (Offenbach, 1778); 6 str qts (Berlin and Amsterdam, 1781); 5 str qts, *CZ-Pnm*, also arr. str orch, *Pnm*; ?1 qt listed in J.N. Weigl: Quartbuch, *c*1775, lost; 1, F, *Pu*, by I. Pleyel

Trios: 6 for 2 vn, b, Br. cat. 1767, 1, in *US-BEm*, others lost, 6 for 2 vn, b, op.1 (Paris, 1768), also as op.2 (Offenbach, 1779), 4 also in 6 Trios (London, 1772); 6 for 2 vn, b, op.4 (Paris, 1772); 6 for 2 fl, b, op.5 (Paris, *c*1775–7); 6 for fl, vn, b (Florence, *c*1775–85), 4 as op.1 (Amsterdam, n.d.), ed. in MVH, xlii (1978), 2 ed. W. Kölbel (Wilhelmshaven, 1991), 1 ed. H. Steinbeck (Zürich, 1972); 6 for 2 vc, b, by *c*1780, *CZ-Pnm*; 2 for fl, vn, b, in 6 Trios (London, *c*1795), incl. works by Venturini and L. Leo; 10 for vn, vn/vc, b, *CZ-Pnm*, 6 concordant with printed sources, 1 ed. B. Malotín (Prague, 1975); 6 for 2 fl, b, *A-HE*, all concordant with printed sources, ed. T.D. Thomas (Bellingham, WA, 1983–5); 1 for 2 vn, b *I-Pca*; 1 for 2 vn, b *CZ-Pu*; 1 for hn, vn, b, Br. cat. 1778, 1781, also attrib. G. Punto, doubtful, lost; 1 for cl, 2 hn, *RUS-SPsc*

Other chbr: Sonata, vc, b, Br. cat. 1770, lost; 6 sonatas, vn, kbd (London, 1775), 1 ed. S. Gerlach and Z. Pilková (Munich, 1985); 12 sonatas, vn, kbd, *CZ-Pnm*; 5 sonatas, vn, b, *I-Gl*; Adagio, vn, hpd, ed. J. Čeleda (Kutná Hora, 1933); Minuet, 2 fl/2 ob/2 vn, in Thompson's Miscellaneous collection of Elegant Duettinos (London, *c*1790), doubtful; 2 minuets, vn, pf, *CZ-Pnm*, doubtful, 1 ed. J. Čeleda in Česka hudba, xxxi (1928–9), ed. B. Štědron in Čestí klasíkové (Prague, 1953)

Solo inst: 6 Easy Divertimentos, kbd (London, 1777), ed. L. Salter (London, 1983); 6 Easy Lessons, kbd (Edinburgh, 1784), ed. J. Branberger and V. Růžková (Prague, 1938); Kbd Sonata, *I-PEsp*

BIBLIOGRAPHY

BurneyGN; *ČSHS*; *DlabačžKL*; *ES* (U.Prota-Giurleo); *FétisB*; *GerberL*; *GerberNL*; *Grove6* (D. DiChiera) [incl. further bibliography]; *GroveO* (D.E. Freeman); *NewmanSCE*; *SchmidlD*; *SchmidlDS*

F.M. Pelcl: *Abbildungen böhmischer und mährischer Gelehrter und Künstler*, iv (Prague, 1782), 189–92

G. de Saint-Fix: 'Un ami de Mozart: Joseph Mysliweczek', *ReM*, ix/4–6 (1927–8), 124–8

G. de Saint-Foix: 'Mozart, d'après Mysliweczek', *Musique*, ii (1929), 840–43

A. Hnilička: 'Josef Mysliveček', *Zvon*, ix (1909), 260–63, 279–81, 291–5

G. Zampieri: 'Una sinfonia de Venatorini', *Bollettino storico pavese*, ii (1939), 59–107

P. Nettl: *Mozart in Böhmen*, (Prague, 1938)

J. Čeleda: *Josef Mysliveček, tvůrce pražského nářečí hudebního rokoka tereziánského* [Josef Mysliveček, creator of the Prague dialect of the Theresian musical Rococo] (Prague, 1946)

M. Shaginyan: *Voskreseniye iz myortvïkh* [Resurrection from the dead] (Moscow, 1964; Cz. trans., 1965, as *Zapomenutá historie* [Forgotten history])

R. Pečman: *Josef Mysliveček und sein Opernepilog* (Brno, 1970) [with extensive bibliography of minor literature, including fiction about Mysliveček]

M. Flothius: 'Ridente la calma – Mozart oder Mysliveček?', *MJb* 1971–2, 241–3

R. Pečman: 'Die Mannheimer Schule und Joseph Mysliveček', *Untersuchungen zu Beziehungen zwischen Mannheim, Böhmen und Mähren im späten 18. und frühen 19. Jahrhundert: Mannheim 1987* 75–83

M. Schuler: '*Theodorich und Elisa*: ein bislang unbekanntes Melodrama von Mysliveček', *ibid.*, 233–43

R. Pečman: *Josef Mysliveček* (Brno, 1981)

D. della Porta: *Josef Mysliveček: profilo biografico-critico* (Rome, 1981)

C.H. Mahling: 'Mysliveček und Grétry – Vorbilder Mozarts?', *Die frühdeutsche Oper und ihre Beziehungen zu Italien, England und Frankreich: Mozart und die Oper seiner Zeit*, ed. M. Ruhnke (Laaber, 1981), 203–9

S. Bohadlo: *Josef Mysliveček v dopisech* [Josef Mysliveček in letters] (Brno, 1989)

A. Nascimbene: '"Il Demetrio" di Josef Mysliveček', *Gli affetti convenienti alle idee: studi sulla musica vocale italiana*, ed. M. Caraci Vela, R. Cafiero and A. Romagnoli (Naples, 1993), 203–39

D.E. Freeman: 'Josef Mysliveček and the Piano Sonatas K.309 (284b) and K.311 (284c)', *MJb 1995*, 95–109

J. Ackerman: *'Abramo ed. Isacco' by Josef Mysliveček (1737–81): an Italian Oratorio for the Electoral Court at Munich (1777)* (thesis, West Chester U., 1996)

K. Boehmer: *W.A. Mozart's 'Idomeneo' und die Tradition der Karnavalsopern in München* (diss., Mainz U., 1998)

D.E. Freeman: *Il Boemo: Josef Mysliveček* (forthcoming)

DANIEL E. FREEMAN

Myssonne, Vincent. *See* MISONNE, VINCENT.

Mystery play. *See* MEDIEVAL DRAMA.

Mystic chord [Promethean chord]. The name given by Skryabin to the chord in altered 4ths *c–f♯–b♭–e′–a′–d″*. It appeared in his work as early as 1903, in the Fourth Piano Sonata, but became famous by its use in the tone poem *Prométhée* op.60 (1911), for which reason it is sometimes called the 'Promethean chord'. In his late piano music, particularly the last five sonatas, Skryabin used similar chord formations as a basic element of his harmony, and also extended the mystic chord to 'horizontal' (i.e. melodic) constructions.

□

Mysz-Gmeiner [née Gmeiner], **Lula** (*b* Kronstadt [now Braşov, Romania], 16 Aug 1876; *d* Schwerin, 7 Aug 1948). German contralto. She came of a musical family: her sister Ella, likewise a contralto, appeared at Covent Garden in 1911 in Humperdinck's *Königskinder*, her brother Rudolf was also a successful singer, and her sister Luise was a pianist. Lula Gmeiner first studied the violin under Olga Grigorovich at Kronstadt, 1882–92, and then singing under Rudolf Lasse there, 1892–6, afterwards with Gustav Walter in Vienna (where she is said to have impressed Brahms), with Emilie Herzog, Etelka Gerster and Lilli Lehmann in Berlin, and with Raimund von Zur Mühlen in London. She began her concert career at the turn of the century, and in 1900 married Ernst Mysz, an Austrian naval officer. She was regarded as an outstanding interpreter of lieder, comparable with Julia Culp and Elena Gerhardt, although less famous internationally than either of those singers. She was appointed *Kammersängerin*, and was a professor at the Hochschule für Musik in Berlin, 1920–45. Among her pupils were Peter Anders and, briefly, Elisabeth Schwarzkopf. In the 1920s Mysz-Gmeiner made several lieder recordings, notably a Schubert series to commemorate the centenary of the composer's death; although by that time she had trouble in maintaining pitch, the best of those recordings, especially *Die junge Nonne*, well capture the intimacy and purity of her style.

ERIC BLOM/DESMOND SHAWE-TAYLOR

Mytou. *See* CHAMPION (3).

N

Nabokov, Nicolas [Nikolay] (*b* Lyubcha, Novogrudok, nr Minsk, Belorussia, 4/17 April 1903; *d* New York, 6 April 1978). American composer of Russian origin, cousin of the writer Vladimir Nabokov. He first studied composition privately with Rebikov in Yalta and St Petersburg (1913–20), then at the Stuttgart Conservatory (1920–22) and the Berlin Hochschule für Musik with Juon and Busoni (1922–3). He studied at the Sorbonne in 1923–6, and was awarded the degree of Licence ès lettres. From 1926 to 1933 he taught in Paris and Germany, then emigrated to the USA, where he became a citizen in 1939.

Nabokov taught at Wells College, Aurora, New York (1936–41), St John's College, Annapolis (1941–4), and the Peabody Conservatory (1947–52). During and after World War II he held several US government cultural positions in Europe. From the 1950s he lived chiefly in Paris, although he was active as a composer and a promoter of music festivals all over the world. He became secretary-general of the Congress for Cultural Freedom in 1951, and organized the Paris festival 'Oeuvre du XXe Siecle' (1952), the 'Music in our Time' festival (Rome, 1954), and the 'East-West Music Encounter' in Tokyo (1961). He served as director of the Berlin Festival (1963–6), and was composer-in-residence at the Aspen Institute for Humanistic Studies (1970–73).

As a composer Nabokov is closely identified with music for dance. His first important work, the ballet-oratorio *Ode* (1927), was commissioned by Diaghilev, who produced it in London, Paris and Berlin. A pronounced lyricism, occasionally infused with bitonality, informs both this work and his ballet *Union Pacific*, which was written to commemorate the completion of the transcontinental railroad, and makes use of popular 19th-century American tunes. Whether or not conceived for the stage, Nabokov's music shows strong dramatic powers and unusual orchestral eloquence. He wrote an entertaining volume of essays, *Old Friends and New Music* (Boston, 1951), the books *Igor Stravinsky* (Berlin, 1964) and *Bagázh: Memoirs of a Russian Cosmopolitan* (New York, 1975), and articles – mainly on Russian music and musicians – for numerous periodicals including *Atlantic, Harper's, Musical America, New Republic* and *Partisan Review.*

WORKS
(*selective list*)

STAGE

Ode: Méditation sur la majesté de Dieu (ballet-orat, R. Desormières, after M. Lomonosov, choreog. L. Massine), Paris, 6 June 1928
La vie de Polichinelle (ballet), Paris, 1934
Union Pacific (ballet, A. MacLeish, choreog. Massine), Philadelphia, 6 April 1934
Samson Agonistes (incid music, J. Milton), Aurora, NY, 14 May 1938
The Last Flower (ballet, after J. Thurber), 1941
The Holy Devil (op, 2, S. Spender), Louisville, KY, 16 April 1958: rev. as Der Tod des Grigorij Rasputin, (3), Cologne, 27 Nov 1959
Don Quixote (ballet, 3, Nabokov and G. Balanchine), Aug 1965
The Wanderer (ballet), 1966
Love's Labour's Lost (op, W.H. Auden, C. Kallman, after W. Shakespeare), Brussels, 7 Feb 1973

VOCAL

Choral: Collectionneur d'échos, S, B, unison vv, perc, 1932; Job (orat, J. Maritain), male vv, orch, 1933; America was Promises (cant., MacLeish), A, Bar, male vv, perf. 1940
Solo vocal: The Return of Pushkin (elegy, V. Nabokov, after A. Pushkin), S, T, orch, perf. 1948; Vita nuova (after Dante), S, T, orch, perf. 1951; Symboli chrestiani, Bar, orch, perf. 1956; 4 poèmes de Boris Pasternak, 1v, pf (1961); 6 Lyric Songs (A. Akhmatova: *Requiem*), 1966

INSTRUMENTAL

Orch: Symphonie lyrique, perf. 1930; Pf Conc., 1932; Le fiancé, ov. after Pushkin, 1934; Sinfonia biblica, perf. 1941; Fl Conc., 1948; Conc. corale, fl, str, pf, 1950; Les hommages, conc., vc, orch, perf. 1953; The Last Flower, sym. suite, 1957; [4] Studies in Solitude, perf. 1961; Sym. Variations, 1967; Sym. no.3 'A Prayer', perf. 1968; Variations on a Theme by Tchaikovsky, vc, orch, 1968
Other works: Pf Sonata (1926); 3 Dances, pf (1929); Serenata estiva, str qt, 1937; Pf Sonata (1940); Sonata, bn, pf, 1941; 3 Sym. Marches, band, 1945; Canzone, Introduzione e Allegro, vn, pf (1950)

Principal publishers: Editions Russes, Senart

BIBLIOGRAPHY

EwenD
A. Hughes: 'Nicolas Nabokov, 75', *New York Times* (7 April 1978)
A. Danielou: 'Nicolas Nabokov is Dead', *The World of Music*, xx/1 (1978), 127–8

BRUCE CARR/KATHERINE K. PRESTON/MICHAEL MECKNA

Nacaires (Fr.; It. *nacchera, naccheroni*; Sp. *nacara*). *See* NAKERS. The plural form of the Italian term, *nacchere*, means CASTANETS; *see also* RATTLE.

Nacchini, Pietro. *See* NACHINI, PIETRO.

Nachahmung (Ger.: 'imitation'). (1) In any music other than the purely abstract or 'absolute', the copying of sounds of nature or everyday life, or the expression of emotions by musical means (*see* AFFECTS, THEORY OF THE; PROGRAMME MUSIC; RHETORIC AND MUSIC; WORD-PAINTING).

(2) In counterpoint, the process of IMITATION.

Nachbaur, Franz (Ignaz) (*b* Giessen, nr Friedrichshafen, 25 March 1835; *d* Munich, 21 March 1902). German tenor. After studying in Milan with Lamperti and at Stuttgart with Pišek, he made his début in 1857 at Pessau, then appeared at Meiningen, Cologne, Hanover and Prague

(1860–63), where he sang Lionel in Flotow's *Martha* and Gounod's Faust, and Darmstadt (1863–8), where his roles included Gounod's Romeo. He began a 23-year association with the Hofoper, Munich, on 24 June 1867 as Flotow's Alessandro Stradella and sang Walther at the first performance of *Die Meistersinger* (1868), Froh at the première of *Das Rheingold* (1869), the title role in *Rienzi* (1871) and Radames in *Aida* (1877). In 1878 he sang Lohengrin in Rome and in 1882 made his London début as Adolar in Weber's *Euryanthe* at Drury Lane. He also sang in Berlin, Hamburg and Moscow. His farewell appearance in Munich on 13 October 1890, when he sang Chapelou in Adam's *Le postillon de Lonjumeau*, was his 1001st performance at the Hofoper. Although he sang many heavy, dramatic roles including Siegmund (*Die Walküre*), a superb technique preserved the suppleness and lyricism of his voice throughout a long career.

BIBLIOGRAPHY

E. Newman: *The Life of Richard Wagner* (London, 1933–47/R)
H. Wagner: *200 Jahre Münchner Theaterchronik, 1750–1950* (Munich, 1958, 2/1965)

ELIZABETH FORBES

Nachini [Nacchini, Nachich, Nachik, Nakik, Nanchini], **Pietro** [Nakič, Petar] (bap. Podgrebaća, Bulič, Dalmatia, Feb 1694; *d* Conegliano, Treviso, 16 April 1769). Italian organ builder. His place of birth was then part of the Venetian Republic. He studied philosophy at Sebenico, theology in Venice (he became a friar) and organ building under Giovanni Battista Piaggia, also in Venice. By his industry and excellent workmanship he established himself as the principal organ builder of his time in Venice, Dalmatia and the surrounding area. For a short period in 1729 he worked with Pierantoni and Pescetti.

The development of the Italian organ under Nacchini may be seen in the specifications of two fine organs surviving in Venice. The first, an *organo doppio* built in 1737 for S Martino (rebuilt by Gaetano Callido in 1799; restored, 1983–4), has two manuals (unusual in Italy at this time; *see* ORGAN, §V, 10) of 59 keys each (*C'D'E'F'G'A'*–d‴, short first octave) and a pedal-board of 20 pedals (*CDEFGA–b*, short octave). The first three keys of the *organo grande*, and the first eight each of the *organo piccolo* and Pedal department, are coupled to the corresponding pipes of the next octave. The *grande* consists of a divided Principale (12′) and six Ripieno stops, Voce umana, Flauto in ottava (6′, divided), Flauto in XII, Cornetta (1⅗′, treble only), Violetta (divided, 4′ in the bass), Tromboncini (8′, divided). *Piccolo*: Principale (8′) and four Ripieno stops (Ottava divided), Flauto in ottava (4′, divided), Cornetta (1⅗′, treble only), Tromoncini (8′, divided). The division of the bass and treble is between *a* and *b♭*. Pedal: Contrabbassi 16′, Ottava di Contrabbassi, Tromboni. The second, op.160, for S Maria dei Derelitti, the church of the Ospedaletto (1751; restored 1983), had one manual, C (short) to *c*‴, 45 notes; nine separate ranks of chorus stops from Principale (8′ divided), to Trigesimasesta, Voce umana, Flauto in ottava (4′), Flauto in XII, Cornetta soprani, Tromboncini (8′ divided); Pedal (*C* to *g♯*, 17 notes): Contrabassi 16′, Ottava 8′; Tiratutti; Rollante.

Other surviving organs include: S Rocco, Venice (1743; restored, 1959 and in practically original condition); op.98, San Servolo, near Venice (1745; restored, 1989; nearly original condition), op.158, Muzzana del Turgnano, Udine (1750, restored, 1971); all have one manual of 45 keys (*C–c*‴ with short first octave) and 17 pedals.

Nacchini built about 500 organs. He invented the *tiratutti a manovella*, a stop-knob which brings on the whole of the ripieno ranks. His pupils included Francesco Dacci (Dazzi), Gaetano Callido (at some time between 1748 and 1763), who may be considered his successor, and Franz Xaver Chrismann, who incorporated many features of Nacchini's Italian style into a new and particular type of Austrian organ.

BIBLIOGRAPHY

Trassunto dei titoli di benemerenza e dei servigni prestati in guerra ed in pace dalla Famiglia Nachich . . . alla sudditanza della Serenissima Repubblica (Venice, 1975)
S. dalla Libera: *L'arte degli organi a Venezia* (Venice, 1962/R)
L. Nassimbeni: 'Nuovi documenti sulla presenza dell'organaro don Pietro Nachini in Friuli', *Metodi e ricerche*, new ser., xiv/2 (1995), 71–85
L. Nassimbeni: 'Gli ultimi anni di vita dell'organaro Pietro Nachini e il suo testamento', *L'organo*, xxxi (1997), 149–63

GUY OLDHAM/UMBERTO PINESCHI

Nachsatz (Ger.). Consequent phrase. *See* ANTECEDENT AND CONSEQUENT.

Nachschlag (Ger.). A term used to denote particular ornaments. *See* ORNAMENTS, §§8–9.

Nachspiel (Ger.). *See* POSTLUDE. The term, used to signify a concluding voluntary, appears in the organ works of C.-L.-J. André and Rinck.

Nachtanz (Ger.: 'after-dance'). A generic term for the second of a pair of dances, usually a fast, triple-metre reworking of the harmonic and melodic material of the first. Many familiar dance forms, particularly of the Renaissance and early Baroque periods, fulfilled this function, appearing in musical sources with a bewildering variety of names including *rotta*, *espringale*, saltarello, piva, tourdion, galliard, *tripla*, *sciolta* and *Proportz*.

The idea of contrasting an elegant gliding dance (usually with foot movements close to the floor, often processional) with a vigorous leaping one seems to date at least from the 12th century, for literary references mention *carole-espringale* pairs. The earliest surviving musical documentation of a *Nachtanz* is a 14th-century Italian manuscript (*GB-Lbl* Add.29987); there each of two pieces, *Lamento di Tristano* and *La Manfredina* (f.64*r*), is followed by an after-dance called 'La Rotta' which condenses and ornaments the thematic material of its predecessor without changing the basic metre. In the 15th century it seems to have been common to pair the basse danse (in Italy the bassadanza) with the *pas de Brabant* (or saltarello). Ordinarily the *Nachtanz* for a basse danse consisted of a new polyphonic arrangement woven round the tenor of the first dance, with the tenor played twice as fast (for an illustration of the application of proportions to dance tenors, *see* SALTARELLO). The pairing of dances in this way was apparently a genuine reflection of contemporary dance practice, for Antonio Cornazano's treatise *Libro dell'arte del danzare* (*c*1455) explicitly prescribes the pairing of bassadanza and saltarello: 'detro ad ella [the bassadanza] se fa sempre lui [the saltarello]'.

In the 16th century the pairing of dances was seldom mentioned in treatises. Printed collections of instrumental music, however, contain innumerable examples of dance pairs based on similar thematic material, and at the beginning of the 17th century at least some writers on

music still thought the relationship between paired dances worthy of mention. The relationship of *Nachtänze* to their models in certain 16th- and 17th-century pairs became nearly standardized, and served to distinguish otherwise almost identical pairs. For example, the choreographic differences between the two commonplace groups pavan-galliard and passamezzo-saltarello seem to have been limited to slight variations in tempo and height of step from the floor. Nonetheless, the respective pairs were musically linked in different ways: the *Nachtanz* galliard was usually a triple-metre variant of the pavan melody, while the *Nachtanz* saltarello was a triple-metre variant of the characteristic tenor or bass ostinato in the passamezzo. Morley (1597), Haussmann (preface to *Venusgarten*, 1602) and Isaac Posch (preface to *Musicalische Ehrenfreudt*, 1618) all attested to the fact that *Nachtänze* were often improvised in performance. Morley gave quite specific instructions on the proper method of deriving a galliard from its pavan (*see* GALLIARD), while Posch defended his decision to include *Nachtänze* in his collection by decrying the resulting disorder when composers left their creation to the dubious craftsmanship of performers. The *Tanz-Nachtanz* pairing persisted in 17th-century collections of dance music from Germany and England longer than in French or Italian sources, even appearing within multi-movement suites like those of Schein's *Banchetto musicale* (1617). There each suite ends with an allemande and its *tripla*, the latter nothing more than the simplest possible metrical transformation of the allemande themes.

Some scholars, particularly Hermann Beck (*Die Suite*, Mw, xxvi, 1964; Eng. trans., 1966) and Philipp Spitta (*Johann Sebastian Bach*, Eng. trans., 1884–5, 2/1899/*R*, ii, 84ff), have argued that the *Tanz-Nachtanz* idea was a direct forerunner of the Baroque suite. For a different view of the relationship between these formal ideas, *see* SUITE, §§2, 3.

BIBLIOGRAPHY

C. Petzsch: 'Ein Nachtanz aus dem spämittelalterlichen Ottobeuren', *Mf*, xxxii (1979), 417–19
C. Petzsch: 'Liedautoren adaptieren Usuelles: Kehrreim, Vor- und Nachtanz', *Historische Volksmusikforschung: Medulin 1979*, 87–104
M.E. Little and C.G. Marsh: *La danse noble: an Inventory of Dances and Sources* (Williamstown, MA, 1992)

SUZANNE G. CUSICK

Nachtgall, Othmar. *See* LUSCINIUS, OTHMAR.

Nachthorn (Ger.). *See under* ORGAN STOP.

Nachtigal, Sebald (*b* Nuremberg, *c*1460; *d* Nuremberg, between 24 Feb and 26 May 1518). German organist and ?composer. He was the son of the Nuremberg Meistersinger Konrad Nachtigall. He was probably close to the Nuremberg humanist circles around Conradus Celtis and in particular to the patron Sebald Schreyer who was *Kirchenmeister* at St Sebaldus. In March 1490 he was appointed senior organist at St Sebaldus, where he remained until his death.

Nachtigal was the only outstanding Nuremberg organist between Conrad Paumann, who left Nuremberg in 1450, and Paulus Lautensack (ii), active there from 1541. For this reason Gerber attributed to him certain anonymous compositions in the Sebald liturgy (in *D-Bsb* 40021). These are four-voice sections of the Sebald hymn *Hymnum cantet plebs iucunda* and of a rhymed Office for St Sebald with a cantus firmus in the tenor, and three three-voice settings of *Regiae stirpis soboles Sebalde*, written by Celtis in 1493. (R. Gerber: 'Die Sebaldus-Kompositionen der Berliner Handschrift 40021', *Mf*, ii (1949), 107–27)

FRANZ KRAUTWURST

Nachtigall (Ger.). A bird-imitating ORGAN STOP (*Vogelgesang*).

Nachtmusik (Ger.: 'night music'). The German form of the Italian term NOTTURNO; the term was used in the late 18th century, mainly for works intended for performance at night (around 11 p.m.). Mozart often preferred this term to the Italian one, particularly for works of relatively simple scoring such as the Trio K266/271*f* and *Eine kleine Nachtmusik* K525. The latter originally had two minuets, thus corresponding to a common, earlier divertimento form (the first of the minuets is apparently lost). In letters to his father (3 November 1781, 27 July 1782) Mozart referred to the wind serenades K375 and 388/384*a* as 'Nacht Musick' and 'Nacht Musique'. Romantic keyboard composers (Field, Chopin, Schumann) chose more literal translations of notturno, as NOCTURNE and *Nachtstück*; Mahler used the title 'Nachtstück' for two movements in his Seventh Symphony.

For bibliography *see* NOTTURNO.

HUBERT UNVERRICHT/CLIFF EISEN

Nachtstück (Ger.). *See* NOCTURNE.

Naderman. French family of musicians, publishers and instrument makers.

(1) **Jean Henri** [Joannes Henricus] **Naderman** [Nadermann] (*b* Lichteneau, nr Paderborn, Westphalia, bap. 20 July 1734; *d* Paris,4 Feb 1799). Publisher and instrument maker. Designated an *ouvrier étranger* on his arrival, he probably reached Paris in 1762–3. He was awarded a maker's licence in November 1766 and in 1774 he became a master of his guild, later styling himself 'Editeur, Luthier, Facteur de Harpes et autres instruments de musique'. One of the most important harp makers of the 18th century, he worked from premises in the Rue d'Argenteuil, where he made many single-action pedal harps equipped with a hook (*à crochets*) mechanism (see illustration). Highly ornate – carved, gilded and decorated in the Vernis Martin style – they were considered to be the most superior instruments of their time from both the mechanical and constructional points of view. In 1778 Jean Henri was officially appointed harp maker to Marie Antoinette, but of the five extant Naderman harps said to have been her property, only two – the first (1774) in the instrument collection of the Georg-August-Universität, Göttingen, and the second (1776) at the Musée de la Musique, Paris – carry definite proof of having been made for her. Both bear labels concealed behind the plaques on their necks on which is written 'Naderman/Maître Luthier, ordinaire de Madame/la Dauphine/Rue d'Argenteuil, butte/Saint Roch, à Paris'.

Despite various improvements made by other harp makers, such as Cousineau, who, in 1782, replaced the unsatisfactory *crochets* with *béquilles* (*see* HARP, §V, 7), Naderman continued with his tried and trusted system, concentrating on the ornamentation of the harp. In 1785, however, at the request of Jean-Baptiste Krumpholtz, he produced a short-lived *harpe augmentée* or *harpe à renforcement* where the resonance of the harp was



Single-action pedal harp by Jean-Henri Naderman, Paris, 1780 (Musée de la Musique, Paris)

improved by placing it on a hollow wooden base. In the same year he fixed a damping mechanism along the length of the centre strip of the soundboard which was operated by an eighth pedal placed to the player's left (*harpe à sourdine*). These improvements were followed in 1786 by a *harpe à volets*, where five shutters placed in the back panel of the harp were operated by another pedal, placed centrally between the pedals operated by the left (D, C, B) and right (E, F, G, A) feet. The improved harp received approval when it was played by Anne-Marie Krumpholtz before the Acadêmie des Sciences et des Beaux-Arts in November 1787. The programme included her husband Jean-Baptiste Krumpholtz's Sonata no.6, specially written to illustrate the capabilities of the new instrument. This instrument is now housed in the Kunsthistorisches Museum, Vienna. The only element which was to be permanently retained was the shutters; this idea was also incoroporated into Erard's harp.

Georges Cousineau and his son Jacques Georges became harp makers to Marie Antoinette in 1783, and after this time the Naderman firm seems to have concentrated its activities more on the publishing side, though it continued to make its single-action harps, albeit in a rather less ornate and exaggerated style. The earliest publishing licence granted to Naderman is dated 7 November 1777, and in conjunction with harp makers Cousineau and Salomon he published Krumpholtz's Fifth Harp Concerto in 1779. In 1784 Naderman published two of the solo symphonies for harp and small orchestra played by Madame Krumpholtz at the Concert Spirituel. One of Naderman's earliest catalogues (*c*1790) lists 43 publications, mainly harp or piano solos (including Krumpholtz's final six sets of harp sonatas) and *ariettes* with harp or piano accompaniment. The fullest and the latest of his catalogues that has come to light (*c*1795) lists about 320 publications, of which more than 200 are for harp or piano in various combinations; most of the remainder are for violin, wind instruments or wind band. Between 1791 and 1799 Naderman published orchestral scores of at least eight operas, including Cherubini's *Lodoïska*, Le Sueur's *La caverne* (see LE SUEUR, JEAN FRANÇOIS, fig.2) and Steibelt's *Roméo et Juliette*. These were, however, to remain his most substantial publications, and it was chamber music, especially for harp, that continued to predominate in his output, numerous works being either composed or arranged by his elder son (2) François Joseph. Late in 1796 Naderman took over the business and plates of Boyer, many of whose publications were subsequently reissued under Naderman's imprint. Most of Naderman's publications are elegant (with some notably handsome ornamental title-pages in the 1790s); all were printed from engraved plates. After his death, his business was carried on by his widow and sons. In 1835 the publishing house either went out of business or was taken over by G.-J. Sieber..

(2) (Jean) François Joseph Naderman (*b* Paris, 12 Feb 1781; *d* Paris, 3 April 1835). Harpist and composer, son of (1) Jean-Henri Naderman, and the most celebrated member of the family. It has been suggested that he was a student of Krumpholtz, but although the latter was closely associated with his father it is unlikely that the young Naderman studied with him at anything but a superficial level since Krumpholtz committed suicide in 1790. Although not otherwise known as a harpist, his father may have been his teacher, an H. Naderman being named as having performed the difficult Sonatas no.5 and 6 of Krumpholtz in 1785. For composition he was a student of Desvigne.

Naderman lived through a period of immense change, but he seems to have possessed a remarkable ability to adapt to any and every social situation. His first compositions were published in 1798, and their dedications to his aristocratic pupils indicate the social milieu in which he moved. His sets of variations and potpourris demonstrate an awareness of the music of his contemporaries, and include arrangements of music by Boieldieu and Lesueur, including two suites based on Lesueur's opera *Ossian ou Les Bardes*. Later, he composed a Rossiniana and Variations on *La Gazza Ladra*. Three sonatas for harp with violin and cello were dedicated to Dussek, with whom Naderman made one of his rare public appearances in a concert at the Salle de l'Odéon on 22 March 1810. In 1818 another group of three sonatas was dedicated to Clementi.

From 1813 Naderman was successively harpist to the royal chapel and harp soloist to the Emperor. After the Restoration (1815) he, his brother and mother were named harp makers and music sellers to the King, and François-Joseph himself was appointed the post of King's

chamber composer and first solo harpist. He was made a Chevalier of the Légion d'Honneur in 1821, and finally, in 1825, he was appointed to the Paris Conservatoire as its first professor of harp, his brother (3) Henri acting as his deputy. His meticulously thoroughgoing *Méthode Raisonnée* (1825) was intended for his pupils at this institution, and includes the *Sept Leçons Progressives* which are still used as teaching material today. The harp adopted by the Naderman brothers for use at the Conservatoire was the single-action Naderman harp to which they would admit no superior, despite the acceptance and continuing success of Erard's double-action harps since their introduction to England (1811) and France (1812).

WORKS

2 hp concs.; 2 qts, 2 hps, vn, vc; trio, 3 hps; duos and trios, hp, other insts.
Hp solo: 7 sonatas, variation sets, fantasias, potpourris, other works
Didactic: Ecole ou Méthode raisonnée pour la harpe (Paris, *c*1832); Dictionnaire des transcriptions pour s'exercer dans l'art de préluder et d'improviser tant sur la harpe que sur le piano (Paris, n.d.)

(3) Henri (Pascal) Naderman (*b* Paris, 12 Feb 1783; *d* Paris, 1842). Instrument maker and publisher, son of (1) Jean-Henri Naderman. His early training was directed towards harp making and the business side of the family firm, but he also took enough harp lessons from his brother to enable him to be appointed his official deputy. By 1825, the Nadermans were virtually the only firm left in Paris making single-action harps. Despite the Baron de Prony's submission to the Academie Française (1815) that the double-action harp should be the one adopted by the Conservatoire, the Nadermans made certain that only the single-action harp made by their firm should be used. In November 1827 Fétis published an article in the *Revue Musicale* drawing attention to the superiority of the Erard double-action harp over the kind adopted by the Conservatoire; this sparked off an acrimonious public correspondence between Henri Naderman and Fétis. Motivated by self-justification, misguided self-interest, pride, arrogance and jealous protection of the Nadermans' business interests, Henri's retrograde arguments appear pathetic and slightly ridiculous, especially in view of the fact that after the expiry of Erard's 1802 French patent for a new fork mechanism the Nadermans introduced this mechanism to their own instruments, thus tacitly admitting its superiority over their own hook mechanism.

WRITINGS

Observations sur la harpe à double mouvement, ou Réponse à la note de M. Prony (Paris, 1815)
Réfutation de ce qui a été dit en faveur des différents mécanismes de la harpe à double mouvement, ou Lettre à M. Fétis en réponse (Paris,1828)
Supplement à la réfutation (Paris, 1829)

BIBLIOGRAPHY

DEMF, i; *FétisB; GerberNL; HopkinsonD; JohanssonFNP*
Review of *Ecole ou Méthode raisonnée pour la harpe*, *AMZ*, xxxv (1833), 577
T. aus dem Winkel: 'Einige Worte über die Harfe mit doppelter Bewegung', *AMZ*, xxxvi (1834), 65–71
W. von Metzsch-Schilbach ed.: *Briefwechsel eines deutschen Fürsten mit einer jungen Künstlerin* (Berlin, 1893)
H.J. Zingel: *Harfe und Harfenspiel* (Halle, 1932)
L. Barthel: *La harpe de Rousseau à Boieldieu: évolution organologique, les partitions de Marie Antoinette, catalogue des auteurs et des ouevres: 1760–1828* (diss., U. of Lyon 2, 1994)
D. Droysen-Reber and others: *Harfen des Berliner Musikinstrumenten-Museum* (Berlin, 1999)

ANN GRIFFITHS, RICHARD MACNUTT

Nadezhdin, Boris Borisovich (*b* Smolensk, 4 May 1905; *d* Tashkent, 7 March 1961). Russian composer. He graduated from the Moscow Conservatory in 1937 having studied composition with Litinsky. In the period 1935–6 he then taught at the Tatar national studio attached to the conservatory, and from 1937 until the end of his life he lived and worked in Tashkent. He became a composition professor of the Tashkent Conservatory, his pupils including Babayev, Giyenko, Kïdïrov and Sabitov. A Tashkent music school bears Nadezhdin's name.

As a teacher and composer he made an important contribution to the musical culture of Uzbekistan. Nadezhdin's work reflected a trend typical of the period stretching from the 1930s to the 1950s – that of interaction between Russian composers and the musicians of the various republics of the former USSR. For example, the musical dramas *Kasos* ('Vengeance'), *Aerlar* ('Centuries') and *Farkhad i Shirin* ('Farkhad and Shirin'), were written jointly with Uzbek folk musicians. These works were written for the Mukimi Theatre of Musical Drama which was founded in 1939. Uzbek musical drama acquired a special popularity during World War II and is a distinctive genre in which the music, based on and often directly quoting folklore, was subordinated to the text, and singing alternated with spoken dialogue. As a rule, the subjects were a lively reflection of the events of everyday life.

Nadezhdin's works for an orchestra of Uzbek folk instruments are notable for their original colour, while his individuality showed itself most clearly of all in his works for children. His music in this genre is marked by simplicity, elegance and impeccable taste, as well as a strong reliance on Uzbek melodies; these pieces have entered the teaching repertory of music schools and have become popular with young artists.

WORKS
(selective list)

Musical dramas: Kasos [Vengeance] (A. Umari, Sh. Uygun), 1941, Mukimi Theatre, Tashkent [collab. with Yu. Radjabi]; Farkhad i Shirin (K. Yashen), 1947, Tashovet Theatre, Tashkent (collab. with Radjabi]; Aerlar [Centuries] (Uygen), 1948, Mukimi Theatre, Tashkent [collab. with T. Djalilov]
Orch: Sym. 1934–5; Segokh, suite, 1939 [collab. with Radjabi]; Mechta [The Dream], poem, solo vv, chorus, orch, 1941; Sinfonietta, 1949 [unfinished]; Pakhta [Cotton], choreographic tableau, 1951 [collab. with Radjabi]; Val's [Waltz], poem, 1959; 2 p'yesï, 1960; Detyam [To Children], suite, 1961
Folk insts orch: Suite, orch of dömbras, 1935; Pamyati V.I. Lenina [In Memory of Lenin], poem, 1939; Suite, 1939; 8 uzbekskikh narodnïkh pesen [8 Uzbek National Songs], solo vv, chorus, orch, 1946
Chbr and solo inst: Fugue, str qt, 1932; Syuita [Suite], vn, pf, 1932; Al'bomï detskikh p'yes [Albums of Children's Pieces], pf, 1937, 1947, 1952, 1955; Pf Sonata, 1938; Poėma, vn, pf, 1938; Prelyudii [Preludes], pf, 1942–4; Malen'kaya syuita [Little Suite], pf, 1948
Songs, choruses, incid music

ALLA VLADIMIROVNA GRIGOR'YEVA

Naenia. *See* NENIA.

Nafir [nefir, nfīr]. Straight end-blown trumpet consisting of a metal tube in several parts fitted together, ending in a shallow bell. This type of trumpet has been used in European, Asian and African cultures from antiquity to the present day as a signalling instrument; a particularly

well-preserved specimen was found in Tutankhamun's tomb and is now in the Egyptian Museum in Cairo.

The Arabic term *nafīr* is confined to countries of the Islamic tradition in Asia and Africa. It can be translated as 'trumpet', 'pipe', 'flute', 'sound' or 'noise', and also as 'men in flight' or 'an assembly of men for warlike or political action', suggesting a military connection. Documentary records show that the straight trumpet is generally played with pairs of kettledrums (*naqqāra*); less often it is found in conjuction with the *zurna* (shawm) and the *davul* (double-headed cylindrical drum). The *nafīr* is primarily used as a military instrument to send signals, and in Morocco it is also used to signal the time during Ramadan, the month of fasting; it was formerly played in court festivities.

In modern Turkish the term *nefir* means 'trumpet, horn, battle signal'. The Turkish word for 'trumpeter' is *nafīrchī*, while *nafīr-nāma* means 'general order for troops to assemble', again suggesting a military connection. Early Turkish military bands used only the *nafīr* or straight trumpet; the looped trumpet of later Turkish military bands is *boru*, which translates as 'trumpet, signal horn, signal' and should not be confused with *nafīr*. The looped trumpet is a European development adopted by Eastern cultures; from the 14th century new forms of trumpets with curved tubes started to appear in Europe, and European instruments then began to supersede the straight trumpet in Islamic societies.

BIBLIOGRAPHY

H.G. Farmer: *Islam*, Musikgeschichte in Bildern, iii/2 (Leipzig, 1966, 2/1976)

J. Jenkins and P.R. Olsen: *Music and Musical Instruments in the World of Islam* (London, 1976), 55

M. Pirker: 'Pictorial Documents of the Music Bands of the Janissaries', *International Repertory of Music RIdIM Newsletter*, xv/2 (1990), 2–12

M. Pirker: 'The Looped Trumpet in the Near East', *International Repertory of Music RIdIM Newsletter*, xviii/1 (1993), 3–8

MICHAEL PIRKER

Nagano, Kent (George) (*b* Morro Bay, CA, 22 Nov 1951). American conductor. Born to Japanese-American parents, he received piano lessons from his mother; he also learnt the clarinet and the koto. He studied at Oxford, at the University of California, Santa Cruz (BA, 1974), with Grosvenor Cooper, at San Francisco State University (MM, 1976), where he studied conducting with Laszlo Varga and the piano with Goodwin Sammel, and at the University of Toronto (1977–9). During this time he also became répétiteur and assistant conductor for Caldwell's Opera Company of Boston and conducted chamber opera in San Francisco and ballet in Oakland. He was invited to become music director of the Berkeley SO in 1978, and thus began his long association with Messiaen. Over two decades he turned the Berkeley orchestra into a progressive force in northern California music-making. In December 1983 he was Ozawa's assistant for the première of Messiaen's only opera, *Saint François d'Assise*, in Paris. The next year he joined the faculty at the Tanglewood Music Center, made his début with the Boston SO, and became director of the Ojai Music Festival. He was the first winner (with Hugh Wolff) of the Affiliate Artist's Seaver Conducting Award and was appointed principal guest conductor for the Ensemble Intercontemporain (1986–9). He became music director of the Lyons Opéra in 1989, and was associate principal guest conductor of the LSO (1990–98) and music director of the Hallé Orchestra (1992–2000). In 2000 he took up the post of chief conductor of the Deutsches Sinfonieorchester.

Nagano excels at complex scores and has been praised for his technique, if not always for his warmth, especially in performances of Messiaen and Mahler. In Lyons he performed and recorded rare repertory, including Poulenc's *Dialogues des Carmélites*, Martinů's *Les trois souhaits*, Prokofiev's *The Love for Three Oranges* (which was named *Gramophone* magazine's Record of the Year in 1990) and the first recording of Strauss's *Salomé* with the original French text by Oscar Wilde. His exuberant and graceful movement on the podium is reminiscent of his mentor, Ozawa; and, like Ozawa, he conducts without a baton. He revived the status of the Hallé Orchestra as well, but his expensive programming, with its emphasis on contemporary works, led to empty seats in the new Bridgewater Hall and was blamed for the near-bankruptcy of the orchestra in 1998. In 2000 Nagano was replaced as the Hallé's musical director by Mark Elder.

JOSÉ BOWEN

Nagāṙā [nagārā, nagaṙa, naqqāra, naghārā etc.]. South Asian names for NAQQĀRA; the Arabic spelling is retained only in Urdu. Often, but not always, played in pairs, kettledrums have been the leading instrument of military bands and of the ceremonial band *naubat*, *naubatkhāna* or *naqqārakhāna* of courts, shrines and temples in South Asia since the Middle Ages. They are also widespread in this area as folk and Ādivāsī instruments, to accompany dancing, hunting etc; both folk and court *nagāṙā* are closely associated with oboes and horns. In Nepal the *nagārā*, a large kettledrum with metal body, is found mainly in temples and princely palaces. Very large pairs are still to be seen at the ancient palaces of Kathmandu and Bhaktapur but they are now used only rarely. The Newari people of Nepal called the instrument *jornagārā* or *dohranagārā*.

Kettledrums probably reached India after the Arab conquest of Sind, in 712 CE, together with the other Arab military instruments, the oboe and trumpet. With the establishment of Muslim Turko-Afghan rule under the Delhi Sultanate from 1192, the name *naqqāra* was adopted in India, often in an Indo-Aryan form as *nagāṙā*, *nagārā* etc. While it continued to function as an important military drum throughout the Muslim period, the *nagāṙā* soon became important also as a leading instrument of the palace ceremonial band NAQQĀRAKHĀNA, or *naubat*. The *naqqāra/nagāṙā* was played in pairs of a treble and bass drum. Although the term may in South Asia be generic for such paired kettledrums, it is clear that in the late medieval and early Mughal periods, as indicated by the *Ā'īn-i-ākbarī*, it denoted higher-pitched pairs of such drums, played alongside lower-pitched or tenor pairs known as *kuvargah* or *damāmā*, and with the large, single, bass kettledrums depicted in Mughal painting. In these sources one leading drum-pair is often depicted in the centre of the band, frequently placed on a richly embroidered cushion.

In the late Mughal and early modern periods the *nagāṙā* may be seen depicted in other court music scenes also, accompanying female dancers. The *nagāṙā* survives in modern times in a few, much reduced *naubat* bands found mainly at Muslim shrines (*dargāh*) such as those at Ajmer in Rajasthan and Mundra in Cutch.

The court *nagāṙā* as it survives today consists of two hemispherical metal bowls (somewhat pointed at the

base) – the smaller on the right (*jil*, *jhil*, from the Arabo-Persian *zir*), and the larger on the left (*dhāma*). The single skins are braced with X-lacing, divided by crosslacing in the centre. Tuning is variously effected by heat, the pouring in of water through a small hole in the base, and, in the case of the bass left-hand drum, by an interior resinous tuning-load stuck under the skin. The drums are either placed on their sides, with the two heads facing inwards, or with the right almost horizontal; they are struck with two sticks, short and thick with tapering heads. Though precise pitch is neither possible nor desired, the relationship between the drumheads appears to be of a 4th or 5th (the left at the dominant or subdominant below the right). The timbre difference is very noticeable, the right having a tight, metallic tone and the left a dark, dull thud.

BIBLIOGRAPHY

Abu'l Fazl: *Ā'īn-i-ākbarī* (*c*1590), trans. H. Blochmann in *The Imperial Musicians* (Calcutta, 1873, 2/1927), 680ff; trans. H.S. Jarrett, rev. Sarkar in *Sangīt* Bibliotheca Indica, cclxx (Calcutta, 1948), 260ff

J. Levy: disc notes, *Music from the Shrines of Ajmer and Mundra*, Tangent TGM 105 (1970); reissued as TSCD911 (1995)

R. Stewart: *The Tabla in Perspective* (diss., UCLA, 1974)

B.C. Deva: *Musical Instruments of India: their History and Development* (Calcutta, 1978), 78ff

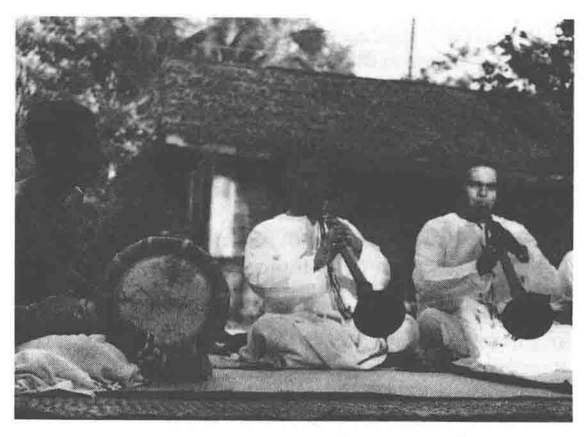
A. Dick: 'The Earlier History of the Shawm in India', *GSJ*, xxxvii (1984), 80–98

ALASTAIR DICK

Nāgasvaram [nāgasuram, nāyaṉam]. Conical shawm of South India. Although the term is mentioned in texts from the middle of the 1st millennium CE onwards it is unclear if this relates to a precursor of the modern instrument and scholars remain divided on the question of the instrument's origins. It is approximately 95 cm long, and its large double reed, of cane, is fashioned similarly to that of the ŚAHNĀĪ. The reed is mounted on a short, stubby conical staple, which is inserted into a conical wooden pipe containing seven equidistant finger-holes, and no thumb-hole; five additional holes are bored near the distal end of the pipe, two on each side and one on top. These holes, which may or may not be completely or partially filled with wax, assist in tuning the instrument. A widely flared wooden bell is attached to the distal end of the pipe. Additional reeds, staples and supporting paraphernalia are strung and kept together, to be readily accessible during performance. Although the instrument exists in longer (*bāri*) and shorter (*timiri*) examples, with gradations between, the longer variety has become more popular during this century. A metal bell is usually associated with the shorter *nāgasvaram*.

Three fingers are used in the proximal position and four in the distal position. Normally the left hand is proximal. Skilful lip command of the pliable double reed, virtuoso tonguing and breath control facilitate a wide variation of pitch and tone quality, important features of *nāgasvaram* technique. The range of the instrument is two octaves.

The exceedingly vibrant, penetrating sound of the *nāgasvaram* is valued as auspicious. Though also appearing on the concert stage today, historically the *nāgasvaram* is part of the *periya meḻam* which plays mainly in Hindu temples, at yearly festivals and at marriages. It is accompanied by the *tavil*, the *tāḻam* (small hand cymbals of bell metal) and the *surudippeṭṭi* (a bellows-activated drone box containing free reeds).



Periya meḻam (temple instrumental ensemble), with (left to right) tavil and two nāgasvaram, Ambalapuzha, Kerala, South India

The *tavil* (or *tavul*, *davul*) is a double-headed barrel drum made of jackwood. The body is 40 cm to 45 cm long and 35 cm in diameter at the centre, about 21 cm at the heads, and the shell is less than 5 mm thick. The two skins are stretched on very thick hoops of bent bamboo bundles, covered with cloth, which project beyond the end of the drum and higher than its centre. The heads are interlaced by leather straps in a V pattern, but these are tightened by straps passing two or three times round the centre. The right head is played by the fingers, encased in plaster thimbles and the left is struck with a stick. The skins are said to be sometimes double, with an interior tuning-load.

BIBLIOGRAPHY

T.V. Pillai: 'Nāhasvaram', *Journal of the Music Academy, Madras*, xx (1949), 110–13 [in Tamil]

V. Raghowan: 'Nagasvara', *Journal of the Music Academy, Madras*, xx (1949), 155–9; xxvi (1955), 149 only

W. Skelton: 'The Nagasvaram and the South Indian Hindu Festival', *AsM*, ii/1 (1971), 18–24

Y. Terada: 'Effects of Nostalgia: the Discourse of Decline in *periya mēḻam* Music of South India', *Bulletin of the National Museum of Ethnology, Japan*, xxi (1996), 921–39

REIS FLORA, ALASTAIR DICK

Nagaya, Kenzō. *See* HAYASHI, KENZŌ.

Nagel. German firm of music publishers. In 1835 Adolph Nagel (1800–73) took over the music shop, music-publishing firm and lending library of Georg Christian Bachmann in Hanover and ran them under his own name. In 1913 the business was acquired from his heirs by Alfred Grensser (1884–1950), who appreciated the stimulus given to music publishing after World War I by the youth music movement. He specialized in editions of early music, and produced performing editions of Baroque and early Classical works in the series Nagels Musik-Archiv, which numbered over 200 issues in the mid-1970s. When the Hanover premises were completely destroyed in World War II the firm moved to Celle and in 1952 was taken over by the Vötterle publishing group; it still trades from Kassel under its own name.

BIBLIOGRAPHY

C. Vinz and G. Olzog, eds.: *Dokumentation deutschsprachiger Verlage* (Munich and Vienna, 1962, 12/1995)

Musikverlage in der Bundesrepublik Deutschland und in West-Berlin (Bonn, 1965), 77–8

THEODOR WOHNHAAS

Nagelgeige [Nagelharmonika] (Ger.). *See* NAIL VIOLIN.

Nägeli, Hans Georg (*b* Wetzikon, nr Zürich, 26 May 1773; *d* Zürich, 26 Dec 1836). Swiss writer on music, music publisher and composer. He received his first musical instruction from his father, who was a parson, and in 1790 he went to Zürich to study with Johann David Brünings, who gave him special instruction in Bach's music. About this time Nägeli founded a music shop and lending library, and shortly afterwards a publishing business. His lending library, the first of its kind in Switzerland, flourished in the early years of the 19th century and became known beyond the Swiss borders. Nägeli also made contact with other European music publishing houses, and from 1803 his first editions of works by Beethoven (the op.31 piano sonatas), the Abbé Stadler, Clementi, Cramer and eight other contemporary composers appeared in the series Répertoire des Clavecinistes. He gradually acquired a valuable collection of autographs and copies of works by the old masters and began a subscription edition of keyboard works by Bach and Handel. With his *Musikalische Kunstwerke im strengen Stile* (1802) he revived some of Bach's neglected compositions. In 1807 the clergyman J.C. Hug (Nägeli's creditor) and his brother Kaspar took over the direction of the publishing house; Nägeli left the firm in 1818 to found one of his own.

In 1805 Nägeli founded the Zürich Singinstitut, where he had his own works frequently performed. He also compiled a singing tutor and published various pamphlets; thereby he came into contact with many music teachers, notably Pestalozzi, whose educational theories and views on human nature had a lasting influence on him. He also corresponded with major writers and composers including Rückert, Zelter, E.T.A. Hoffmann, Schubert, Weber, Spohr, and from 1817 with Beethoven. Significantly, perhaps, it was at this time that he contributed to a new, Romantic understanding of the German Lied in which text, voice and instrumental part were to be interdependent. In 1824 he gave ten lectures on musical aesthetics in various German cities; these met with great interest but also with controversy, the severe criticism of Mozart giving particular offence. On returning to Zürich, Nägeli discovered that the Singinstitut had collapsed in his absence; in its place he founded the Sängerverein der Stadt Zürich in 1826 and the Musikalischer Frauenverein two years later. In 1826 his *Vorlesungen über Musik*, containing the most celebrated of his essays, were published in Stuttgart; in these Nägeli showed himself to be a precursor of Hanslick, the classical exponent of the formalistic view of musical aesthetics. A number of passages in these writings reduce the innovative importance that has been ascribed to Hanslick's ideas, and others show that Nägeli, like Herder, whom he revered, was an early proponent of the idea of musical dynamism, a concept of music as a kind of energy. The same idea is evident in the fact that Nägeli was the first to transfer the scientific term 'dynamics' to music (*Gesangbildungslehre*, 1810; he had already defined 'dynamic' qualities in music in *AmZ*, col.774). The impact of Nägeli's publications became ever more widespread, and he was invited to lecture throughout Germany and France. The University of Bonn awarded him an honorary doctorate in 1833 for his services to singing and aesthetics.

Some of Nägeli's opinions have turned out to be questionable, arbitrary or prejudiced, for example his criticism of certain composers of his time, including Beethoven and Mozart. Sponheuer has shown that Nägeli's theory 'is not always easy to understand in its peculiar mixture of ideas, combining as it does phenomenological objectivity, a systematic conceptual construction verging on dogmatism, and a considerable quantity of speculative religiosity tinged with mysticism'. Concepts such as *Anschauung* (sense perception, intuition or apprehension), assimilation, methods of thinking that aim to make syntactical connections, and the intentionality of consciousness all play a considerable part in his line of argument. While he was a committed proponent of the idea of absolute music, his consistent recourse to sensuousness and concreteness should not be forgotten. He reminded his readers that art gained significance only in its manifestations and effects (*Vorlesungen*, p.24).

His encouragement of practical performance and his performance theory were sustained by his critical comments on virtuosity and brilliance of manner, and by a principle of order and proportionality derived from medieval scholarship. Musical beauty, he believed, can reveal itself and thrive only in the context of proper performance, in line with the proportions of the musical syntax. One of his central concepts is that of freedom: in performance, he expected a musician to succeed in giving the 'illusion that everything is welling up spontaneously from within, as if he himself were creator of the work of art' (*Aufsätze*, 1978, p.51).

As a composer Nägeli was concerned with ethical considerations and accordingly devoted himself chiefly to choral music. Occasionally his didactic purpose as 'an educator of the people' comes all too clearly to the fore, but his choral songs are generally simple and effective, whether straightforward melodies in a popular idiom or motets that are rich in modulation. His solo songs cause him to be counted among the more noteworthy of Schubert's forerunners. He showed a careful and critical attitude in the selection of texts, revealing a preference for Goethe. He was also gifted as a conductor and was president of several music societies; the honorary title 'Sängervater' has remained associated with his name.

WRITINGS

(*selective list*)

with M.T. Pfeiffer: *Gesangbildungslehre nach Pestalozzischen Grundsätzen* (Zürich, 1810/R)

Vorlesungen über Musik mit Berücksichtigung der Dilettanten (Stuttgart, 1826/R)

BIBLIOGRAPHY

R. Hunziker: *Hans Georg Nägeli: Gedächtnisrede* (Winterthur, 1924)

R. Hunziker: *Hans Georg Nägeli* (Zürich, 1938)

J.J. Hassan: *Die Welt- und Kunstanschauung Hans Georg Nägelis mit besonderer Berücksichtigung der Musik* (diss., U. of Zürich, 1947)

M. Staehelin: *Nägeli und Beethoven: der Zürcher Musiker, Musikverleger und Musikschriftsteller in seinen Beziehungen zu dem grossen Komponisten* (Zürich, 1982)

B. Sponheuer: 'Das Bach-Bild H.G. Nägelis und die Entstehung der musikal Autonomie-Ästhetik', *Mf*, xxxix (1986), 107–23

LUISE MARRETTA-SCHÄR

Nagovitsin, Vyacheslav Lavrent'yevich (*b* Magnitogorsk, 21 Dec 1939). Russian composer. He attended the Leningrad Conservatory (1958–63) where he studied the violin with Belyakov and composition with Salmanov and Voloshinov. He then took a postgraduate course under Shostakovich (1963–6) before heading the music department of the Leningrad Academic Comedy Theatre,

working as an editor and directing the composition course at the Musorgsky College. In 1970 he was appointed to teach polyphony and composition at the Leningrad Conservatory and in 1989 he became senior lecturer in the music theory department. He has written a number of works concerning the teaching of polyphony and compositional technique. His own style combines various 20th-century methods – such as serial monothematicism – with a certain formal academicism but also encompasses an interest in folklore (he wrote the first Buryat string quartet). He orchestrated and edited Musorgsky's unfinished operas *Salammbô* and *Zhenit'ba* ('The Marriage') for productions at the Mariinsky Theatre.

WORKS
(*selective list*)

Orch: Sinfonietta, str orch, 1959, rev. 1995; Prazdnichnaya uvertyura [Festive Ov.], 1962; Sym. no.1, 1964; Vn Conc., 1970; Music for Str Orch, 1998; Orch Conc., 1999; Suite, 1999

Chbr: Suite, str qt, 1958; Sonata no.1, vn, pf, 1960; Str Qt no.1, 1961; Sonata, fl, pf, 1962; Letniye kartinki [Summer Pictures], 12 pieces, vn, pf, 1964; Str Qt no.2 'Buryatskiy' [The Buryat], 1965; Posvyashcheniye Igoryu Stravinskomu [Dedication to Stravinsky], divertimento, wind qnt, 1967; Dramaticheskoye kaprichchio [Dramatic Capriccio], fl, pf, 1980; Sonata no.2, vn, pf, 1994; Suite, vn, vc, pf, 1998

Solo inst: Pf Sonata no.1, 1957; Tokkata v forme fugi [Toccata in the Form of a Fugue], pf, 1963; Pf Sonata no.2, 1964; 3 detskiye p'yesï [3 Pieces for Children], pf, 1970; Prelyudiya, Burleska, Marsh, pf, 1974; Pf Sonata no.3, 1982; Suite, pf, 1996; Posvyashcheniye Nikkolo Paganini [Dedication to Paganini], fantasy-capriccioso, vn, 1998

Vocal: 2 khora [2 Choruses] (Ya. Kolas), 1960; 10 buryatskikh narodnïkh pesen [10 Buryat Folk Songs], folksong arrs., 1v, pf, 1967; Romansï (R. Gamzatov), 1v, pf, 1983

Other works incl. orchestrations of Musorgsky ops: Salammbô, 1989–91; Zhenit'ba, 1991

WRITINGS

'Slovo molodyozhi: otvetï na anketu zhurnala o putyakh razvitiya sovetskoy muzïki' [A word to young people: replies to a journal questionnaire on ways of developing Soviet music], *SovM* (1968), no.7, pp.39–40

'Vïsokaya kul'tura, chelovecheskoye obayaniye' [High culture and human charm], *V.N. Salmanov: materialï, issledovaniya, vospominaniya*, ed. S. Salmanova and G. Belov (Leningrad, 1982), 227–31

BIBLIOGRAPHY

L. Ėntelis: 'Molodost' vsekh pokoleniy: vtoraya "Muzïkal'naya vesna"' [The youth of all generations: the second 'Musical Spring'], *Smena* (29 April 1966)

S. Balasanian: 'Yarkiy prazdnik: XII "Leningradskaya muzïkal'naya vesna"' [A brilliant festival: the eleventh 'Leningrad Musical Spring'], *Vecherniy Leningrad* (15 April 1976)

L. Dan'ko: 'Volnuyushchiye temï sovremennosti' [The thrilling topics of contemporary life], *Vecherniy Leningrad*, (28 Nov 1977)

P. Griffiths: 'The Marriage (Edinburgh Festival)', *The Times* (16 Aug 1991)

V. Tsïtovich: 'Ne pora il obratit'vnimaniye?' [Is it not time to pay attention?], *SovM* (1991), no.5, pp.38–40

I. Raiskin: 'K yubileyu Vyacheslava Nagovitsina' [For the anniversary of Vyacheslav Nagovitsin], *Peterburg-klassika* (2000), no.2, pp.39–40

IOSIF GENRIKHOVICH RAYSKIN

Nag's head swell. *See* SWELL, §2.

Nai. Romanian PANPIPES.

Naich [Naixh, Naxhe], **Hubert** [Huberto, Hubertus, Robertus] (*b* ? Liège, *c*1513; *d* ?Rome, *c*1546). Several musicians bearing variants of this name were active at the collegiate church of St Martin in Liège from the early to late 16th century. One was an acolyte about 1501, and chaplain and cantor from 1516 until about 1550. Another was *duodenus* in 1553 and 1561 and was still appearing in the church records in 1598. The Naich who was active as a madrigalist in Rome in the years *c*1540–56, however, was probably a third figure, 'Hubertus Naxhe junior', who was *duodenus* from 1529 until 1532.

Whether the composer was 'Ubretto' in a lost painting by Sebastiano del Piombo, described by Vasari, is uncertain, as is his possible identification with the 'Bruett' cited by Doni (*I marmi*) as a companion of Verdelot in Florence; both seem unlikely on chronological grounds. Naich's one solo publication, *Exercitium seraficum*, a volume of madrigals published by Antonio Blado in Rome about 1540 (and, according to Gesner, reprinted in Venice), identifies him as a member of an 'accademia degli amici' gathered around the Florentine expatriate banker Bindo Altoviti in Rome. This academy may have been an informal group of musicians and poets. It seems likely that Arcadelt, whose *Quinto libro* of 1544 includes seven pieces by Naich, was a member as well. Six of these pieces are also in the *Exercitium*; a seventh, *Spargi tebro di fior*, refers to 'Margherita', possibly Margaret of Austria who married Ottavio Farnese in Rome in 1538.

Arcadelt had published six *note nere* madrigals in Veggio's *Madrigali* of 1540; Naich may have learnt about the new madrigal type at that time. He contributed a number of pieces in this subgenre to Gardane's *Primo libro ... a misura di breve* (RISM 1542[17]). He is represented by seven madrigals in Rore's *Secondo libro a 5vv* (1544[17]); but no clear musical relationship to Rore is evident. Naich's *note nere* madrigals are perhaps his most characteristic work. They tend to begin with comparatively broad declamatory gestures followed by the quick and sometimes syncopated patter characteristic of the type. One of them, *Proverb'ama chi t'ama*, setting a truncated stanza of a Petrarchan canzone (cv), is closely modelled on a setting by Nola (published 1545 but clearly written earlier).

WORKS

Editions: *Huberti Naich opera omnia*, ed. D. Harrán, CMM, xciv (1983) [N]
The Anthologies of Black-Note Madrigals, ed. D. Harrán, CMM lxxiii/1 (1978) [H]

Exercitium seraficum (Rome, *c*1540), N
12 other madrigals, 4 in N, 8 in H
4 doubtful madrigals, H
2 motets, N
1 chanson, N

BIBLIOGRAPHY

EinsteinIM

E. Rodocanachi: *Rome au temps de Jules II et de Léon X* (Paris, 1912)

J. Quitin: 'A propos des Hubert Naich de Liège et d'un tableau de la Galleria Pitti à Florence', *RBM*, xi (1957), 134–40

E. Sindona: 'È Hubert Naich e non Jacob Hobrecht il compagno cantore del Verdelot nel quadro della Galleria Pitti', *AcM*, xxix (1957), 1–9

J. Haar: 'The *note nere* Madrigal', *JAMS*, xviii (1965), 22–41

H.C. Slim: *A Gift of Madrigals and Motets* (Chicago, 1972)

L. Bernstein: 'The Bibliography of Music in Conrad Gesner's Pandectae (1548)', *AcM*, xlv (1973), 119–63

D. Harrán: 'Hubert Naich, musicien, académicien', *FAM*, xxviii (1981), 177–94

JAMES HAAR

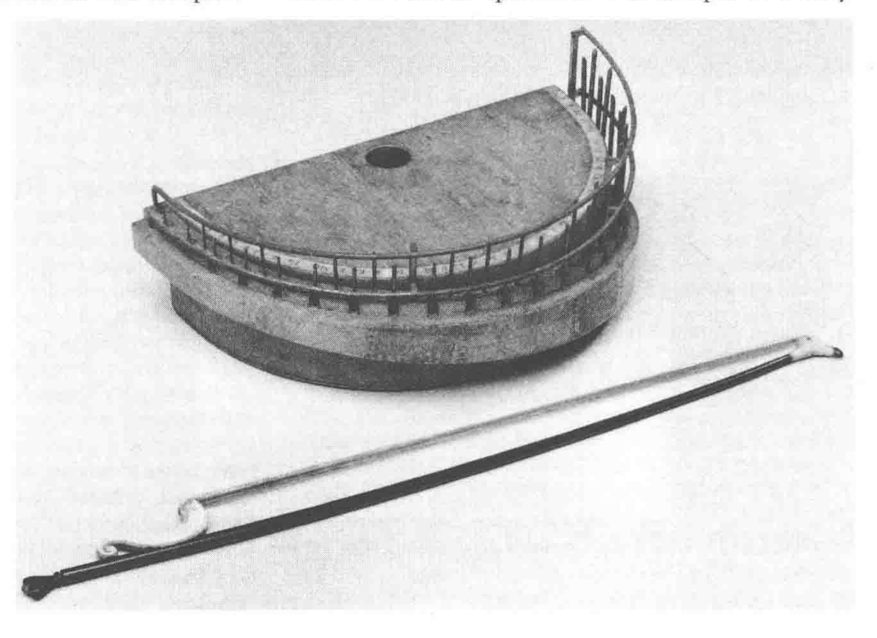
Nail violin (Fr. *violon de fer*; Ger. *Nagelgeige*, *Nagelharmonika*, *Eisenvioline*; It. *violino di ferro*). A friction idiophone (not a violin) consisting of metal, wooden or glass rods (which are in some cases bowed, in others struck) fastened at one end to a sounding-board. It has

similar acoustic properties to a stopped organ pipe as opposed to one that is open at one end, having only odd-numbered overtones, and sounding one octave lower than a rod that is fixed or free at both ends.

The instrument was invented in 1740 by Johann Wilde, a German violinist in St Petersburg, after he accidentally scraped the hair of his bow across the metal peg upon which he was about to hang it, producing a musical sound. The flat wooden sounding-board is usually in a half-moon shape and the metal nails are mounted perpendicularly around its curved edge. As these nails diminish in height the notes rise in pitch, and the chromatic nails are distinguished by being slightly bent. The instrument was held in the left hand by a hole underneath, and the sound was produced by rubbing a well-rosined bow across the nails. In 1780 it was improved by the addition of sympathetic strings in the 'violino harmonico' of Senal of Vienna, who also excelled upon it as a performer. Modern copies of an early design have been made by Michael Meadows. In the 19th century a type in which wooden rods were rubbed with rosined gloves was known as the Stockspiel or Melkharmonica (resembling an inverted milking-stool). In 1791 an oblong keyboard form, the Nagelclavier, was produced by Träger of Bernberg (Saxony); it was played by a treadle-operated band coated with rosin. Bowed steels rods were also the basis of Franz Schuster's six-octave Adiaphonon (1818–19). The vertical wooden rods in Schortmann's restrained Äolsklavier (*c*1822) were, exceptionally, blown on by a bellows. Late-19th-century variants of the nail violin, which are struck rather than bowed, are the toy piano and the chimes in some household clocks.

Around the mid-19th century some acousticians analysed the acoustical properties of rods, including those fixed at one end; 'Marloye's harp' was a 20-note chromatic instrument (wooden rods), Forré constructed a similar 22-note instrument in 1884, while Charles Wheatstone's 'kaleidophone' featured glass beads attached to the free ends of metal rods to indicate their vibration patterns visually. The traditional Latin-American tubular rattle *palo de lluvía*, recently popular in the West as the 'rainstick', is often a hollow cactus stem with the spines removed and reinserted inside; when the rainstick is inverted, seeds or pebbles fall past the protruding spines, striking them randomly.

Most writers assume that the nail violin disappeared in the second half of the 19th century, but in recent years its principle has been revived in many new instruments and sound sculptures, with the 'nails' bowed or struck or both. The circular arrangement of the Stockspiel is retained in Mauricio Kagel's large instruments with metal or wooden rods; in Richard Waters's Waterphone rods mounted on a water-filled resonator and played with a stick, the hand or a bow (for illustration *see* SOUND SCULPTURE, fig.2) and in Hal Rammel's 'triolin', except that the resonator-base is triangular. Many of the Baschet brothers' 'Structures sonores' feature threaded steel rods (the attached glass rods are 'bowed' with wettened fingers). Daniel Schmidt's Western Gamelan includes tuned wooden rods which are both struck and function as resonators. Reinhold Marxhausen builds sea-urchin-like 'manual walkmans' worn on a player's head as a private instrument. Tom Nunn has specialised in 'space plates' (such as the Crustacean) with bronze rods and 'electro-acoustic percussion boards' (such as the Bug) that include rods. Hugh Davies uses miniature amplified rods that are rubbed or plucked in his Stickleback, Hedgehog and Porcupine, as does Richard Lerman's Plinky. Amplified struck rods produce the sounds in some electric carillons and the electric pianos of Harold Rhodes. James Wood's microtonal 'microxyl' features stroked rods. Rods form one element of combination instruments by Chris Brown, David Cope, Hans-Karsten Raecke, Ferdinand Försch, George Smits, Giorgio Battistelli, Les Phônes, Johannes Bergmark and others. When some plastic toys are moved, a suspended internal beater randomly strikes a circle of rods. Much longer flexible metal rods are used in the Sonambient sound sculptures of Harry Bertoia, David Sawyer's Angel Bars, Robert Rutman's Bow Chimes and Buzz Chimes, and amplified instruments played by electric motors (Max Eastley) and by compressed air (Mario Bertoncini); in these the 'unbalanced' relationship between the diameter and length of the rods produces a rich and resonant spectrum. Rods clamped at exactly



Nail violin, ?German, c1800 (Royal College of Music, London)

mid-length with both ends free function like two linked rods fixed at one end. They are normally mounted vertically; the unstruck side resonates in sympathy with the struck one, as with the twin arms of a tuning fork, and when rubbed (e.g. with rosined gloves) they produce a surprisingly high frequency. Examples include the Metallstabharfe (used in Germany between the wars for variety performances) and Dean Drummond's one-octave set of just intonation aluminium Juststrokerods.

BIBLIOGRAPHY

C. Sachs: *Handbuch der Musikinstrumentenkunde* (Leipzig, 1920, 2/1930/*R*), 66–73

H. Davies: 'A Survey of New Instruments and Sound Sculpture', *Echo: the Images of Sound*, ed. P. Panhuysen (Eindhoven, 1987), 6–20, esp. 16

B. Hopkin: *Musical Instrument Design: Practical Information for Instrument Making* (Tucson, AZ, 1996), 45–8

E. HERON-ALLEN/HUGH DAVIES

Naixh, Hubertus. *See* NAICH, HUBERT.

Najara, Israel (1550–1620). Sephardi rabbi and poet-musician. He greatly influenced the development of the *piyyuṭ* (Hebrew liturgical poem). *See* JEWISH MUSIC, §III, 4(iv).

Nakada, Yoshinao (*b* Tokyo, 1 Aug 1923). Japanese composer. Son of an organist, he began to play the piano and to compose in his boyhood. He studied the piano with Nobori Kaneko and later with Noboru Toyomasu at the Tokyo Music School (1940–43). After a short period in the army at the end of World War II he became active as a composer, joining the group Shinsei Kai in 1946. In 1948 he made his début as a pianist, playing his own pieces, and in 1949 his Piano Sonata won second prize at the National Music Competition. A period of concentration on piano music and songs was followed by an extensive output of choral works, children's songs and incidental scores for radio and television. His music follows the tradition of the Romantic lied and *mélodie*, making no use of later developments. The lyricism of his songs and his successful handling in them of Japanese texts have brought them great popularity within Japan. A director of the JASRAC (the Japanese performing rights society), he was also a professor at Ferris Women's College, Yokohama (1964–93), and has published *Jitsuyō wasei gaku* ('Keyboard harmony', Tokyo, 1957).

WORKS
(*selective list*)

Song cycles: Muttsu no kodomo no uta [6 Songs for Children], 1947; Umi yonshō [4 Sea Poems], 1947; Ki no saji [Wooden Spoon], S, Bar, pf, 1964; Ai o tsugeru gaka [Canticles of Love], S, pf, 1965

Songs: Natsu no omoide [Recollections of Summer], 1949; Yuki no furu machi o [On a Snowy Street], 1952; Chiisai aki mitsuketa [I Found a Small Autumn], 1955; Uta o kudasai [Give me a Song], 1991

Pf: Sonata, 1949; Jikan [Hour], suite, 1952; Hikari to kage [Light and Shade], suite, 1957

Choral suites: Utsukushii wakare no asa [A Beautiful Morning of Parting], 1963; Shōten [The Ascension], 1964; Mienai mono o [For the Yet Unseen], 1965; Tokai [A City], 1966; Kita no uta [Song of the North], 1967; Chō [A Butterfly], 1969; Damusaito gensō [A Damsite Fantasy], 1971; Heiya no uta [Song of a Plain], 1975; Chiisana kajuen [A Small Orchard], 1978; Soyakaze no naka no nenbutsu [Prayer in a Light Breeze], 1979

Principal publisher: Kawai Gakufu

MASAKATA KANAZAWA

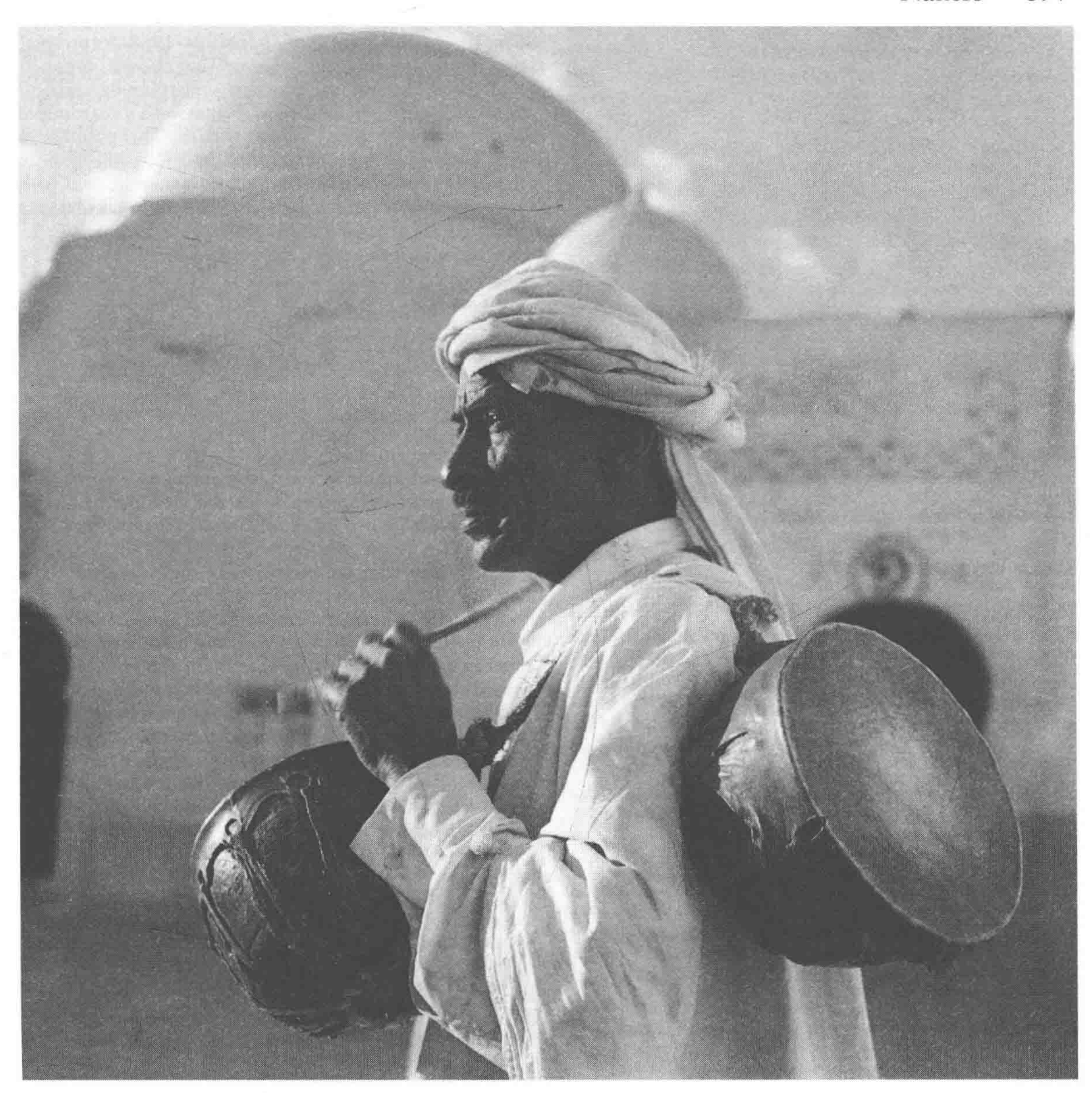
Nakasuga Kengyō. *See* MIYAGI, MICHIO.

Nakers (from Arabic *naqqāra*; Fr. *nacaires*; It. *nacchera*; Sp. *nácar*, *nacara*). Small kettledrums of the medieval period, of Arabian or Saracen origin (in the system of Hornbostel and Sachs they are classified as membranophones). At the end of the 20th century the instrument was represented in North Africa, Turkey, Egypt and Syria by small drums with bowl-shaped bodies of wood, metal or clay, and covered on their open tops with animal skin (fig.1). The Western form was often crafted from thick leather, shaped while still wet over a mould. While nakers were introduced into Spain by the Moors in the early 8th century, there is no hard evidence for their use in Western music prior to the era of the Crusades (1096–1291). Nakers represent one manifestation of the cultural exchange between the Muslim states and the West, a phenomenon that began before the Crusades with Frankish mercenaries serving in Byzantium and under Muslim potentates, and Saracen troops serving the Normans in Sicily (*see also* JANISSARY MUSIC).

From the numerous representations of the instruments of this period it is clear that nakers were more or less hemispherical or parabolic in shape, from 15 to 25 cm in diameter, and with a common feature in the single skin head. The heads were attached in various ways: nailed, braced with cords or neck-laced; they could therefore not be tuned with the same precision as the larger kettledrums (*see* TIMPANI). However, the fact that nakers were usually played in pairs suggests that one instrument had a 'higher' sound, the other a contrasting 'lower' one, a feature of some African as well as Eastern drum traditions. Nakers were either suspended in front of the player by means of a strap around the waist or the shoulder, carried on the back of an apprentice who marched in front, set on a low wall or balcony, or placed on the ground. In most cases they were played with two drumsticks, usually straight with a bulbous end or, occasionally, curved in the shape of a crook. Both timpani and nakers were used in many contexts: warfare, processions, tournaments, banquets and dances. More elaborate rhythms may have been used on the nakers than on the small tabor played with the pipe, partly because two sticks were used, partly because a pair of drums offered greater possibilities for contrasting sounds. For further contrast, snares were sometimes attached.

Literary sources confirm the use of small kettledrums in Europe from the beginning of the 12th century onwards. They first appeared with the long straight trumpet (*buisine*). 'Buisines, nakaires et tabours' are mentioned in the semi-fictional *Chanson de geste* celebrating the exploits of Godfrey of Bouillon (*c*1100), and Saracen military music, with its *buisines* (or *cors sarrazinois*) and *nacaires*, appears frequently in the contemporaneous *Chanson de Roland*. In German literature no distinction was made between large and small kettledrums; 12th- and 13th-century epics refer to both types as *puke*, later *Paucke* and the diminutive *Paüklein*. In Italy, Marco Polo's 'il grand nacar' in *Il Milione* (1298) was a large kettledrum.

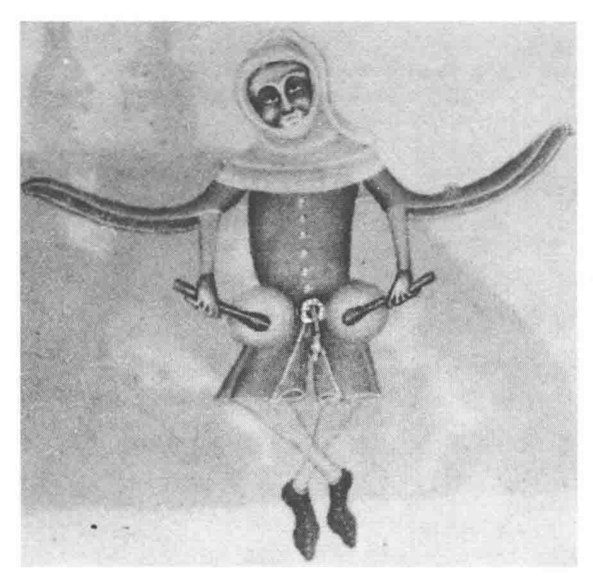
By the mid-13th century Eastern-style trumpets and nakers were widely popular. At the siege of Damietta (Dumyât) (1249) Louis IX heard the 'noisy *nacaires* and *cors Sarrazinois* of the Sultans of Babylon' playing from the shore, while nakers, field drums and trumpets played on the deck of the Count of Jaffa's flagship. According to Froissart (*Chroniques*), when Edward II marched into



1. *Nakers (naqqāra) from Tunisia*

Calais in 1346 he was greeted by 'trompes, tabours, nacaires et chalemies'. Machaut in *La prise d'Alexandrie* (*c*1369) described a fanciful performance after a feast by an ensemble including nakers, and Chaucer in the *Knight's Tale* described a tourney with 'Pypes, trompes, nakers, clariones / that in the battaille blowen sounes'. The 15th-century *Echecs amoreux* mentions 'trompes, tabours, tymbrez, naquaires' among the loud [*haulz*] instruments performing for a dance. While the European nakers were smaller than the Muslim instruments, the many references to their 'awesome' or 'terrible' sounds suggests that they were sometimes used in multiple pairs, especially in battle, where massed ensembles of trumpets and drums were described. From the 14th century onwards European courts were employing naker players: in 1304, Edward I included 'Janino le nakerer' among his musicians and the retinue of Louis IX (1314–16) included a 'Michelet des nacquaires' among the *Musicque de la chambre du roy*.

Excellent examples of nakers are found in the Luttrell Psalter (*c*1330–40, now *GB-Lbl* Add.42130). One illustration (fig.2) shows a player with a pair of small drums at his waist and a stick in each hand. The most copious pictorial source for early nakers is a *Romance of Alexander* (1338, *GB-Ob* MS Bod.264). Among its many illustrations is a nakerer playing from atop a castle wall; the lacings of the instrument are clearly visible. An example reflecting the pervasive Eastern influence appears in the manuscript *De Septem vitiis* (*c*1390, *GB-Lbl* Add.27695); there a blackamoor carries the nakers on his back as the master-drummer plays them with a pair of mallets. While most of the nakerers depicted are men, in religious art nakers are played by women and angels, in the company of soft instruments such as the viol or the portative organ (e.g. Matteo di Giovanni, *The Assumption of the Virgin*, 1470–80, National Gallery, London). Nakers were still depicted in an encyclopedia produced



2. *Pair of nakers from the Luttrell Psalter, English, c1330–40 (GB-Lbl Add.42130, f.176r*

for Henry III of France (1574–89). From Praetorius (*Theatrum instrumentorum*, 1620) onwards only the larger *Heerpaucken* were hemispherical in shape, with their heads lapped over a hoop, and provided with tuning hardware: they were tuned to definite pitches.

BIBLIOGRAPHY

BladesPI
F.W. Galpin: *Old English Instruments of Music* (London, 1910/*R*, rev. 4/1965 by T. Dart)
F. Dick: *Bezeichnungen für Saiten- und Schlaginstrumente in der altfranzösischen Literatur* (Giessen, 1932)
H.G. Farmer: 'Crusading Martial Music', *ML*, xxx (1949), 243–9
H.H. Carter: *A Dictionary of Middle English Musical Terms* (Bloomington, IN, 1961)
G. Avgerinos: *Lexikon der Pauke* (Frankfurt, 1964)
E.A. Bowles: 'Eastern Influences on the Use of Trumpets and Drums during the Middle Ages', *AnM*, xxvii (1972), 3–28
J. Montagu: *Making Early Percussion Instruments* (London, 1976)
J. Montagu: *The World of Medieval and Renaissance Musical Instruments* (Newton Abbot, 1976)

JAMES BLADES/EDMUND A. BOWLES

Nakič [Nakik], **Petar.** *See* NACHINI, PIETRO.

Naksawat, Uthit (*b* Samut Songkhram, Thailand, 1923; *d* 1982). Thai composer, performer and writer on music. An economist by training (obtaining the doctorate in Economics from Cornell University) he began composing for the radio station of the Ministry of Education while holding a professorship in economics at Kasetsat University. Naksawat was a close disciple of LUANG PRADIT PHAIRAU, studying with him from 1945 until the teacher's death in 1954. In the 1960s and 70s he was part of a broader movement to reinvigorate Thai music by bringing it to the masses through radio and television. In 1960, soon after television came to Thailand, he presented 'The Advancement of Thai Music', a programme so popular that it led to another, 'Dr. Uthit and Thai Music', that ran for almost 20 years.

Naksawat left behind an impressive body of accomplishments. He wrote numerous newspaper and magazine articles about Thai music history, playing techniques, theoretical concepts and performers' life histories. He eventually assembled some of these essays into the book *The Theory and Practice of Thai Music* (1968), an unusual and important publication about Thai classical music in addressing the musical concepts underpinning classical music to a general audience. Naksawat's programmes and writings were very popular with the Thai public, and it is largely due to his efforts that the 1970s and 80s saw a surge of middle-class interest in classical music, with many parents arranging for their children to take lessons in Thai rather than Western music.

DEBORAH WONG

Naldi, Antonio [Il Bardella] (*d* Florence, 25 Jan 1621). Italian lutenist and singer, inventor of the chitarrone. Sometimes styled 'bolognese' (and probably related to the Bolognese composer Romolo Naldi), he was associated with the Medici court in Florence from 1571, and by 1588 he was custodian of the court's musical instruments. In 1609 his salary was a high 16 *scudi* per month, comparable with that of Giulio Caccini. He is recorded often as performing at court, sometimes as a singer (e.g. in the first of the *intermedi* for the wedding of Grand Duke Ferdinando I and Christine of Lorraine in 1589) but chiefly as an instrumentalist. Emilio de' Cavalieri credited him with the invention of the chitarrone (in a letter to Luzzasco Luzzaschi of 1592; see Prunières) – Naldi seems to have designed and first used the instrument in the 1589 *intermedi* – and his virtuosity on the instrument was praised by Caccini in the preface to *Le nuove musiche* (1601/2/*R*). Naldi acted as a guarantor of the castrato Onofrio Gualfreducci for his appointment as sacristan of S Lorenzo in 1593, and recommended Antonio Brunelli for the post of *maestro di cappella* of S Stefano in Pisa in 1612. Francesco Rasi noted that although Naldi lived 'sordidamente', he left some 24,000 *scudi* on his death, an astonishing amount.

BIBLIOGRAPHY

SolertiMBD
H. Prunières: 'Une lettre inédite d'Emilio del Cavaliere', *ReM*, iv/8 (1922–3), 128–33
C.V. Palisca: 'Musical Asides in the Diplomatic Correspondence of Emilio de' Cavalieri', *MQ*, xlix (1963), 339–55; repr. in *Studies in the History of Italian Music and Music Theory* (Oxford, 1994), 389–407
D.P. Walker, ed.: *Musique des intermèdes de 'La Pellegrina'*, Les fêtes du mariage de Ferdinand de Médicis et de Christine de Lorraine, Florence, 1589, i (Paris, 1963)
D.A. Smith: 'On the Origins of the Chitarrone', *JAMS*, xxxii (1979), 440–62
M. Fabbri: 'La collezione medicea degli strumenti musicali in due sconosciuti inventari del primo Seicento', *NA*, new ser., i (1983), 51–62
P. Gargiulo: 'Strumenti alla corte medicea: nuovi documenti e sconosciuti inventari (1553–1609)', *NA*, new ser., iii (1985), 55–71
W. Kirkendale: *The Court Musicians in Florence during the Principate of the Medici* (Florence, 1993)

TIM CARTER

Naldi, Hortensio (*b* ?Piacenza; *fl* 1606–7). Italian composer. All that is known of his life is that he lived at Cento, Emilia, in 1606, the year in which his *Psalmi omnes qui . . . in solemnitatibus decantari solent, cum 2 Magnificat, et falsi bordoni . . . lib.I*, for four voices and instruments, appeared at Venice. This was followed by the *Concerti ecclesiastici* for one to four voices with basso continuo (Venice, 1607). These two sacred collections point up the divergence between a conventional polyphonic style for psalms and a novel concertato texture for motets. One of the latter was reprinted in a German

anthology (RISM 1626[2]); it sets the words *Pulchra es O Maria* for SATB and is unified by a triple-time refrain, as were many early four-part concertato motets.

JEROME ROCHE

Naldi [Naldo, Naldio], **Romolo** [Romulo] (*b* ?Bologna, mid-16th century; *d* Rome, 21 May 1612). Italian composer and organist. He was a doctor of theology and of civil and canon law, and was named a Knight of St Peter's and cross-bearer to the pope. According to Fétis, he was organist of the Dominican church in Ferrara, but he is documented in Rome for a number of years after 1585. He was second organist of S Luigi dei Francesi in January 1585 and again from July 1587 to September 1590, and was probably the only organist there between January 1591 and March 1592. He was also in Rome in 1600 when he signed the dedication of the book of motets to his patron Cardinal Inico d'Avalos. Naldi is noted primarily for this volume which includes two works for 12 voices and one for 16.

WORKS

Il primo libro de madrigali, 5vv (Venice, 1589)
Mottectorum ... liber primus, 2 choirs (Venice, 1600); 3 ed. in Monumenta liturgiae polychoralis, IV/A2, IV/B2 (Trent, 1969)
Secular work, 1587[6]; motets, 1611[1], 1615[2]
Several MS works, *D-MÜp*, *I-Rvat*

BIBLIOGRAPHY

FétisB
H.-W. Frey: 'Die Kapellmeister an der französischen Nationalkirche San Luigi dei Francesi in Rom im 16. Jahrhundert', *AMw*, xxiii (1966), 32–60, esp. 53

RUTH I. DEFORD

Nalson, Valentine (*b* ? 14 Feb 1683; *d* York, 3 March 1723). English churchman and composer. The only evidence for the date of his birth is his first name. His father, John, was a royalist pamphleteer under Charles II. Valentine was admitted sizar at St John's College, Cambridge, in 1699, and after graduating (1702–3) was ordained deacon in 1706 and priest in 1707, when he also became succentor of York Minster and vicar of St Martin's, York. He was also a prebendary of Ripon from 1713. As succentor, Nalson was effectively in charge of the minster's music. His Service in G was his best-known work and enjoyed quite a wide circulation. The four anthems to which his name is attached are English adaptations of Latin motets; their technical accomplishment and modern Italian idiom are likely to have been beyond him. (I. Spink: *Restoration Cathedral Music, 1660–1714*, Oxford, 1995)

WORKS

Service, G (TeD, Bs, Ky, Cr, Mag, Nunc), for the Peace of Utrecht, 1713, 6vv, *GB-Cu*, *DRc* (inc.), *Ob*, *Y*
Litany, 8vv, *Y*
2 single chants, D, G, *Lbl*, *Y*
2 double chants, G, *Y*, 1 collab. E. Finch

Mass, G (Ky, Gl), a 10 (vv and str), *Y* (inc.), doubtful

4 anthems (adaptations of Latin motets, orig. composer in parentheses): Give thanks unto the Lord (P.A. Fiocco), *Cu*, *DRc* (inc.), *Lbl*, *LF*, *Ob*, *Y*; [O] clap your hands (P.A. Fiocco), *Cu*, *LF*; O most blessed who can praise thee (J.-J. Fiocco), *Cu*, *LF*; Thou, O God, art praised in Sion (P.A. Fiocco), *Cu*, *Y*

IAN SPINK

Namibia, Republic of. Country in south-west Africa. It has an area of 824,269 km² and a population of 1.73 million (2000 estimate). European colonial influence in south-west Africa began in 1847, with the activities of the Rheinische Missionsgesellschaft, which gradually aroused German interest until the formal establishment of German authority over the territory in 1884. Formal declaration of independence of the new nation of Namibia occurred in 1990.

Namibia is scarcely populated; the southern half is largely desert, and the rural population is found mainly in a narrow strip in the north, bordering Angola. The diversified population's languages fall into three groups: (a) Bantu languages; (b) Khoisan languages such as Nama, Damara, !Ko, !Kung' etc. (fig.1); and (c) Indo-European languages (German, Afrikaans etc.). Some population elements form clusters with subdivisions. During the era of South African apartheid 12 ethnic groups were officially distinguished.

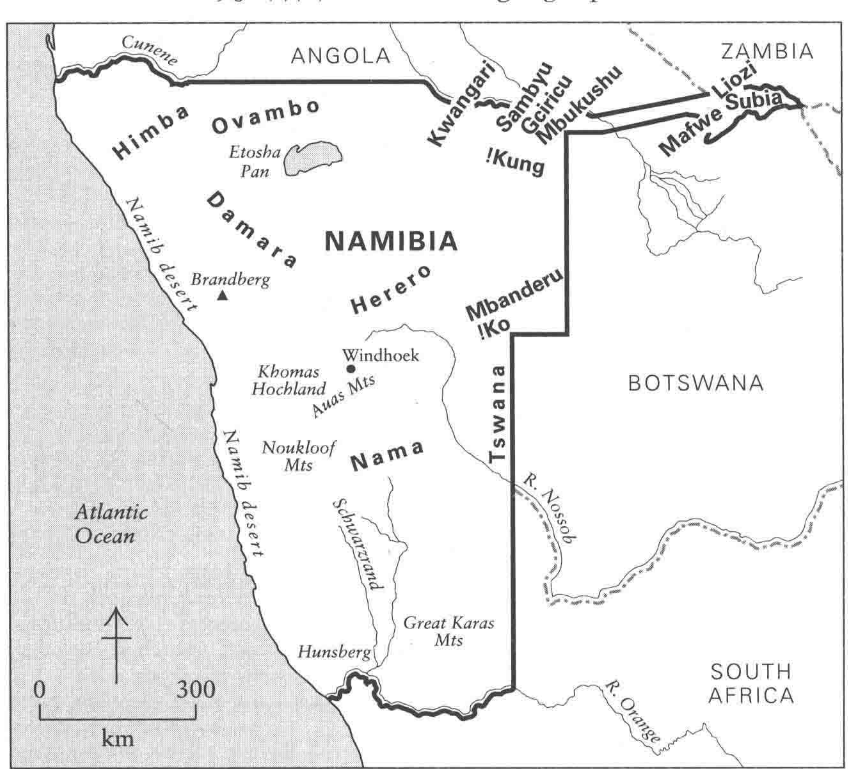
1. MUSICAL TRADITIONS OF THE MAIN ETHNIC GROUPS. Music and dance in Namibia are predominantly associated within six socio-economic contexts: (1) educational institutions such as schools and churches, including mission schools; (2) government-sponsored events such as festivals, public performances, political rallies, radio and TV presentations; (3) entertainment in bars, nightclubs and drinking spots, generally known as 'drankwinkel'; (4) work-songs, choir singing and music for wedding ceremonies performed on large farms mostly owned by German or Afrikaans-speaking entrepreneurs; (5) the life-cycle of rural communities based on agriculture and animal husbandry; and (6) the nomadic life of certain foragers.

The division of Namibia into farms with dependent worker populations and a few areas 'reserved' for 'native' populations has reinforced ethnic and language differences and confirmed their relevance for the study of music in the country. In addition to long-established German farms around Windhoek, there are many owned by Afrikaans-speaking South Africans. Interaction between settlers and farm workers of various ethnic backgrounds has resulted in farm-specific musical activities.

(i) Khoisan-language speakers.

(a) Nama traditions. On farms south-east of Windhoek, the influence of Protestant church music on Nama music was strong. 19th-century European hymnody survives in several Nama-speaking farm communities. In some communities, a specific harmonic style of choir singing has emerged integrating older Nama traditions.

In documents of the German colonial era, a characteristic Nama dance with reed flutes (*≠ai*) is mentioned, but by the 1970s it had disappeared (Budack, 1979). Attempts to revive it have not led to significant results. Nama workers gather during leisure time at drinking parties, performing a dance accompanied by accordion and guitar called the 'Nama step'. 'Nama step' implies an intense quivering of the whole body, affecting consecutive body parts. Regarding the sung parts, they mostly consist of vocables. Another characteristic of this music is an unusual tri-partite segmentation of the cycles by the chord sequences involved. Clearly, this style is rooted in older traditions of Khoisan-speaking peoples in south-western Africa.



1. *Map of Namibia showing approximate location of main ethnic groups*

Older Nama musical traditions were greatly affected in the 19th century and the early 20th by both Christian religious influences and everyday life in workers' quarters on the farms, yet the Kubik-Malamusi survey (1991–3) published in 1994 indicates that oral Nama-language narratives continue to this day. *Izes* (folktales) are generally trickster tales about wolves and jackals, but there is a great variety of themes.

(b) Damara ('Bergdama') traditions. The Damara speak a Khoisan language very close to Nama. They are the descendants of an early, *c*100–200 CE migration of Angolan Bantu-language speakers from Angola, who adopted the Nama language. They live in the mountainous areas of north-west and central Namibia. Many of them are scattered, however, working on farms in the area of Windhoek. Although songs accompanied by a musical bow have been reported (Wängler, 1955–6), musical instruments of any kind except imported instruments such as the accordion and guitar are now extremely rare (Kubik, 1994). By contrast, there is a strong choir tradition, stylistically similar to Nama choir traditions, characterized by a compact homophony. Many of the most impressive Damara choirs, especially those formed by worker communities on farms, are hardly known outside their local communities. Some of these choirs are composed entirely of family and close relatives of the leader.

Some older Nama-Damara musical concepts concerning form and the structure of motion survive in recent types of local popular music. While MBAQANGA and other popular music from South Africa draw on a four-part division of cycles, Damara 'Nama step' music includes harmonic changes at points dividing a cycle of 18, 24 or 36 pulses into three or six segments. In a typical 24-pulse cycle at the basis of one of the songs recorded from Adolf !Hanegu //Naobeb, an internal relationship was observed between the fundamental 24-pulse cycle felt by musicians and dancers, the dancers' reference beat and the timing of the chord changes performed by the guitarist and the keyboard player. The structure shown in ex.1 is characterized by a 6x4 segmentation of the 24-pulse cycle. This

Ex.1 Chord sequence and segmentation of the cycle in a song for electric guitar, keyboard and voices by Adolf !Hanegu Naobeb, rec. in Khorixas

pulse: (24)	. . . .	. . . .	. . . .	. . . .	. . . .	. . . .
dance beat:	X	X	X	X	X	X
chords:	C	C	C^9	F	F^6	G^7

is a salient Nama-Damara characteristic, unusual in the broader context of contemporary southern African popular music, where such a cycle normally demonstrates an 8x3 segmentation with the referential beat on every third or sixth fundamental pulse.

(c) Bushmen traditions. In Namibia, south-eastern Angola and Botswana, the Bushmen (also often referred to by the Nama name San, though this is generally considered insulting and derogatory by the Bushmen themselves) are reputed to be extraordinarily musical. Their tonal system is derived from the auditory experience of the natural harmonics of a stretched string (Kirby, 1932, 1961; Kubik, 1970, 1994). On Namibian territory, there is a great number of different Khoisan languages and ethnic divisions, including the !Kung' on the border with Angola, the Mbarakwengo (Xun) and the !Ko of the Kalahari.

Bushmen musical traditions that survive today depend to a great deal on socio-economic and environmental

factors. !Ko families who serve a Herero chief remember a spectacular fighting game between men, while women still practise polyphonic singing. By comparison, !Ko families on the farm of Ansie Strydom, north-east of Gobabis, practise an astonishing variety of musical instruments, including musical bows, lamellophones, pluriarcs, guitars and accordions. It was among these !Ko families that some unusual observations were made: a *dengo* board lamellophone with 23 lamellae arranged in two ranks and tuned in an ascending scale from left to right; a double-braced musical bow with two tuning loops (fig.2); and a *too* pluriarc with five strings used as an accompaniment to singing.

Somewhat different in their musical culture are the northern Bushmen. !Kung' refugees from Angola display female polyphonic singing and the use of mouth- and gourd-resonated musical bows derived from the hunting bow (Kubik, 1970). A friction bow is also used, as are lamellophones (Kubik, 1994, p.171). The *≠gauka* (pluriarc) originally from south-western Angola was found played by a musician of the Mbarakwengo, Johannes Kamate, recorded near Bagani. Some ecstatic dance practices, especially quivering dances performed by men, also survive in a small community of !Kung' refugees west of Rundu, Okavango region.

(ii) Bantu-language speakers.

(a) Tswana traditions. Tswana is an important Bantu language spoken in Botswana and Bophutatswana, South Africa, as well as in small areas of Namibia, south-east of Gobabis. Older Tswana traditions, notably *dithlamane* (storytelling) with interspersed songs, survive in the area of Aminuis, eastern Namibia. A remarkable musical instrument, technologically, is the *seganpure* (also *sexaŋkure*, *sekampure* in local pronunciations), a friction chordophone (Rycroft, 1966) made from a long stick, with one string attached to a tuning-peg at the stick's lower section, and capped with a tin at the upper section. It is still played by Tswana performers living on Namibian territory (fig.3). The *seganpure* has been referred to as 'Buschmanngeige' (Bushman violin) (Heunemann and Heinz, 1975), because it was also recorded among !Ko-speaking neighbours of the Tswana. It could be either an older Bushmen invention or a creative response to a Dutch-imported 17th-century bowed instrument. Rycroft has suggested that the genesis of the *seganpure* might be connected with the 'Trumscheit' (*see* TRUMPET MARINE; Rycroft, 1966).

(b) Herero traditions. The Herero and the related Himba (Zemba) pastoralists count among the most important



2. Double-braced musical bow played by Thomas Jacob, Strydom farm, north-east of Gobabis



3. Seganpure, bowed monochord played by Petrus Sechele (b 1926), Hugus, south of Aminuis, eastern Namibia

cattle-raising peoples of southern Africa. In commemoration of the Herero leader Samuel Maharero (1890–1923), a Herero Day is celebrated every year in Okahandja, a town north of Windhoek. It is characterized by solemn parades of cavalry with men dressed in uniforms, some in pre-World War I styles. The women wear characteristic Victorian-style robes, with head-dresses in the shape of cattle horns (fig.4). Similar celebrations take place in various contexts, always with a solemn display of old uniforms and military drills by what has become today a symbolic association of 'veterans' of the Herero-German war. On such occasions, dominated by the presence of important Herero chiefs, declamatory songs (*omuhiva*) and praise-poetry (*ondoro*) are performed by the uniformed men. Like the traditions of other African pastoralists, Herero music is characterized by an absence of musical instruments. The only instrumental object commonly seen is a wooden plank.

Omuhiva song texts suggest the importance of social stratification among the Herero. Vocal music is predominant, with both unison and leader-chorus singing. The *oucina* dance-song genre is performed by women who accompany their songs with swaying body movements and hand-clapping on off-beats. One of the alternating lead singers and dancers binds a percussion plank on her right foot, hitting the ground with it in a slow and rhythmically complex pattern of strokes. The Ociherero name for this instrument, *ocipirangi*, comes from 'Planke' (Ger.: 'plank'). It seems to be a late 19th-century or early 20th-century innovation; earlier, a piece of cow skin (*orukaku*) was used, and struck into the sand to accompany women's songs. *Oucina* songs, in their characteristic pentatonic modes, focus in their content on the most important economic asset of the Herero, cows. Some of them are sung during milking, others describe tiresome journeys with ox-carts or praise historical personalities, such as Samuel Maharero who died in exile.

Although the Ovahimba, a Herero related ethnic group, have become a tourist attraction in Namibia, their music has been little researched. The Namibian pastoralists are among the most culturally conservative in the country. With a deeply rooted tradition of unison singing in a pentatonic mode, and their harsh, declamatory vocal timbre, Herero youths often have difficulty adapting to multi-part singing in the diatonic system in Western-style schools. Contemporary South African popular music has also found relatively little resonance.

(c) Ovamboland traditions. Storytelling, including *chantefables* and other narrative genres, such as *omahokololo*, still play an important role in Ovambo (Kwanyama) cultures, as do other forms of vocal music, particularly choir singing, mission and school songs and, more recently, patriotic songs. In contrast to many other Namibian ethnic groups, work-songs are common among the Ovambo, such as songs by women pounding finger millet with interlocking strokes.

By the 1990s the ecology of Ovamboland was seriously damaged due to overgrazing, resulting in total deforestation, which may explain the general absence of drums these days. Except for a few imported musical instruments, such as accordions and guitars, Ovambo musical culture is now barren of musical instruments. Neither the 'Ovambo guitar', a pluriarc, nor the *kambulumbumba* gourd-resonated musical bow, recorded by Sabine Zinke (1992), can be easily found in 21st-century Namibia. It is uncertain whether the famous Ovambo horn ensemble (Guildenhuys, 1981, p.29) still exists. Ovambo music is dominated by choirs, with diverse repertories, from groups such as the SWAPO-Hanyeko Choir singing liberation songs to more religously orientated groups, such as those founded by Efafnasi Barnabas Kasita and Junias Shigwedha.

(d) Okavango traditions. It is significant that the Gciriku (Diriku), an Okavango people, known for a remarkable oral literature, have click sounds in their language, adopted from Khoisan speakers. Unaccompanied vocal music performed by groups, as well as dances with drums, rattles and wooden concussion slabs play an important role in their musical traditions. Music-dance genres include: *manthongwe*, a healing dance; *chikavedi*, a dance for chiefs performed every year when, after a successful harvest, millet is presented to the chief; *thiperu*, an entertainment dance shared with the Mbukushu performed throughout the year. Musical instruments of the Gciriku are shared with their neighbours; certain ones, such as the *chinkhuvu* (slit-drum), have been recently adopted from the Vanyemba, Angolans of various ethnic backgrounds.

Kwangari (Kwangali) musical traditions include a variety of dances shared by men and women such as *epera*, in which the men imitate cows, and *muchokochoko* performed by men wearing leg rattles of the same name. The dancers are accompanied with the standard set of three long, single-head drums, played by men with their



4. *Oucina dance-songs performed by Mbanderu women, Epukiro 'post 3', north-east of Gobabis*

hands. The lowest-tuned drum (with a lump of tuning wax in the centre) is called *nkurugoma* (big drum), the other two are *nkinzo* and *mpumo*. A ceremonial dance called *mayauma* with swaying movements by the women pays respect to the chief. A popular dance for young people is called *axi*. Musical instruments for individual use include no fewer than four different types of musical bows: *rugoma*, a mouth-resonated stick rather than bow, played exclusively by women, made of a river reed; *kaworongongo*, a mouth-resonated friction bow; *mbu-rumbumba*, an unbraced musical bow held against an external resonator, such as a washing-tub with orifice facing down on the ground; and *kamburumbumba*, an unbraced musical bow with a gourd- or tin-resonator pressed by the performer against the stave. Two types of lamellophones have been traced: *edumudumu*, with fan-shaped board and notes arranged in two ranks, and *ndingo*, a board lamellophone imported from south-eastern Angola. *Ngoma nkhwita* is the Kwangari name for a friction drum with internal friction stick, a type widely found in south-western Angola.

The easternmost branch of the Okavango peoples is the Mbukushu. Most popular at Bagani is the *thiperu* dance with drums. Participants form a three-quarter circle. Participating women hold wooden slabs, 10x15x1·5 cm in size, in their hands, clapping them together. Inside the circle there is a dance master whose head is decorated with feathers. He performs a dance with a female, working out tiny steps with occasional turns and jerky movements. The music is organized in cycles of 12 or 24 elementary pulses.

There is an old Mbukushu dance for the chiefs called *rengo*; another dance performed by old women during female initiation ceremonies is called *dichemba*. Lamellophones are popular in the area. They are called *thishanji*, with fan-shaped boards and lamellae arranged in two ranks. The proximity to Zambia has had a notable effect on youths who, like their peers in Zambia, make homemade banjos.

(e) East Caprivi traditions. The Subia and the Lozi are among the people settled in this area. Subia musical culture emphasizes drum-accompanied genres, such as healing dances. Such events require the use of three *ingoma*, tall, single-head drums with tuning paste applied to the centre of the skin. The set includes *iingóma inkando* (deep-tuned drum), *chikumwa* (medium-pitched drum), and *kambiri mulyata* or *iintunguni* (high-pitched drum). A medical practitioner performs the dance shaking two *inchinza*, tin-rattles with a handle, while singing the leader's vocal line with response by a mixed chorus.

Matangu, storytelling with songs, is still a popular evening activity among the Subia. On such occasions *chisiyankulu* ('What the old people have left behind'), i.e. oral history, can also be discussed and explained to the young. Among the musical instruments used for individual performance, the *kang'ombyo* Caprivi-type lamellophone is popular. A typical *kang'ombyo* has 14 iron lamellae mounted upon a fan-shaped board with its lateral rims raised.

As in Zambia, one of the salient expressions of Lozi musical culture is the playing of gourd-resonated xylophones called *silimba*. The base of these xylophones is a stand, almost like a table (fig.5). The Lozi are the only ethnic group in Namibia with such a tradition of xylophone playing. The *kang'ombyo* lamellophone was also adopted from their Subia-speaking neighbours. In



5. Silimba xylophone player, Fred Sitali, Bukolo Boma, Caprivi region.

addition, the performance of *chantefables* (*matangu*) is an important activity.

2. Recent developments. Independence brought an influx of people from rural areas into cities, notably Windhoek's Katutura township. It remains to be seen, however, what effects this will have on urban musical activities. The Ministry of Education and Culture has promoted traditions with 'national' messages, not always conducive, however, to the encouragement and promotion of living individual artists; rather it has aided the rise of folkloristic groups and generated educational music for school activities, such as the mushrooming marimba (xylophone) school ensembles using industrially manufactured instruments and a modified Carl Orff approach to school music teaching.

Popular guitar-based music has also had a long history in Namibia. South African-made acoustic guitars were and still are readily available, which is not so in many other African countries. Accordion and guitar groups have existed among the Nama and Damara since the early decades of the 20th century. While this tradition continues among various peoples settled on farms, for example among !Ko workers on the fringes of the Kalahari steppe east and north-east of Gobabis, it has been transformed in some places into an electric version, with an electric guitar and keyboard, while the essential dance movement, the 'Nama-step', remains the same.

3. Research. Although ethnological interest in the peoples and cultures of Namibia was considerable during the period of German rule, reports on musical activities were scarce until the 1960s. In a select bibliography of articles on the music of south-west Africa, Darius Thieme (1962) cited three publications specifically concerned with music: Bleek (1928), Grimaud (1956) and Wängler (1955–6). The more extensive bibliography by L.J.P. Gaskin (1965; pp.29–30) lists 23 entries.

Among the classic works on Khoisan music analysing material from northern Namibia are two articles by Nicolas England (1964, 1967). Also of importance for comparison are field documents on the !Ko in Botswana by George Nurse (1972) and D. Heunemann and H.J. Heinz (1975). Two related articles on 'Bushman' and 'Hottentot' musical practices by David Rycroft (1978) and E.O.J. Westphal (1978) demonstrate the benefit of interrelating music and language research in Namibia. Erika Mugglestone (1982) introduced a further, historically oriented perspective by analysing data on Khoisan, notably 'Hottentot' music, as found in Peter Kolb (1719).

Systematic recording in Namibia began with Hugh Tracey's brief recording tour in 1965. In spite of the vast distances he had to traverse, Tracey recorded 111 items in different parts of the country. In 1988 Andrew Tracey of the International Library of African Music, South Africa, made recordings at Nyangana Mission in the north, documenting rare instruments such as the *rugoma* (mouth bow) and *ruwenge* among the Okavango peoples. In 1990 Minette Mans organized a symposium on 'Independence and Namibian Music' at the University of Namibia in cooperation with Andrew Tracey. Choirs and musicians were invited and heard for the first time by international audiences. Beginning in 1991, Gerhard Kubik and Moya A. Malamusi carried out a three-year survey project on music, dance and oral literature in

Namibia. Archival copies of the sound recordings are deposited at the Phonogrammarchiv of the Austrian Academy of Sciences, Vienna, and at the Ethnomusicological Department of the Museum für Völkerkunde, Berlin. A preliminary account of the results of this research was published in the journal *EM-Annuario degli Archivi di Etnomusicologia dell'Accademia Nazionale di Santa Cecilia* (Kubik, 1994).

BIBLIOGRAPHY

AND OTHER RESOURCES

P. Kolb: *Caput bonae spei hodiernum: das ist, vollständige Beschreibung des afrikanischen Vorgebürges der Guten Hoffnung* (Nuremberg, 1719)
S. Passarge: 'Das Okavango-Sumpfland und seine Bewohner', *Zeitschrift für Ethnologie*, v (1904), 649–716
E.M. von Hornbostel and C. Sachs: 'Systematik der Musikinstruments', *Zeitschrift für Ethnologie*, xlvi (1914), 553–90
D.F. Bleek: 'Bushmen of Central Angola', *Bantu Studies*, iii (1928), 105–26
L. Schultze: 'Zur Kenntnis des Körpers der Hottentotten und Buschmänner', *Jenaische Denkschriften*, xvii (1928), 147–228
P.R. Kirby: 'The Recognition and Practical Use of Harmonics of Stretched Strings by the Bantu of South Africa', *Bantu Studies*, vi (1932), 30–46
P.R. Kirby: 'A Secret Musical Instrument: the Ekola of the Avakwanyama of Ovamboland', *South African Journal of Science*, xxxvii (1942), 94–115
H.H. Wängler: 'Über südwestafrikanische Bogenlieder', *Afrika und Übersee*, xxxix (1954–5), 49–63; xl (1956) 163–74
Y. Grimaud: 'Note sur la musique vocale des Bochiman !Kung et des pygmées Babinga', *Ethnomusicologie II: Wégimont III 1956*, 105–26
E. Damman: *Studien zum Kwangali: Grammatik, Texte, Glossar* (Hamburg, 1957)
P.R. Kirby: 'Physical Phenomena which Appear to have Determined the Basis and Development of an Harmonic Sense among Bushmen, Hottentot and Bantu', *AfM*, ii/4 (1961), 6–9
D.L. Thieme: 'A Selected Bibliography of Periodical Articles on the Music of the Native Peoples of Sub-Saharan Africa', *AfM*, iii/1 (1962), 103–10
N.M. England: 'Symposium on Transcription and Analysis: a Hukwe Song with Musical Bow', *EthM*, viii (1964), 233–77
L.J.P. Gaskin: *A Select Bibliography of Music in Africa* (London, 1965)
H. Tracey: 'I.L.A.M. Recording Tour (South West Africa and Northwestern Cape)', *AfM*, iii/4 (1965), 68–70
D. Rycroft: 'Friction Chordophones in South-Eastern Africa', *GSJ*, xix (1966), 84–100
N.M. England: 'Bushman Counterpoint', *JIFMC*, xix (1967), 58–66
G. Kubik: *Música tradicional e aculturada dos !Kung' de Angola*, Estudos de Antropologia Cultural, iv (Lisbon, 1970)
G.T. Nurse: 'Musical Instrumentation among the San (Bushmen) of the Central Kalahari', *AfM*, v/2 (1972), 23–7
D. Heunemann and H.J. Heinz: *Film nos.E2123–2127* (Göttingen, 1975)
D. Rycroft: 'Comment on Bushman and Hottentot Music recorded by E.O.J. Westphal', *Review of Ethnology*, v/2–3 (1978), 16–23
E.O.J. Westphal: 'Observations on Current Bushman and Hottentot Musical Practices', *Review of Ethnology*, v/2–3 (1978), 9–15
K.F.R. Budack: 'The Khoe-Khoen of South-West Africa', *SWA Annual/SWA Jb 1979*, 111–15
C. Gildenhuys: 'Musical Instruments of South West Africa/Namibia', *Symposium on Ethnomusicology II: Grahamstown 1981*, 28–33
F. Strydom: 'The Music of the Rehoboth Basters', ibid., 80–83
E. Mugglestone: 'The Gora and the "Grand" Gom-Gom: a Reappraisal of Kolb's Account of a Khoikhoi Musical Bow', *AfM*, vi/2 (1982), 94–115
K. Alnaes: 'Living with the Past: the Songs of the Herero in Botswana', *Africa*, lix (1987), 267–99
E. Damman: *Was Herero erzählten und sangen*, Afrika und Übersee: Beiheft xxxii (Berlin, 1987)
Å. Norberg: 'Musikinstrumente der Bini in Südwest-Nigeria', *Musikkulturen in Afrika*, ed. E. Stockmann (Berlin, 1987), 197–220
P. Roos: 'Traditional Namibian Songs for Schools: a Research Project', *ISME Yearbook*, xv (1988), 165–72
S. Zinke: *Neue Gesänge der Ovambo: musikethnologische Analysen zu namibischen Liedern* (diss., U. of Berlin, 1992)
G. Kubik and M.A. Malamusi: 'Namibia Survey 1991–1993', *EM-Annuario degli Archivi di Etnomusicologia dell'Accademia Nazionale de Santa Cecilia*, ii (1994), 151–209
G. Kubik: *Theory of African Music*, i (Wilhelmshaven, 1994)
African Guitar: Audio-Visual Field Recordings 1966–93, videotape, dir. G. Kubik and W. Bachschwell, Vestapol Productions 13017 (Cambridge, MA, 1994)

GERHARD KUBIK, MOYA ALIYA MALAMUSI

Namieyski (*fl* 2nd half of the 18th century). Polish composer. He was probably active in the Wielkopolska district. Only one of his compositions is known, a five-movement symphony in the early Classical style (ed. in Symfonie Polskie, v); Abraham has said that it shows an assured technique and can stand alongside all but the best Mannheim or J.C. Bach symphonies. It is uncertain whether he is the Johann Namiesky, a 'Harmoniemusik-director' in Baden, whose extant works include two masses, an aria, four *Tantum ergo*, two graduals, an offertory and two litanies (*A-Wn*).

BIBLIOGRAPHY

T. Strumłlio: 'Do dziejów symfonii polskiej' [The history of the Polish symphony], *Muzyka*, iv/5–6 (1953), 26–45
J. Berwaldt: Preface to *Symfonie Polskie*, ed. Z.M. Szweykowski, v (Kraków, 1967)
G. Abraham: 'Some Eighteenth-Century Polish Symphonies', *Studies in Eighteenth-Century Music: a Tribute to Karl Geiringer*, ed. H.C. Robbins Landon and R.E. Chapman (New York and London, 1970), 13–22, esp. 16
A. Mrygoń: 'Polonica muzyczne w zbiorach austriackich' [Polish music in Austrian collections], *Muzyka*, xv/2 (1970), 106–10 [with Eng. summary]
B. Chmara-Żaczkiewicz: 'Rękopisy nieznanych kompozycji Johanna Namiesky'ego' [Manuscripts of unknown compositions by Johann Namiesky], *Muzyka*, xxix/4 (1984), 85–9 [with Eng. summary]

ZYGMUNT M. SZWEYKOWSKI

Namur, Jean de. *See* GALLICUS, JOHANNES and DUFON, JEAN.

Nancarrow, (Samuel) Conlon (*b* Texarkana, AR, 27 Oct 1912; *d* Mexico City, 10 Aug 1997). American composer. Sent by his father (the mayor of Texarkana) to the Western Military Academy in Illinois, he started playing trumpet there, and later attended the national music camp at Interlochen, Michigan. His father pushed him towards an engineering career, for which purpose Nancarrow briefly attended Vanderbilt University. Enrolment in Cincinnati College Conservatory (1929–32) did not result in graduation, but it did, in 1930, expose him to Stravinsky's *The Rite of Spring*, which sparked an interest in rhythmic complexity. In 1934 he moved to Boston and studied privately with Sessions, Piston and Slonimsky. A communist party member, he volunteered for the Lincoln Brigade and fought in the Spanish Civil War. Upon returning home, he reacted to growing anti-communist activity in America by moving to Mexico City in 1940, where he lived until his death.

Nancarrow's works from 1930 to 1945 were for piano (*Prelude* and *Blues*), small orchestra, string quartet and small chamber ensembles. Best known, however, are his series of about 50 (the numbering is ambiguous) studies for player piano, which explore a fascinating range of techniques for achieving extreme rhythmic complexity. In 1947, living on inherited money and inspired by Cowell's book *New Musical Resources* (in which Cowell recommended using a player piano to achieve complex polyrhythms), Nancarrow travelled to New York to buy a

player piano and have a roll-punching machine built for him. His first pieces, later gathered together as Study no.3, were experiments in extremely fast jazz pianism, influenced by Nancarrow's favourite pianists Art Tatum and Earl Hines. The piece officially numbered Study no.1 spun fragments of a 30-note pitch row around marching major triads in two simultaneous tempos of four against seven.

Considering that three quarters of Nancarrow's output is for the same instrument, the variety of his musical strategies is astonishing. Nevertheless, his music can be summed up as deriving from four basic rhythmic ideas: ostinato, isorhythm, tempo canon and acceleration. The early blues-influenced studies, nos.1, 2, 3, 5 and 9, are generated by setting ostinatos against each other at different tempos. In Studies nos.6, 7, 10, 11 and 20, he revived the medieval technique of isorhythm (though inspired by a strong interest in the tāla structure of Indian music), employing multiple repetition of the same rhythm against different pitch sequences. The climax of the early studies is no.7, in which three isorhythms are set against each other in myriad combinations and at lightning-fast speed. Even here the feeling for jazz harmony remains strong, and the isorhythms simulate the freedoms of a wild jazz pianist.

With Studies nos.13–19, Nancarrow discovered the technique with which he would be most identified: tempo canon. In the tempo canons, a melody (or, later, textual block) is superimposed upon itself at different levels of transposition and at varying tempo ratios, for example 4:5, 12:15:20, and so on. Formal variety is achieved by varying the placement of the convergence point, i.e. the moment at which the melodies reach the same point in their respective material. For instance, the simple Study no.14 has two voices at a 4:5 ratio, with the convergence point at the exact mid-point of the piece. Study no.31 ends just seconds before its three voices (at ratios 21:24:25) would have converged. Starting with Study no.24, Nancarrow works with highly elaborate schemes in which the melodies begin at a convergence point, grow further and further apart, switch tempos, grow back together, reach a second convergence point, and repeat the process over and over again.

In his most elegant canons (Studies nos.24, 32, 33, 36, 37, 43) this process achieves a classic interdependence between form and content. Near a convergence point, the motives tend to be brief and to echo from voice to voice quickly. In between such coincidences, the melodies tend to stretch out at greater length. As Nancarrow developed this technique, his rhythmic ratios grew to almost unimaginable complexity: the square root of 2 against 2 in no.33, e against π in no.40 (e being the base of natural logarithms), and in no.37 a scale of 12 tempos analogous to the pitch ratios of a justly-tuned chromatic scale (similar to a scale Stockhausen had used in *Gruppen*, and which both may have taken from Cowell's book).

The remaining rhythmic idea is acceleration (and deceleration), employed in Studies nos.8, 21, 22, 23, and 27 to 30. Study no.27, for instance, is a canon in which the voices accelerate (and decelerate) at rates of 5%, 6%, 8% and 11%. (In a 5% acceleration, each note is 5% shorter in duration than its predecessor.) While acceleration was arguably Nancarrow's most original device (though again suggested by Cowell), it was difficult to control structurally in the pre-computer era, and did not prove as fertile as tempo canon or isorhythm.

In Nancarrow's early works, these rhythmic ideas remain fairly distinct. In his late studies, though – nos.25, 35, 41, 42, 45, 46, 47 and 48 – he begins, as Beethoven did in his last sonatas and string quartets, to combine his structures into hybrid forms. For example, in nos.45–7, a tempo canon based on an isorhythm creates an acceleration effect as it nears a convergence point. Also, beginning with the spectacular Study no.25, Nancarrow began to develop what was idiomatic about the player piano, indulging in superfast glissandos and arpeggios, figures that traverse the keyboard within a split second. At the thunderous climax of no.25, 1028 notes swirl by in 12 seconds. Perhaps Nancarrow's greatest works, though, are his chaotic-sounding late canons, Studies nos.41 and 48, in which frenetic glissandos and jazz gestures are flung together according to well-concealed accelerative structures.

Nancarrow composed in almost total isolation until the late 1970s, when Peter Garland began publishing his scores in *Soundings* and the studies started appearing on record. Late fame brought a series of commissions for live-performed works (*Tango?*, String Quartet no.3, Piece no.2 for small orchestra, *Two Canons for Ursula*) and invitations to major music festivals in America and especially Europe; in 1983 the MacArthur Foundation awarded him its prestigious 'genius' award of $300,000. Nancarrow's player piano studies have had a tremendous impact on young composers for their almost unparalleled fusion of visceral excitement and structural elegance.

WORKS

CHAMBER AND ORCHESTRAL

Sarabande and Scherzo, ob, bn, pf, 1930
Toccata, vn, pf, 1935
Septet, 1940
Trio no.1, cl, bn, pf, 1942
Piece no.1, small orch, 1943
String Quartet no.1, 1945
String Quartet no.2, late 1940s, inc.
Piece no.2, small orch (1985)
String Quartet no.3, 1987
Trio no.2, ob, bn, pf, 1991

PLAYER PIANO

unless otherwise stated all extant as piano rolls and in MS score

Studies nos.1–30, *c*1948–60, incl. no.2b [based on final movt of Piece no.1, small orch]; no.13, no score extant; no.30, prep player pf, no score extant; no.34, arr. str trio
Studies nos.31–7, 40–51, *c*1965–92; nos.38 and 39 renumbered as 43 and 48
For Yoko, 1990
Contraption no.1, computer-driven prep pf, 1993

PIANO

Blues, 1935
Prelude, 1935
Sonatina, 1941
3 Two-Part Studies, early 1940s
Tango?, 1983
2 Canons for Ursula, 1989

MSS in *CH-Bps*

Principal publishers: Boosey & Hawkes, Peters, Smith Publications, Soundings Press

BIBLIOGRAPHY

E. Carter: 'The Rhythmic Basis of American Music', *The Score and I.M.A. Magazine*, xii (1955), 27–32
G. Mumma: 'Nancarrow Notes' in W. Zimmermann: *Desert Plants* (Vancouver, 1976), 247–51

P. Garland, ed.: *Conlon Nancarrow: Selected Studies for Player Piano* (Berkeley, 1977) [incl. interview with Nancarrow and articles by G. Mumma, R. Reynolds, J. Tenney and others]
J. Rockwell: 'Conlon Nancarrow: Poet of the Player Piano', *New York Times* (28 June 1981)
R. Commanday: 'The Man Who Writes for Player Piano', *San Francisco Chronicle* (30 June 1981)
P. Garland: 'Conlon Nancarrow: Chronicle of a Friendship', *Americas: Essays on American Music and Culture (1973–80)* (Santa Fe, 1982), 157–85
C. Gagne and T. Caras: 'Conlon Nancarrow', *Soundpieces: Interviews with American Composers* (Metuchen, NJ, 1982), 281–303
J. Jarvlepp: 'Conlon Nancarrow's *Study* ♯*27 for Player Piano* Viewed Analytically', *PNM*, xxii (1983–4), 218–22
M. Fürst-Heidtmann: 'Conlon Nancarrow's "Studies for Player Piano"/Time is the Last Frontier in Music', *Melos*, xlvi (1984), 104–22
R. Reynolds: 'Conlon Nancarrow: Interviews in Mexico City and San Francisco', *American Music*, ii/2 (1984), 1–24
J. LaBarbara: 'The Remarkable Art of Conlon Nancarrow', *Musical America*, xxxiv (1984), 12–13
M. Fürst-Heidtmann: 'Ich bin beim Komponieren nur meinen Wunschen gefolgt', *MusikTexte*, no.21 (1987), 29–32
P. Carlsen: *The Player-Piano Music of Conlon Nancarrow: an Analysis of Selected Studies* (New York, 1988)
M. Furst-Heidtmann: 'Conlon Nancarrow und die Emanzipation des Tempos', *NZM*, Jg.150, nos.7–8 (1989), 32–8
K. Gann: 'Private Bells', *Village Voice* (14 Nov 1989)
K. Gann: 'Conlon Nancarrow's Tempo Tornados', *Village Voice* (5 Oct 1993)
K. Gann: *The Music of Conlon Nancarrow* (Cambridge, 1995)

KYLE GANN

Nanchini, Pietro. *See* NACHINI, PIETRO.

Nancy. City in north-east France, capital of the former province of Lorraine, now the département of Meurthe-et-Moselle. Founded in the 11th century, Nancy became the capital of the Duchy of Lorraine in the 12th century. In 1339 Duke Raoul founded the collegiate church of St Georges, where Charles II (1391–1431) installed an organ and established a choir school. His successor René I employed 12 singers in the chapel and organized sumptuous musical entertainments including singing, dancing and pantomime for the visit of Charles VII of France and the wedding of Margaret of Anjou and Henry VI of England in 1444–5. René II (1473–1508) established a minstrel's school at Pont-à-Mousson in 1477, built an organ at St Georges in 1487, strengthened the choir and appointed as choirmaster Pierrequin de Therache (1492). His successor Antoine I (1508–44) retained Therache until 1527, when he appointed Matthieu Lasson. Antoine was an ardent music lover, and separated the Musiciens de Chambre from the Chapelle, using choristers ('les petits chantres de Monseigneur') and instrumentalists (viols, lutes and shawms) for his levées and dinners. Under René II and Antoine alike, musical life at Nancy enjoyed close connection with that of the French royal court.

Charles III (1545–1608), raised at the French court, employed many musicians including F.M. Caietain and L'Estocart. He introduced masquerades, ballets and concerts for ceremonial and family occasions. During the reign of Duke Henri II (1608–24) the court ballet continued in vogue, and, with the annual carnivals, provided employment for the duke's string band, which included French, English and Italian musicians. *Intermedii* in the Italian manner, divertissements and ballets accompanied the accession of Charles IV in 1624 but the musical life at court was interrupted by the Thirty Years War (1618–48), a plague (1630) and the occupation of Lorraine by French troops (1633–59). After his restoration Charles revived musical entertainments, mounting ballets and carousels in 1664, 1665 and 1669. Occupied once more by the French between 1670 and 1698, Lorraine was subsequently returned to Duke Leopold, who married King Louis XIV's niece and imitated the pomp of Versailles, appointing Lully's pupil Desmarets as *surintendant de musique* and C.M. Magny as *maître de ballet*. The two collaborated in a divertissement entitled *Le temple de l'Astrée*, performed at the inauguration of an opera house in 1709. Several operas by Lully and Desmarets followed while the latter also directed his motets at St Georges with the duke's musicians-in-ordinary, whose numbers had been increased from 12 to 35.

François III (1729–37) gave his protection to an Académie de Musique active between 1731 and 1756, which gave twice-weekly concerts of music by Campra, Mouret and others. The last Duke of Lorraine, Stanislas Leszczynski (1737–66), sought to make Nancy one of the palatial cities of Europe: the municipal theatre, the Pavillon de la Comédie, housed near the Place Stanislas from 1755 until it burnt down in 1906, mounted operas and *opéras comiques* by Rameau, Rousseau, Favart, Philidor, Monsigny, Pergolesi, Grétry and Gluck. The cathedral, built for Duke Leopold, had a new organ by Du Pont (1757) and an excellent choir directed by Joseph-Antoine Lorenziti.

The disbanding of the court after Lorraine's union with France (1766), the Revolution and the ensuing wars had a detrimental effect on the city's musical life. The Conservatoire Municipal founded in 1882 achieved national status in 1968; its directors have included Joseph Guy Ropartz (1894–1919), Alfred Bachelet (1919–29) and Marcel Dautremer (1946–7). The conservatory offers courses in singing, the piano and wind instruments. The Grand Théâtre de Nancy, designed by Hornecher, was built in 1919; its annual season (October to June) includes several operas, in addition to operettas, ballets and performances by visiting companies. Under the direction of Antoine Bourseiller it achieved critical acclaim during the 1980s for many enterprising productions, including Henze's *Boulevard Solitude* and Tippett's *King Priam*.

BIBLIOGRAPHY

A. Jacquot: *La musique en Lorraine* (Paris, 1882, 2/1882/R)
G. Rapartz: *Le Conservatoire et les concerts de Nancy 1881–1897* (Nancy, 1897)
A. Jacquot: *Les musiciens lorrains* (Paris, 1904)
A. Jacquot: *Les facteurs d'orgue et de clavecin lorrains* (Paris, 1910)
F. Raugel: 'Les orgues de la cathédrale de Nancy', *L'Orgue*, nos.122–3 (1967), 131–3
A. Bourseiller: 'L'Opéra – Théâtre de Nancy', *Le théâtre lyrique français 1945–1985*, ed. D. Pistone (Paris, 1987), 353–4
R. Freedman: 'The Chansons of Mathieu Lasson: Music at the Courts of Lorraine and France, *ca.* 1530', *JM*, viii (1990), 316–56
R. Freedman: '*Pastourelle jolie*: the Chanson at the Court of Lorraine, *ca.* 1500', *JRMA*, cxviii (1991), 161–200

FRANK DOBBINS

Nani. Maltese family of musicians. Together with the Bugeja family, they dominated Maltese church music during the 19th and early 20th centuries.

(1) Angelo Nani (*b* Venice, 16 March 1751; *d* Valletta, Malta, 27 Feb 1844). Violinist and impresario. He was the son of Girolamo Nani, a Venetian notary, who was the author of an important criminal code and treasurer to the Council of Ten, as well as an amateur violinist. Angelo

studied with his father and Nasari, and during a concert tour with the flautist J.-D. Rapp arrived in 1766 in Malta, where his virtuosity impressed Grandmaster Manoel Pinto, who appointed him chamber musician. His marriage on 11 April 1768 to Ninfa Schembri precluded further advancement within the Order of St John, but for a time he led the orchestra at the Manoel Theatre. According to the French scholar Davolos (cited in Bonello) Nani was one of the most gifted violinists of his day, 'who, for the graciousness of his bowing, outshines perhaps even the famous Lully'. Nani was also impresario of the Manoel from 1783 to 1787 and from 1791 to 1793. Of his 12 children, (2) Emmanuele, Agostino (1782–1846) and Vincenzo (1775–*c*1840) were violinists and composers.

(2) **Emmanuele Nani** (*b* Valletta, 15 March 1769; *d* Valletta, 26 Feb 1860). Violinist and composer, son of (1) Angelo Nani. He studied with his father and Vincenzo Anfossi. His fame as a virtuoso spread to Italy, where he was much in demand both as an instrumentalist and as a conductor. In about 1791 he was in Modena and Lucca, and at the invitation of the doge went to Venice, where he performed with Giuseppe Rovelli, Alessandro Rolla and Gaetano Grossi, celebrated musicians at the court of the Duke of Parma. In 1794 he was in Sicily as leader of the orchestras of the Palazzo Biscari and Principe S Domenica theatres. A poem from this time probably written by Giovanni Sardo designates him 'l'illustre Nani' and 'Nani divino'. In 1821–2 he was again in Sicily, at the new Teatro Comunale Provvisorio in Catania.

Most of Nani's dated works were written between 1832 and 1835, when he was again at the Teatro Comunale Provvisorio and reputedly first violinist at Catania Cathedral. His settings of the 'Qui sedes' and 'Quoniam', the Duos concertants for two violins and the overtures in 'Pot Pourri' (composed while on a concert tour in Egypt) contain brilliant violin writing, reflecting the fine technique he must have possessed.

WORKS
(*selective list*)

Sacred vocal: Mass, D, 4vv, orch, 1835; 12 mass movts, incl. Quoniam, S, 4vv, vn, insts, 1832, Kyrie, C, 4vv, vn, org, 1834, Qui sedes, S, vn, insts; 13 other works, incl. Juravit, T, ob, insts, 1833, Litanie della Beata Vergine, 1834, TeD, 4vv, orch, 1834, Dixit, S, 4vv, orch, 1835, Mag solenne, 4vv, orch

Inst: 3 Duos concertants, 2 vn, 1837; 6 ovs. in Pot Pourri, orch, 1845

(3) **Paolo Nani** (*b* Valletta, 18 Nov 1814; *d* Valletta, 22 March 1904). Church musician and composer, nephew of (2) Emmanuele Nani on his brother's side. He studied with Giuseppe Burlon and Emmanuele Muscat and graduated as a lawyer, but then went to study with Zingarelli, Donizetti and Ruggi at the Naples Conservatory. Donizetti is reputed to have held him in high esteem, presenting him with his own silver filigree pen. In August 1838 he returned to Malta to form his own independent *cappella*, offering musical services to churches without their own. The *cappella* became extremely popular, with a cult following that verged on hysteria. Between 1841 and 1887 he was *maestro concertatore* at the Manoel Theatre and subsequently at the Royal Opera House, where he gained experience of operatic idioms that influenced his own compositions. He was a member of the Accademia Filarmonica of Bologna, and his popularity found final expression in the most impressive funeral ever accorded a Maltese musician.

Of Nani's 250 extant works, only 11 are non-liturgical, and 120 were written between 1838 and 1869 for his rapidly expanding *cappella*. Many works reveal a high level of inspiration and an assured harmonic and contrapuntal technique that justifies Donizetti's admiration. His forceful but highly melodious and theatrical style, skilful orchestration and use of brass instruments resulted in controversial liturgical creations. Muscat-Azzopardi wrote that Nani's music possessed 'il brio di Rossini ed il sentimento di Bellini'; there is also a dramatic quality reminiscent of Verdi, especially in the splendid antiphons which are perhaps his most significant works.

WORKS
(*selective list*)

SACRED VOCAL
all with orchestra

Masses and mass movts: Messa solenne, 1848; Messa completa del vescovo; Messa solenne Kyrie Gloria; 5 Ky, 3 Gl, 4 Laudamus, 4 Domine Deus, 4 Cum Sancto Spiritu, 2 Qui sedes, 2 Cr, 5 Qui tollis, San ed Ag

Ants: 3 Flos Carmeli, 2 Gloriosae Virginis, 2 Sancte Paule, Adest nobis S Agostino, 3 Beata mater, 2 Crucem sanctam, Quae audistis, 3 Amavit eum Dominus, Iste Sanctus, In sepulcrum, Levita Laurentius, O crux splendidior, Sancte Michael Archangelo, O pastor eterne, Salve Sancte Pater, Ego sum Nicolaus, Sancta Maria, Spiritus Sanctus, Cum pervenisset, Prudens et vigilans, Sancte mater Theresia, Beati omnes, Quaerite primum regnum, O Beata Virgo, O sanctissima anima, Beate Juliana

Psalms: 3 Domine ad adjuvandum, 4 De torrente, 3 Dixit Dominus, 2 Juravit, 3 Laudate pueri, 2 Laudate Dominum, 3 Judicabit, Nisi Dominus, Beatus vir, Miserere, Quis sicut Dominus, Credidi, Virgam virtutis, Gloria Patri, 2 Confitebor tibi, Deus in adjutorium

Other sacred vocal: Offertorio della Domenica delle Palme; 5 Tantum ergo; 2 Salve regina; 2 TeD; Litania della Sanctissima Vergine; Lamentazione del Mercoledì Santo; Improperi del Venerdì Santo; O sacrum convivium; responses: di Natale, del Corpus Domini, del Mercoledì Santo, del Venerdì Santo, del Giovedì Santo; hymns: Vexilla regis, Paolo sacrati litoris, Per S Agostino, Egregie dottor Paule, Ave maris stella

OTHER WORKS

La mezzanotte (ob, 1, F. Malagricci), Valletta, Manoel, 22 May 1844; Inghilterra per sempre (cant., G.A. Vassallo), T, Bar, B, STTBB, Valletta, Manoel, 18 Dec 1847; 4 sinfonias: C, D, La bizzarra, Il naufragio di S Paolo, orch; Sovra Malta (romanza), S, STB, orch; The Flower Show, march, pf

(4) **Anton Nani** (*b* Valletta, 6 Oct 1842; *d* Valletta, 25 Feb 1929). Composer, church musician and impresario, son of (3) Paolo Nani. He studied with his father, Giuseppe Burlon and G. Spiteri Fremond in Malta and with Aniello Barbati and Nicola De Giosa in Naples, where he lived from 1867 to 1879, and where he composed the majority of his mature works including his first opera, *Zorilla* (1870). He took over the Nani *cappella* after his return from Naples, although most of the music performed continued to be his father's. Anton himself, though not a prolific composer, did compose some of the masterpieces of Maltese church music, especially the Requiem Mass, written as a memorial for his mother and awarded a gold medal at the 1886 London Universal Exhibition. Nani also developed an interest in opera, and was impresario of the Royal Opera House, Valletta, from 1885 to 1889, during which time the theatre's facilities were improved.

The popularity of the Nani *cappella* continued undiminished into the 20th century, but the *Motu proprio* on sacred music of Pius X in 1903 meant that the Nanis' music, highly operatic and heavily orchestrated, was no longer liturgically acceptable. Anton Nani at first refused to compose in accordance with the new stipulations, and by the time he did, beginning with his Mass in F (1908),

many churches had started employing *maestri di cappella* willing to comply.

With Anton Nani, Maltese Romanticism reached its peak, and his Requiem is probably the single composition that best represents it. Although even his shorter works show an attention to orchestral colouring and tonal structure, it was in longer works such as his three operas, the Requiem, the Responsories for Wednesday of Holy Week and O *salutaris hostia* that he excelled. His ability to handle large structures gave them a substance, energy and purpose that few Maltese composers have attained.

WORKS
(*selective list*)

STAGE

Zorilla (comic op, 3, A. Spadetta), 1870; Naples, Rossini, 22 Feb 1872
Agnese Visconti (melodramma, 4, E. Golisciani), 1876; Valletta, Royal Opera House, 13 Jan 1889
I cavalieri di Malta (dramma lirico, prol, 3, Golisciani), 1877; Valletta, Royal Opera House, 16 Jan 1880

SACRED VOCAL
all with orchestra

Masses: Messa del naufrago, 1871; Messa de requiem, 1879; Messa, F, 1908
Psalms: De torrente, 3 Dixit Dominus, Gloria Patri, 2 Deus in adjutorium, Judicabit, 2 Laudate Pueri, 2 Domine ad adjuvandum, Dominus a dextris
Other sacred vocal: 3 Tantum ergo, Crux fidelis, Responsori del Mercoledì Santo, Responsori del Giovedì Santo, O salutaris hostia, Responsori dei morti, TeD, Antifona Gabriel Angelus; Subvenite, Ave Maria, Justus ut palma, Veritas meas, Domine Deus

OTHER WORKS

Orch: Sinfonia, D, 1864; L'addio; ov.; The Welcome, waltz
Pf (solo unless otherwise stated): Il dovizioso, waltz; 3 galops: The Tribute, Malta, The Wellington; La farfalla, pf 4 hands; Le rimembranze; 2 nocturnes: Il sogno melanconico, Un estate a Napoli; 2 polkas: La bizarra, L'amore
Other inst: Fantasia sopra I Lombardi di Verdi, vn, pf; Melodia, vn, pf; Notturno, vn, pf
Songs: Bambina mia (anon.), T, pf; Carminie (E. Golisciani), S, orch; L'ultimo bacio (A. Gulia), T, pf; Ritornerà (P. Cesareo), T, pf

(5) **Paul** [Paolo] **Nani** (*b* Valletta, 23 Dec 1906; *d* Sliema, 6 Sept 1986). Composer and conductor, son of (4) Anton Nani. He studied with his father and Carlo Fiamingo and, after 1928, in Rome with Didonato and Wolf-Ferrari. On his return to Malta in 1936 he set about reviving the Nani *cappella*, winning back some of the churches formerly associated with it, and, in the manner of his forefathers, composing new liturgical works for them. Between 1936 and 1952 he organized a remarkable series of concerts during which he introduced novel orchestral and vocal forms and new composers to the Maltese public. To service these concerts, he opened in 1936 a music studio where over 200 musicians received training and in 1939 he set up the Malta SO. As a conductor, Paul Nani was greatly gifted. His massive frame and rugged face, allied to a wide-ranging language of hand gestures, exerted immense suggestive powers, his inner vision of a score taking on an aesthetic and aural form that often became a virtuoso interpretation, especially of works by Maltese and English composers for which he had intuitive sympathy.

After 1952 a changing social and political environment put an end to these initiatives. Moreover, the dictates of the Vatican II Ecumenical Council meant changes to traditional liturgical music and led to Nani's retirement after 1967. Joseph Gatt was appointed director of the *cappella* in 1978.

WORKS
(*selective list*)

Sacred vocal: Tantum ergo, T, Bar, orch, 1929; Laudate Dominum, ps, B solo, B chorus, orch, 1930; Messa del naufragio, T, B, TTB, SATB, orch, 1930; Credidi, ps, T, B, orch, 1931; Mag, T, B, TB, orch, 1931; Sancte pater Augustine, ant, TB, orch, 1931; Flos Carmeli, ant, T, B, orch, 1932; Crudelis Herodes, hymn, B, TB, orch, 1934; In exitu, ps, TB, orch, 1934; Paulo sacrati litoris, hymn, Bar, TTBarB, orch, 1934; Lauda Jerusalem, ps, T, B, orch, 1937; Ave Maria, Bar, TrT, orch, 1938; Laetatus sum, ps, T, B, TB, orch, 1938; Laudate pueri, ps, T, Bar, B, TB, orch, 1938; Nisi Dominus, ps, T, B, TB, orch, 1938; Ave maris stella, hymn, Bar, TrT, orch, 1939; Virgo prudentissima, ant, T, TB, orch, 1939; Messa da Requiem, S, Mez, T, B, SATB, orch, 1943; Tantum ergo, T, B, TB, orch, 1944; Beatus vir, ps, T, B, TB, orch, 1947
Other works: Bacio morte (A. Negri), S, pf, 1930; Tristezza (O. d'Alba), S, pf, 1932; Melodie, str, 1935; Recitativo declamato (anon.), Bar, pf, 1935; And Yet She Dreams, musical tableau, orch, 1939; Fuga, c, str, 1940; Maltese Christmas, orch, 1943; Malta War Sym., orch, 1944; Andante, str qt, 1963

BIBLIOGRAPHY

L. Farrugia: *Del maestro Dr. Paolo Nani* (Malta, 1904)
G. Muscat-Azzopardi: 'Paolo Nani', *Malta letteraria*, i/2 (1904), 50–52
V. Caruana dei Conti Gatto: *Malta artistica illustrata*, ii: *Musica* (Malta, 1910)
U. Rolandi: *Musica e musicisti in Malta* (Livorno, 1932)
R. Mifsud Bonnici: *Mużiċisti kompożituri maltin u għawdxin tal-bierah u tal-lum* [Maltese composers of yesterday and today] (Malta, 1951)
D. Danzuso and G. Idonea: *Musica, musicisti e teatri a Catania* (Palermo, 1984)
C. Attard: *Five Generations of Nani Musicians* (diss., U. of Malta, 1986) [with list of works]
J. Vella Bondin: 'Paul Nani: the Closing of an Era', *Sunday Times* [Malta], 9 Nov 1986
J. Vella Bondin: 'Anton Nani and his *Requiem*', *Sunday Times* [Malta] (29 Oct 1989)
S. Attard: *The Operas of Anton Nani* (diss., U. of Malta, 1991)
G. Bonello: 'New Light on the First Nanis in Malta', *Sunday Times* [Malta] (21 March 1993)
F. Bruni: *Musica sacra a Malta* (Malta, 1993)
J. Vella: 'Music', *Malta: Culture and Identity*, ed. H. Frendo and O. Friggieri (Malta, 1994), 159–79
J. Vella Bondin: 'Il-Kappella Nani fis-seklu dsatax' [The Nani *cappella* during the 19th century], *Programm Filarmonika Santa Marija Mosta*, ed. J.J. Camilleri (Malta, 1994), 71–5

JOSEPH VELLA BONDIN

Nanino, Giovanni Bernardino (*b* Vallerano, *c*1560; *d* Rome, 21 or 26 May 1618). Italian *maestro di cappella* teacher and composer, brother of GIOVANNI MARIA NANINO. Like his elder brother, he was a boy soprano at Vallerano Cathedral (near Viterbo). From 1591 to 1608 he was *maestro di cappella* at S Luigi dei Francesi, Rome, a post previously held by his brother. Before his appointment at S Luigi and after the appearance of his first book of madrigals in 1588, he was *maestro di cappella* first at the Confraternita della SS Trinità dei Pellegrini from May 1585 to October 1586 and then at S Maria de' Monti. After leaving S Luigi in 1608, he was *maestro di cappella* at S Lorenzo in Damaso, the small church in the Palazzo della Cancelleria, the residence of Cardinal Montalto, who was one of the richest and most cultured patrons of the early Baroque in Rome. It is now clear that Nanino supervised a great deal of music, both sacred and secular, for Cardinal Montalto from 1608 until his death ten years later (Hill).

Although Nanino seems never to have achieved the august reputation enjoyed by his brother, he was nevertheless one of the most important musicians in the Roman school across the turn of the century. During his years as *maestro di cappella* of S Luigi, his teaching activities (in

conjunction with his brother) were especially important. As the tutor of the choirboys at the church, he taught many of the most influential musicians of early 17th-century Rome.

Nanino's earliest published works were secular music. His madrigals from the 16th century show him already a master of the pastoral, brightly coloured, tonally and harmonically clear style of the 1580s and 1590s in Rome. He seems never to have indulged in the experiments in individual expression characteristic of his brother or of Marenzio. From 1610 onwards there appeared an important series of sacred publications, which incorporate the innovations of basso continuo and of the highly ornamented Roman style of accompanied secular song. While in the service of Montalto, he was an important teacher in the distinctive Roman school of solo singing. Further study of Roman music from 1585 to 1625 will doubtless reveal Nanino as a prominent figure at this time.

WORKS

SACRED

Motecta, 2–4vv (Rome, 1610)
Motecta, liber secundus, 1–5vv, bc (Rome, 1611)
Motecta, liber tertius, 1–5vv, bc (Rome, 1612); 1, ed. J. Killing, Kirchenmusikalische Schätze (Düsseldorf, ?1910)
Motecta, liber quartus, 1–5vv, bc (Rome, 1618)
Salmi vespertini, 4, 8vv (Rome, 1620[7]); 4, ed. K. Proske, Musica divina, i/3, ii/2 (Regensburg, 1860–74)
Venite exultemus, 3vv, bc (Assisi, 1620)
10 motets, psalms, antiphons (some possibly reprints), 1607[2], 1614[3], 1615[1], 1616[1], 1617[1], 1618[3], 1620[1]
Laetatus sum, 8vv, bc (org), *A-Wn*
Other sacred works, *I-Rsg*, *Rvat*

SECULAR

Il primo libro de madrigali, 5vv (Venice, 1588)
Il secondo libro de madrigali, 5vv (Venice, 1599[16])
Il terzo libro de madrigali, 5vv (Rome, 1612)
7 madrigals, 3, 5vv 1586[18], 1587[6], 1589[7] (ed. N. Pirrotta, *I musici di Roma e il madrigale*, Lucca, 1993), 1592[5], 1598[8] (ed. in MRS, xii, 1993), 1599[6], 1607[14]; 3 madrigals 1–3vv, acc, 1595[6], 1621[14], 1621[16]

BIBLIOGRAPHY

A. Cametti: 'Chi era l'"Hippolita", cantatrice del cardinal Montalto', *SIMG*, xv (1913–14), 111–23
A. Cametti: 'La scuola dei *pueri cantus* di S. Luigi dei Francesi in Roma e i suoi principali allievi (1591–1623)', *RMI*, xxii (1915), 593–641
A. Cametti: 'Un contratto d'insegnamento musicale nel secolo XVI', *Musica d'oggi*, iv (1922), 39–40
H.-W. Frey: 'Die Kapellmeister an der französischen Nationalkirche San Luigi dei Francesi in Rom im 16. Jahrhundert', *AMw*, xxiii (1966), 32–60
J. Lionnet: 'La musique à Saint-Louis des Français de Rome au XVII siècle', *Note d'Archivio*, new ser., iii (1985), suppl.; iv (1986), suppl.
J. Chater: 'Musical Patronage in Rome at the Turn of the Seventeenth Century: the Case of Cardinal Montalto', *Studi musicali*, xvi (1987), 179–227
N. O'Regan: *Institutional Patronage in Post-Tridentine Rome: Music at Santissima Trinità dei pellegrini 1550–1650* (London, 1995)
J.W. Hill: *Roman Monody, Cantata, and Opera from the Circles around Cardinal Montalto* (Oxford, 1997)

ANTHONY NEWCOMB

Nanino, Giovanni Maria (*b* Tivoli, 1543 or 1544; *d* Rome, 11 March 1607). Italian teacher, *maestro di cappella* and composer, brother of GIOVANNI BERNARDINO NANINO. He was a boy soprano at Vallerano Cathedral (near Viterbo). He may have studied with Palestrina during the early and mid-1560s, when Palestrina was *maestro di cappella* at S Maria Maggiore in Rome. The identity of 'Gaudio Mell', with whom both Nanino and Palestrina are said by some early sources to have studied, is unresolved (see Schuler, 1963, pp.8–9). Nanino became *maestro di cappella* at S Maria Maggiore some time between 1567 and 1569, probably in 1567 when Palestrina left the post (according to Schuler, 1963). In April 1575 he became *maestro di cappella* at S Luigi dei Francesi, a post he held until October 1577, when he was admitted as a tenor to the papal choir. For the rest of his life he retained his position as one of about 25 singers in the papal choir. After 1586 he was elected on several occasions to the post of *maestro di cappella*, to which musicians were appointed in rotation (until the reforms of September 1586 the *maestro di cappella* had been an ecclesiastic, not a musician). In November 1586 he was sent to Mantua to thank Duke Guglielmo Gonzaga for a favour on behalf of the papal choir. Although the letters written on this occasion say nothing about music, they do give a good indication of Nanino's methodical and reliable personality.

Nanino remained informally associated with S Luigi dei Francesi after joining the papal choir. His continuing activity as a teacher of the boy sopranos there (four boy sopranos at any given time; each boy stayed for four to eight years) has led several writers to assert that he was the principal teacher in a public music school founded in the last decades of the 16th century in Rome (see Antimo Liberati's published letter of 1684–5 in *GaspariC*). In 1591 Nanino's younger brother, Giovanni Bernardino, became *maestro di cappella* at S Luigi, and the brothers, living together in a house owned by the church, kept and taught the four choirboys of the school. According to Cametti, such fine 17th-century Roman composers as Gregorio and Domenico Allegri, Vincenzo Ugolino, Antonio Cifra, Domenico Massenzio, and Paolo Agostino passed through this small choir school. Other famous pupils of Nanino were Felice Anerio, who was at S Maria Maggiore as a choirboy from 1569, and Antonio Brunelli. During the late 16th century Nanino was almost certainly the most influential composition teacher in Rome. Evidence of this extensive pedagogical activity remains in manuscript notes of Nanino's teaching, found in various hands in many of the libraries of Europe (see *EitnerQ* and *GaspariC*, i). His reputation as a craftsman is indicated by his being chosen (with Soriano) to uphold the reputation of Roman composers as contrapuntists against the slurs of Sebastián Raval in 1593 (see Casimiri). However, it now seems clear that the 157 counterpoints on 'La Spagna', preserved in a 17th century manuscript (*I-Bc* C36) and attributed to Nanino in many later secondary sources, are in fact 125 counterpoints by Costanzo Festa plus some canonic motets by Nanino (published in 1586) and four otherwise unknown works (Agee).

Nanino's immense prestige in Roman and European musical circles is demonstrated not only by anecdotes and by his numerous pupils, but also by the contents of music prints between 1570 and the date of his death. The first edition of Nanino's first book for five voices is lost, but the specification of his postion as *maestro di cappella* at S Maria Maggiore, repeated on later editions, suggests that the book was first published during his tenure at the basilica (1567–75). One poem in the collection (*Le strane voci*) was once thought to commemorate the victory at Lepanto in October 1571. It is now clear this is not the reference, but more probably an allusion to the temporary

victories in the French wars of religion in 1569. Although he seems to have published only three books of madrigals and one of canzonettas, he contributed numerous pieces to anthologies and his madrigals were often reprinted. Scarcely an important anthology appeared in these years without a contribution by him. Nanino was the most often represented composer in anthologies printed between 1555 and 1620 with the single exception of Alessandro Striggio. In this area he surpasses even Marenzio and Palestrina (Piperno, 1985, pp.21–2). Often his pieces were given the place of honour in the print: for example, in *Le gioie* (RISM 1589[7]), an anthology published as a self-advertisement by the brotherhood of Roman musicians, Nanino's madrigal is placed first (Palestrina's is second, and one by Anerio, who was the *maestro di cappella* of the brotherhood, is third). Title-pages confirm Nanino's reputation: Anerio and G.B. Nanino proudly proclaimed their position as his students on the title-pages of their early publications; Phalèse, in reprinting Anerio's first book of madrigals for six voices in 1599, added to the title-page that Anerio was a student of Nanino. In the 15 years before Palestrina's death, Nanino rivalled him as the most esteemed of Roman composers; in the decade after Palestrina's death, Nanino was the undisputed head of the large and important Roman school.

Despite his prestige with his contemporaries, in modern histories Nanino's secular music is scarcely discussed, and his sacred music remains eclipsed by Palestrina's. Nanino deserves better treatment than this. He gets scarcely a passing mention in Einstein's *The Italian Madrigal* (*EinsteinIM*), and is probably the most interesting madrigalist of the late 16th century to remain unstudied. From his first publication, he showed a powerfully individual musical personality, whose model is not to be found in Palestrina.

Even the first madrigals of the early 1570s are the work of a musician of great versatility and imagination, who could unite in a single collection the polyphonic, angular and serious *Le strane voci*; one of the most popular lighter madrigals of the end of the century, *Morir non può*; and the deftly sketched pastoral narrative of *Lasso, ch'il caldo estivo*. The widely influential Roman style of the last quarter of the century, mentioned by Giustiniani in his brief history of the madrigal of 1638, finds its roots in pieces like the last two. Such a piece as *Dolorosi martir* from his 1586 publication shows a greater drive towards personal expression than that of any other Roman musician of the time except Marenzio. His religious music shows a similar variety and versatility within the more restricted spectrum of sacred styles. Although only one book of motets and a few pieces in anthologies of the 1610s were printed, a good deal of sacred music survives in manuscript.

WORKS

SACRED

Motecta ... nova inventione elaborata, 3–5vv (Venice, 1586); 4 ed. K. Proske, Musica divina, i/2, 4 (Regensburg, 1854–62); 14 ed. in RRMR, v (1969)

Missa 'Vestiva i colli', *I-Rvat* C.S.30, ed. H.-W. Frey (Wolfenbüttel, 1935)

3 motets, 1614[3]

Works in *A-Wn*, *D-Bsb*, *Dl*, *Mbs*, *Z*, *I-Bc*, *Rli*, *Rsg*, *Rvat*, *PL-WRu*

5 Lamentations, *I-Rvat*, ed. in Haberl

2 canons, 1605, ed. A. Cametti, *RMI*, xxxv (1928), 583

Further details and transcriptions of most of the sacred music in Schuler, 1963; 14 motets ed. in Schuler, 1969

SECULAR

Il primo libro de' madrigali, 5vv (Venice, ?1570–5 [lost], 2/1579)

Madrigali, 5vv (Venice, 1581[10]); incl. 13 pieces by A. Stabile

Il terzo libro de madrigali, 5vv (Venice, 1586[18]); incl. 1 piece by G.B. Nanino

Il primo libro delle canzonette, 3vv (Venice, 1593), ed. in Polifonia vocale sacra e profana sec. XVI, ii (1941)

Madrigals, canzonettas, 3–6vv, 1574[4], 1576[5], 1582[4] (ed. in Pirrotta, 1993), 1583[10], 1583[12], 1585[16], 1585[29], 1586[9], 1589[7] (ed. in Pirotta, 1993), 1589[11], 1590[11], 1591[12], 1591[13], 1593[3], 1594[6], 1595[5], 1595[6], 1599[6], 1601[7] (ed. in Collana di musiche veneziane inedite orare, i, 1962)

BIBLIOGRAPHY

BertolottiM; EinsteinIM; EitnerQ; GaspariC; NewcombMF; ReeseMR

F.X. Haberl: 'Giovanni Maria Nanino', *KJb*, vi (1891), 81–97

A. Cametti: 'La scuola dei *pueri cantus* di S. Luigi dei Francesi in Roma e i suoi principali allievi (1591–1623)', *RMI*, xxii (1915), 593–641

R. Casimiri: 'Sebastián Raval musicista spagnuolo del secolo XVI', *NA*, viii (1931), 1–20

H.J. Moser: 'Vestiva i colli', *AMf*, iv (1939), 129–56, 376 only

R.J. Schuler: *The Life and Liturgical Works of Giovanni Maria Nanino* (diss., U. of Minnesota, 1963)

H.-W. Frey: 'Die Gesänge der Sixtinischen Kapelle an den Sonntagen und hohen Kirchenfesten des Jahres 1616', *Mélanges Eugène Tisserant*, vi, Studi e testi, ccxxxvi (Vatican City, 1964), 395–437

H.-W. Frey: 'Die Kapellmeister an der französischen Nationalkirche San Luigi dei Francesi in Rom im 16. Jahrhundert', *AMw*, xxii (1965), 272–93; xxiii (1966), 32–60

R.J. Schuler: Preface to *Giovanni Maria Nanino: Fourteen Liturgical Works* (Madison, WI, 1969)

F. Piperno: *Gli 'Eccellentissimi musici della città di Bologna' con uno studio sull'antologia madrigalistica del cinquecento* (Florence, 1985)

O. Mischiati: 'Il manoscritto corsiniano del "Ricercari" di Giovanni Pierluigi da Palestrina', *Studi palestriniani II: Palestrina 1986*, 177–201

La musica a Roma attraverso le fonti d'archivio: Rome 1992

N. Pirrotta, ed: *I musici di Roma e il madrigale: Dolci affetti (1582) e Le gioie (1589)* (Rome, 1993)

R.J. Agee: 'Costanzo Festa's Gradus ad Parnassum', *EMH*, xv (1996), 1–60

ANTHONY NEWCOMB

Nanna. *See* NINNA.

Nantermi [Nanterni]. Italian family of musicians.

(1) Filiberto Nantermi (*d* Milan, March 1605). Composer. He was *maestro di cappella* at S Maria presso S Celso, Milan, probably from 1568, and held the post for 35 years. As a composer he is known only by a madrigal for five voices and continuo in (3) Michel'Angelo Nantermi's *Primo libro de madrigali* (RISM 1609[26]).

(2) Orazio Nantermi (*b* Milan, *c*1550; *d* probably Milan, early 17th century). Composer, singer and organist, son of (1) Filiberto Nantermi. He began to work at S Maria presso S Celso, Milan, around 1570. Towards the end of his father's life he shared (unofficially) the work of *maestro di cappella* and succeeded his father in the post, which he held until the end of 1607, leaving because of unspecified disagreements. In a letter of 1605 he mentioned that he acted not only as *maestro*, but also as singer and organist when double-choir music was performed. Morigi described him as a 'sensitive and intelligent musician' whose work was praised by his contemporaries.

WORKS

Partito del primo libro delli motetti ... nuovamente ristampato, 5vv (?1601, Milan, 2/1606) [first edn lost; dedication to 1606 edn dated 3 Jan 1601]

7 motets in 1608[13], 1615[13], 1620[2]; 2 madrigals, 5vv, bc, in 1609[26]
Motet 'Domine Jesu', 5vv, in MS dated Rome, 1613, *I-Bc*

(3) **Michel'Angelo Nantermi** (*fl* 1593–1619). Composer, organist and chitarrone virtuoso, son of (2) Orazio Nantermi. He was a singer at S Maria presso S Celso, Milan, from 1593 to the end of 1607. In 1609 he was organist of the collegiate church of S Lorenzo Maggiore in Milan. His one published volume of music, *Il primo libro de madrigali* for five voices and continuo (Venice, 1609[26]), also includes pieces by (1) Filiberto and (2) Orazio Nantermi. Borsieri described him as one of the finest musicians of Milan, and called him a follower of Monteverdi; Einstein, too, suggested that there is evidence that he knew Monteverdi's work. The continuo line in his madrigal book is, in effect, a *basso seguente*.

BIBLIOGRAPHY

EitnerQ; EinsteinIM; FétisB; WaltherML
P. Morigi: *Nobilità di Milano* (Milan, 1595), 186
G. Borsieri: *Il supplemento della Nobiltà di Milano* (Milan, 1619), 36–7
F. Picinelli: *Ateneo dei letterati milanesi* (Milan, 1670), 435
R. and R. Frigerio: 'Giovan Paolo Cima, organista nella Madonna di S. Celso in Milano: documenti inediti dell'Archivio Diocesano di Milano', *Il flauto dolce*, xvi (1987), 32–7
G. Dixon: 'Giovanni Amigone, un cantore lombardo del Seicento e il suo metodo didattico', *Seicento inesplorato: Lenno, nr Como 1989*, 319–38, esp. 333

JOHN WHENHAM

Nantes. City in France, on the Loire estuary. The cathedral was founded in 570, and from the 10th century until 1532 Nantes and Rennes were the main centres of the Duchy of Brittany. The accounts and chronicles of the dukes show that they patronized music: Jean IV engaged minstrels with tambourines, nakers, shawms and hunting horns for festivities in 1341, and in 1407 Jean V employed four instrumentalists and four singers. Choirs were maintained at the Cathedral of St Pierre and St Paul, and at the collegiate church of Notre Dame. During the Middle Ages laity and clergy collaborated in the performance of Passion plays with music. The city's musical life reached its height at the end of the 15th century during the reign of Anne, who sang and played the mandora and whose accounts include payments to singers, organists and municipal trumpeters. Her funeral in 1514 was commemorated with motets by Mouton, Moulu and Festa.

During the 17th century the municipal guilds organized a band of 'symphonistes' comprising six 'violons ordinaires', oboes and fifes, which played for both official and private celebrations and dances. The bass viol, serpent, cornett and crumhorn were among instruments played by clergy and laity attached to the cathedral about 1700. The serpent player was paid about the same as the singers, and half as much as the organist. Louis XIV's taste for instrumental participation in sacred music influenced cathedral music, despite the chapter's resistance to interludes for the violins in a *Te Deum* performed in August 1708. The performance of a mass and another *Te Deum* for Louis XV's convalescence in 1721 included the municipal band.

In 1727 the mayor Gérard Mellier founded an Académie de Musique which organized weekly concerts for its 200 members: it engaged professional musicians (including one or two directors to arrange parts and conduct) but also provided opportunities for 'académiciens exécutants' to join in some concerts. Meeting first at the Hôtel Rosmadec and later in the Bourse, the Académie invited visiting virtuosos including Guignon and Mascitti. Its repertory (in manuscripts in *F-Nm*) included cantatas by Clérambault, Montéclair, Boismortier, Campra, Bernier and Mouret, and parts of operas by Lully and Blavet. The Académie was expelled from the Bourse after organizing a ball in 1743, but a similar group resumed regular concerts in 1751 and continued its activities until 1767. Concerts continued during the late 18th century and the 19th; the Société Philharmonique was founded in 1826 and a Société des Beaux-Arts in 1830.

Opera was introduced to Nantes in 1687–8 when the visiting troupe of the Sieur d'Aumont presented Perrin and Cambert's *Ariane*; their *Pomone* and *Les peines et les plaisirs de l'amour* were performed about the same time at the Jeu de Paume in the rue St Leonard. The first permanent opera company was established in 1770 and a new theatre, designed in neo-classical style by Matturin Crucy and endowed by the banker Graslin, was completed in 1788. Destroyed by fire during a performance of Grétry's *Zémire et Azor* in 1796, the Théâtre Graslin was rebuilt by Crucy in 1813 and thereafter turned from *opéra comique* and vaudeville to a truly international repertory. Restored with new technical installations in the late 1970s, it offers a season of six to eight productions between October and May. In 1995 a new opera house and concert hall (seating 2000) were built in the Cite des Congrès.

In 1971 the Orchestre Philharmonique des Pays de la Loire was founded. The 114 players were divided into two groups, one based in Angers, the other in Nantes under the baton of Jean-Claude Casadesus. The two groups were frequently combined under the musical directorship of Pierre Dervaux, who was succeeded by Marc Soustrot in 1978, and Hubert Soudant in 1993.

A private music conservatory was founded by Bressler in 1844, and the Ecole César Franck, specializing in organ and church music, in 1930. Composers born at Nantes include Bourgault-Ducoudray, whose compositions reflect the influence of Breton and other folk music, which he collected avidly; and Ladmirault, whose opera *Gilles de Retz* was performed in Nantes when he was only 16 (1893). In 1920 Ladmirault became director of the conservatoire at Nantes, and most of his work is influenced by Breton subjects and folksong.

BIBLIOGRAPHY

C. Mellinet: *De la musique à Nantes depuis les temps les plus reculés jusqu'à nos jours* (Nantes, 1837)
E. Garnier: *Le Conservatoire de musique à Nantes* (Nantes 1870)
L. de La Laurencie: *L'Académie de musique et le Concert de Nantes à l'Hôtel de Bourse (1727–67)* (Paris, 1906/*R*)
L. de La Laurencie: 'La musique à la cour des ducs de Bretagne aux XIVe et XVe siècles', *RdM*, xiv (1933), 1–15
M. Courtonne: *Un siècle de musique à Nantes et dans la région nantaise, 1850–1950* (Nantes, 1953)
D. Rabreau: 'Le théâtre de Nantes, ou l'urbanisme mis en scène', *Les monuments historiques de la France: Bulletin*, no.108 (1980), 33–48
F. Lesure: 'Nantes', *Dictionnaire musicale des villes de province* (Paris, 1999), 220–26

FRANK DOBBINS

Nantier-Didiée, Constance (Betzy Rosabella) (*b* St Denis, Ile de Bourbon [now Ile de la Réunion], 16 Nov 1831; *d* Madrid, 4 Dec 1867). French mezzo-soprano. She studied with Duprez at the Paris Conservatoire and in 1849 won the *premier prix* for opera. In 1850 she made her début at the Teatro Carignano, Turin, as Emilia in Mercadante's

La vestale. She appeared in *Luisa Miller* at the Théâtre Italien in 1852, and the next year began a three-year engagement at Covent Garden, where she made her début as Gondì in *Maria di Rohan* and sang in the English premières of *Rigoletto* and *Benvenuto Cellini*. In 1854–6 she sang in Spain and North America, then for two years at the Théâtre Italien. On 15 May 1858 she returned to Covent Garden to sing Urbain (*Les Huguenots*) at the gala opening of the present theatre, where she continued to appear until 1864. Meyerbeer and Gounod wrote her additional music for productions there of *Dinorah* (1859) and *Faust* (1863). She was the first Preziosilla in *La forza del destino* (1862, St Petersburg), and had a wide repertory of comic, dramatic and travesty roles. (H.F. Chorley: *Thirty Years' Musical Recollections*, London, 1862/*R*, abridged 2/1926/*R* by E. Newman)

PHILIP ROBINSON

Nao. Chinese cymbals. *See* CYMBALS, §3.

Napier, William (*b* ?1740/41; *d* Somerston [? Somers Town, London], 1812). Scottish musician and music publisher. He is first recorded in 1758 as a violinist in the Canongate Theatre orchestra, Edinburgh. By 1765 he had moved to London, where in September that year he became a member of the Royal Society of Musicians. He married Jane Stewart on 8 January 1766. For a number of years he played in the private band of George III and in the Professional Concert, led the band at Ranelagh Gardens and led the violas at the 1784 Handel Commemoration, but gout in the hands forced him to give up playing in about 1795. He set up as a publisher in 1772, and in 1784 established a circulating music library. The music publisher George Smart was employed in Napier's shop for a time, as was the caricaturist James Gillray. Napier apparently had good relationships with composers, including J.C. Bach and J.S. Schroeter, and published instrumental music, dance collections and sheet songs in addition to the popular ballad operas of the day such as Shield's *The Flitch of Bacon*, *The Maid of the Mill* and *Rosina*. Some of these copyrights, together with plates and stock, he sold to Joseph Dale about 1785 for £450, a sign perhaps of his mounting financial difficulties. A benefit concert for his 11 surviving children was given under Cramer's direction on 11 June 1788, but this and a further one on 17 June 1789 did not prevent his bankruptcy in 1791. Haydn, on his first London visit in the same year, helped Napier to re-establish himself by contributing the accompaniments to a second volume of Napier's best-known publication, *A Selection of the Most Favourite Scots Songs*. This second volume appeared in 1792 as *A Selection of Original Scots Songs ... the Harmony by Haydn*, and like the first it bore a frontispiece engraved by Bartolozzi. Its success allowed Napier to pay Haydn for his contribution and to commission from him a third volume, which he published in 1795; the three volumes eventually went through three issues. Napier continued in business until 1809.

BIBLIOGRAPHY

BDA; Humphries-SmithMP; KidsonBMP; Neighbour-TysonPN
C. Hopkinson and C.B.Oldman: 'Haydn's Settings of Scottish Songs in the Collections of Napier and Whyte', *Edinburgh Bibliographical Society Transactions*, iii/2 (1954), 87–120

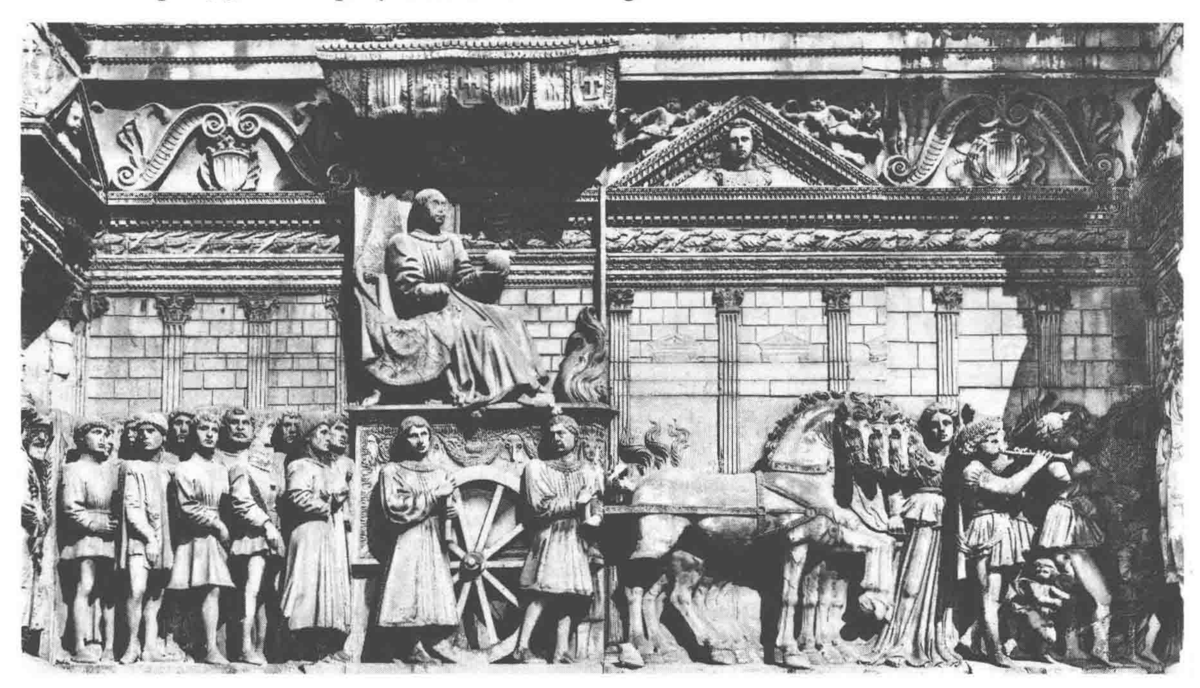
FRANK KIDSON/H.G. FARMER/PETER WARD JONES

Naples (It. Napoli). City on the south-west coast of Italy. During the era of Spanish domination and the Bourbon Kingdom (16th to 18th centuries) it was considered one of the capitals of European music. This myth survives to the present day, along with the controversial definition of a 'Neapolitan school'.

1. Antiquity and the Middle Ages. 2. The Aragonese monarchy (1443–1503). 3. The Spanish era (1503–1734). 4. The Kingdom of the Two Sicilies (1734–1860). 5. From 1860.

1. ANTIQUITY AND THE MIDDLE AGES. Founded by Greek settlers from nearby Cuma about the 6th century BCE and under Roman rule from 326 BCE, Naples kept the original features of a Greek city well into the late imperial period. As a favourite resort of Roman patricians, it must have been the seat of an intense artistic and theatrical life, as is demonstrated by the numerous archaeological discoveries of vases bearing musical images. Statius noted the existence of two theatres, one in the open air, the other covered; Suetonius and Tacitus reported that Nero, on a journey to Greece, chose to stop in Naples, 'quasi graeca urbs', in order to sing there. The fall of the Roman Empire at first strengthened the city's links with Greek culture because when the troubled period of barbaric invasions was over, Naples came under Byzantine rule; from the end of the 6th century, however, the city enjoyed some degree of autonomy, and was an independent duchy in the 8th century. Defence of that independence induced the Neapolitan bishops and dukes to draw increasingly close to Rome, and this resulted in the adoption of Roman liturgy by the Neapolitan church: in the 7th century a number of Neapolitan clerics were sent to Rome to be trained at the Schola Cantorum. There was also a Schola Cantorum in the Neapolitan church at the beginning of the 6th century. The early Neapolitan rite also travelled to distant churches, such as those in Ireland, but there are no sources predating the 11th century. In the centuries following, some manuscripts were compiled (such as the *Innario* in *I-Nn*), which are valuable because they predate Archbishop Giovanni III Orsini's reform of the Neapolitan rite in 1330; this reform prevented Naples from retaining its own ancient rite in the 16th century, according to the decrees of the Council of Trent. There must in any case have been a scriptorium in Naples for the compilation of liturgical manuscripts such as those which produced the treasures of Beneventan music in Bari and Benevento. After the Norman unification of southern Italy and Sicily in the first half of the 12th century, Naples became part of that kingdom, but remained peripheral to Palermo, its principal political and cultural centre. Frederick II of Swabia was among the first to give significant stimulus to Neapolitan cultural life; in 1224 he issued a decree founding the university, the oldest in southern Italy.

The decisive turning-point, however, was when Charles of Anjou overpowered the Norman-Swabian dynasty (1266) and, having seized the kingdom, moved its capital from Palermo to Naples. In 1283 Adam de la Halle went to Naples and remained there between two and five years, and the *Jeu de Robin et de Marion* was performed at court. A period of intense artistic and cultural activity ensued, which came to full splendour during the reign of Roberto 'Il Saggio' (1309–43): the influence of French culture, already lively during the preceding dynasty, was consolidated, but close relations with towns of central and northern Italy were also established, favoured by the



1. *Alfonso I enters Naples on 23 February 1443: frieze by Francesco Laurana on the central panel of the Triumphal Arch into Castel Nouvo*

king's key position in the Italian political life of his day. Naples thus became a melting-pot for cultural influences that left their mark on literary life (as witness the visits of Boccaccio and Petrarch to the court of Anjou), and on both the figurative arts and architecture. Musical documentation from this period is fragmentary. The few surviving documents from this period (*I-Na* 'Registro angioini' 256) record the names of two *pulsatores viole*, two *pulsatores organorum*, one *pulsator salteriorum*, two *nactarii* and four *tubatores* active at court in 1324, while in 1343 there is mention of other singers, musicians and 'canzonette'. Many of these musicians came from Germany, Tuscany and from various places in southern Italy. During the reign of Roberto the Neapolitan court rang to the sound of 'various feasts, new games, beautiful dances, endless instruments of amorous songs . . . made, played and sung' (as Boccaccio describes it in the *Elegia di Madonna Fiammetta* and in the *Ninfale d'Ameto*). Philippe de Vitry dedicated a motet to Roberto (Ivrea manuscript) and Marchetto da Padova (who was in Naples before 1319) dedicated his treatise *Pomerium* 'ad superi regis laudem et gloriam'. In the King's funerary monument in the church of S Chiara there is sculpted a roll of square notation which is perfectly legible and which can be found in a contemporary manuscript held in Prato.

Between the end of the 14th century and the beginning of the 15th the first group of native Neapolitan composers are known, including Anthonello and Philippus de Caserta (the latter also a theorist), Niccolo da Aversa and Niccolò da Capua. All their works reflect strong French influence.

2. The Aragonese monarchy (1443–1503). The passing of the Kingdom of Naples from the Anjou to the Aragonese dynasty marked the beginning of a new cultural flowering, favoured also by the political stability enjoyed by the whole of the Italian peninsula in the second half of the 15th century. The policy of equilibrium followed by the more powerful Italian states was based on a complex network of diplomatic relations which, at a time when the most delicate state functions were entrusted to men of letters and humanists, promoted a fertile cultural exchange. The sumptuous patronage of the Aragon kings, pre-eminent among them Alfonso V (I of Naples) 'el Magnánimo' (1442–58) and his son Ferrante (1458–94), did the rest. The impulse given to a flourishing literary activity, which had its centre in the Accademia (founded 1458) and its most eminent exponents in Giovanni Pontano (1462–1503) and Sannazaro (1456–1530); the setting up of a large and valuable library; and the embellishment of the city with remarkable architectural monuments are the most celebrated cultural achievements of the Aragon kings.

Equally cherished was the activity of the chapel, whose performances were highly praised for their magnificence and variety. The organization of the royal chapel had already been noted down in the final years of the Anjou kingdom: in 1442 Gentile de Sancto Angelo de Fasanella was appointed *magister capellae*, with eight chaplains chosen 'inter cantores et paraphonistas'. The first *maestro di cappella* in Naples in the Aragonese period was Dominicus de Exarch, a monk appointed in 1445 to the post of abbot of the monastery of Santes Creus, who also held the same post in the Aragon kingdom. Alfonso introduced more singers and performers from his court in Barcelona into the royal chapel, and entrusted the duties of Senior Chaplain to a high ecclesiastical dignitary. As early as 1451 the royal chapel was the largest in Italy, made up of at least 21 choristers, two organists, one organ builder, five boys and two *maestri di cappella* (Exarch and another monk from Santes Creus, Jaume Albarells). The number of choristers remained stable in the known lists of 1455 and 1480, while the number of organists went up to four, and in 1476 a 'meste de fer lauts' was also added. If we include the chaplains who

were not musicians and the boys, there were as many as 44 members of the chapel by 1489. There were, in addition, numerous instrumentalists in the king's service, whether for secular entertainments or for state ceremonies. In 1494, for the coronation of Alfonso II, a Neapolitan chronicler counted 46 'schiate' and ten 'bifare' trumpets, as well as 12 drums, and lutes, harps and trombones. The many court organists were particularly highly regarded, both in the 'music rooms' specifically created in Castel Capuano and in Castel Nuovo, as well as in the chapel of S Barbara.

The first Italian *maestro di cappella*, Giuliano de Caiacza, was appointed in 1488. While initially Alfonso had attempted to restrict entry to Spaniards, many members of the royal chapel were recruited from distant places, and some of them were known throughout Europe. Pietro Oriola, mentioned in Naples for the first time in November 1441, remained in the service of the court until at least 1470, and is the composer of two pieces in the Perugia manuscript (*I-PEc* 431) and two in the Montecassino manuscript (*I-MC* 871). The latter manuscript, the main source for the music at the Aragonese court in Naples, also contains eight compositions by Johannes Cornago, King Ferdinand's almoner in 1466. It seems that Cornago was active in Naples, with a very high salary, from 1455 to 1475, when he moved to Spain to the chapel of King Ferdinand V. The Fleming Vincenet was a chorister and copyist (the manuscript *US-NH* 91, known as the 'Mellon Chansonnier', is his work) at Ferrante's chapel from at least 1469 until his death, around 1479. Bernhard Ycart was active at court from around 1476 to 1480. For a brief period other important composers were in Naples, called to the city in an attempt to establish a permanent position at court: for example, the lutenist Pietrobono, who came with a delegation from Ferrara in 1473; the theorist Florentio de Faxolis and possibly Josquin came with Ascanio Sforza on his visit to the city in 1481–2; Alexander Agricola was detained in Naples in 1492, after the defeat of his protector Charles VIII, whom, however, he rejoined in France.

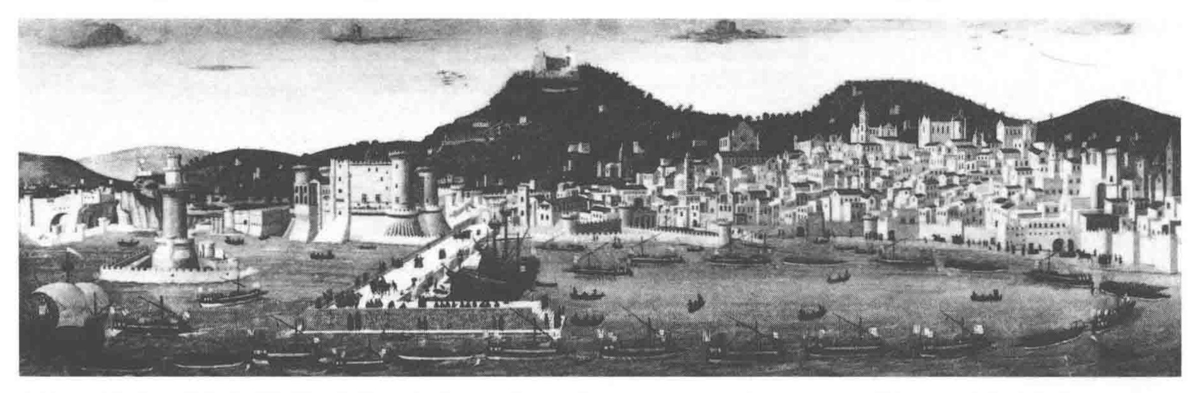
The Aragonese chapel, however, derived its greatest glory from Tinctoris and Gaffurius, two musicians who seem not to have had permanent positions in the royal chapel. The exact date of Tinctoris's arrival in Naples is not known, but it is thought that he was there by 1473; he was preceptor to Ferdinand's daughter, Beatrice, to whom he dedicated the treatises *Terminorum musicae diffinitorium*, *Complexus effectuum musices* and *Tractatus de regulari valore notarum*; other treatises (*Proportionale musices* and *Liber de arte contrapuncti*) were dedicated to Ferdinand. Tinctoris remained in Naples until 1487; in October of that year he was sent by the king to the courts of Charles VIII of France and of Emperor Friedrich III to recruit singers for the Neapolitan chapel, and he is known to have returned at the end of 1488, staying in or returning to Naples occasionally until the beginning of 1491. Gaffurius was in Naples between 1478 and 1480, and his first theoretical work, *Theoricum opus musice discipline* (1480) was published there, the first edition containing woodcuts. Besides the Montecassino and Perugia manuscripts already mentioned, other important sources for music at the Aragonese court survive: the sumptuous 'Tinctoris codex' (*E-VAu* 835) compiled for Ferrante; two manuscripts intended for the princess Beatrice; the 'Mellon Chansonnier', and the manuscript in *I-Nn* 8.E.40, which contains six anonymous tenor masses on 'L'homme armé', written in the most elaborate Franco-Flemish polyphonic style. In addition, seven other sources of polyphony and two surviving tablatures for plucked string instruments can be connected to the Neapolitan court of the period 1450–1500.

Unfortunately we have almost no knowledge of musical practice in Naples outside the court. Some fragmentary documents provide the names of builders of organs and other instruments (especially strings), while the surviving plainchant manuscripts in the various churches active at the time give information on liturgical music. One of the manuscripts formerly used in the Augustinian monastery of S Giovanni a Carbonara (whose chapel contains marvellous paintings of musical instruments that can be dated before 1441, including one which is thought to be the earliest depiction of a clavichord) contains the signature of a 'fr. Paulus de Neapoli' who was a musician and music teacher at the monastery between 1457 and 1489, as well as a member of the chapel of the Duke of Calabria from 1458.

Side by side with the *ars perfecta* of polyphony from beyond the Alps, however, the less assuming but cherished indigenous practice of solo singing with instrumental accompaniment also flourished at the Naples court, which was the natural meeting-point of the Italian and Spanish musical traditions. The most popular composer of *strambotti*, Serafino de' Ciminelli dall'Aquila, studied music in Naples under the guidance of Guillaume Garnier; another famous composer of *strambotti*, and an improviser, the Spaniard Benedetto Gareth ('Il Chariteo'), spent a large part of his life at the Naples court. An outstanding figure is the poet and humanist Sannazaro; he wrote love-poems in imitation of Petrarch, which were among the favourite texts of 16th-century madrigalists, popular nonsense-rhymes in frottola style, and works for the theatre, the *farse*, in which music was important. The earliest *barzelletta* to have survived in print was sung in a Sannazaro *farsa* performed in Castel Capuano in 1492 to celebrate the capture of Granada by Ferdinand V.

3. THE SPANISH ERA (1503–1734). Naples lost its independence in the early years of the 16th century and entered into a long period of foreign domination, first as a viceroyalty of Spain (1503–1707), then of Austria (1707–34), before becoming once again the capital of a kingdom. This period has traditionally been considered one of serious cultural decline, but recently the role of Naples in these years has been re-evaluated as one of the great centres of European culture. This can be seen in science, philosophy, literature and figurative art, but it is even more apparent in music. It was in this period that the legend of the 'Neapolitan school' came into being, and the city was able to enhance its reputation as, together with Venice, the principal musical centre of Italy.

The roots of this legend lay in the lost 'golden age' of the Aragonese era; and while the few surviving documents cannot prove a genuine musical interest on the part of the kings of Naples, it is certain that they wished to construct an image of power that involved music, and the display of the largest and most important royal chapel in Europe. In the early part of the 16th century Pontano, Sannazaro, Summonte and other intellectuals then revived the legend of the city's foundation by the siren Partenope, selecting it as the symbol of Naples' destiny to become the kingdom of music.



2. *View of the Bay of Naples (the 'Tavola Strozzi'), showing the Castel dell'Ovo, Torre di S Vicenzo, Castel Nuovo and the Molo Angioino: detail of a painting by an unknown artist, 1464 (Museo Nazionale di S Martino, Naples)*

(i) Aristocratic and popular music. This legend served to justify a distinct change in the education of young Neapolitan aristocrats, who were prevented by the new powers from following the traditional pursuits of combat and chivalry. For the first time learning to sing, play instruments and dance had an important place in the education of young noblemen. A number of Neapolitan nobles quickly became highly skilled in the art of music, publishing theoretical treatises (A.M. Acquaviva d'Aragona in 1524, Luigi Dentice in 1552, Scipione Cerreto at the beginning of the 17th century) and anthologies, particularly of polyphony and sacred music. Promising composers such as Ghiselin Danckerts, Lassus, Giaches de Wert and Philippe de Monte, and virtuosos on various instruments were called to the city for their education. It is no coincidence that during the 16th century no fewer than 25 Neapolitan composers belonged to various ranks of the nobility, among them Gesualdo, Dentice, Caracciolo and Nenna. The idealized image of a prince of music had already appeared in Jacopo de Jennaro's poem *Le sei etade de la vita humana* which placed the noble Vincenzo di Belprato 'at the head of all musicians', and it was first embodied in the Prince of Salerno, Ferrante Sanseverino, who dominated artistic life in Naples in the first half of the 16th century. He transformed his famous palace (now the church of the Gesù Nuovo) into an auditorium for concerts and staged performances, obtained the participation of leading musicians and introduced the first comedies with music to Naples. Although he was exiled for life by the Spanish viceroy Pedro de Toledo after the failed revolution of 1547, his example served to break down any remaining ideological barriers between patronage and participation in music: one of Prince Ferrante's musicians, the cavalier Fabrizio Dentice (son of Luigi), became one of the most celebrated virtuoso lutenists of the century, and his polyphonic compositions were long performed by the leading musical chapels. At the end of the 16th century, the Prince of Venosa, Carlo Gesualdo, brought the principal Neapolitan professional musicians together in a symbolic battle with the aristocratic amateurs of his circle. The influence of Gesualdo's taste for extreme experimentation lingered on in Naples even after his death in 1613 and prevented the latest northern Italian musical trends (Florentine accompanied monody and Monteverdi's Venetian *stile concertato*) from taking root until at least 1630.

(ii) The Palace Royal Chapel. The musical establishment of the Aragonese kings included both the singers and *ministriles* (instrumentalists) of the royal chapel and the wind players at the Castel Nuovo, who were supplemented by other players from the other royal garrisons for the most formal ceremonies. These permanent positions did not suddenly disappear with the fall of the dynasty in 1503. The last king, Federico, had kept his chapel active to the end and probably took some of his favourite musicians with him during his brief exile in France. Some Neapolitan musicians preferred to seek new, more secure posts at other courts in Italy and Europe; but certainly there were still many left in Naples during the visit of King Ferdinand V in 1506, because he added new, Neapolitan members to his own chapel for his journey home. Even then the activities of the royal chapel and of the players at the Castello did not cease altogether: they were put in the service of the viceroy for ceremonies of state.

There is no documentation of the chapel singers in the first half of the 16th century, although we know that in 1507 the senior chaplain was Giovan Maria Pulderico, Archbishop of Nazareth. There are, however, receipts for payments made in 1510 and 1514 to four *ministriles* (the players at Castel Nuovo); the ordinary players were supplemented by 'extraordinary' ones: six in 1511, a drummer and, from 1530, a trombone. In 1540 the viceroy Pedro de Toledo moved the royal chapel to the new royal palace he had built next to the Castello. Documentation of the continuing activity of the royal chapel resumes only in May 1555, and for this reason it was believed to have been re-established that year by the viceroy, and was from then on known as 'di Palazzo', possibly to distinguish it from the former 'del Castello'. The first *maestro* of the new administration was the Spaniard Diego Ortiz (1555–70), who had come with other Spanish musicians in the retinue of Pedro de Toledo. His successor Francisco Martinez de Loscos (1570–83) was also Spanish, while the subsequent *maestri* of the royal chapel were two Flemings: Bartolomeo Roy (1583–99) and Giovanni de Macque (1599–1614), with brief interludes when the assistant *maestro*, Bartolomeo Carfora, was in charge. The composer Stefano Lando is listed in the personnel under the description of 'conservatore delle viole' from 1565 to 1571.

The destruction of the treasury registers of the Archivio di Stato in Naples means that we have no information on composition in the chapel during that period, but

Salvatore Di Giacomo compiled a list of at least 93 musicians for 1555 to 1603 (manuscript in *I-Nn*, to be combined with the surviving papers in the archive of Ulisse Prota-Giurleo entitled *Catalogo generale del servizio musicale a Napoli, 1560–1800*). All the *maestri* of the royal chapel kept the post until their deaths, a clear indication of the position's prestige. During the time when the viceroy was the Duke of Alba, in 1588, the royal chapel directed by Ortiz (the organist was the renowned Spanish theorist Francisco de Salinas) amounted to at least 15 members.

When Macque died in 1614, the first Italian *maestro*, G.M. Trabaci, was elected. The chapel was then made up of 26 choristers (seven sopranos, four altos, three countertenors, six tenors and six basses) and 12 instrumentalists (six violins, cornetto, trombone, lute, harp and two organists). Among the most important figures who belonged to the chapel were Pietro Cerone, G.S. Ranieri, G.D. Montella, Ascanio Maione, P.A. Guarino and Francesco Lambardi. Apart from one reform carried out by the viceroy Cardinal Zapata in 1621 with the intention of reducing costs, the make-up of the royal chapel (which had changed location again, joining the vice-regal court in the new palace constructed in 1602) remained practically unchanged up to the time of Alessandro Scarlatti, although the plague of 1656 killed 20 of its 35 members, including the *maestro di cappella*.

The duties of the royal chapel were naturally principally linked to court ceremonies and in consequence to the taste and habits of the viceroy. Pedro de Toledo, for example, took every opportunity to use the chapel: 'He kept the portable royal chapel excessively well attired, and served by the finest prelates and priests, and excellent singers; and wherever he went, he took it with him'. There is a wealth of information on the chapel's contributions to the various feasts of the liturgical year or to state occasions in the court *Etiquetas* copied by Raneo in 1634, as well as in a number of supplementary sources. The prefaces of opera librettos often reveal the involvement of the royal chapel in opera performances not only in the royal palace, but also at the Teatro di S Bartolomeo and other locations in the city. Even more frequent was its participation in public ceremonies in the city's churches and squares. Throughout the 17th century choristers always outnumbered players (20 against 12 to 14), with one organ and harpsichord builder.

When Alessandro Scarlatti arrived in Naples in 1683 in the retinue of the new viceroy del Carpio, he initiated a double revolution in the age-old traditions of the chapel. The elderly Francesco Provenzale's failure to be elected as Ziani's successor, despite being considered the most deserving Neapolitan candidate for the post, led to a mutiny by six royal choristers and instrumentalists loyal to him. All six places were filled by Roman musicians who had come with Scarlatti, while he himself was appointed the new *maestro di cappella* (–1704). Scarlatti left the chapel several times to travel abroad, and for two short periods it was directed by leading Neapolitan musicians: Gaetano Veneziano (1704–7) and Francesco Mancini (1708). In 1702 Alessandro Scarlatti's son Domenico entered the royal chapel as organist, although he too did not stay long. In 1704 the establishment consisted of the *maestro*, *vice-maestro*, three organists, and 19 choristers of the first rank (including the famous castratos Matteo Sassani and Nicolini), as well as eight violins, two violas, two double basses and one harp. By this time duties of the royal chapel had changed, and it was employed much more in the opera performances in the palace and in the city theatres, and less in official liturgical ceremonies. The single innovation in the years of the Austrian viceroyalty was that of a new bureaucratic post, the Captain of the German Guard, who was the chief inspector of matters relating to the royal chapel, and who shared with the *maestro di cappella* the responsibility for decision-making which had formerly been the preserve of the senior chaplain.

On the death of Alessandro Scarlatti, Mancini was again appointed (1725–37), followed by Domenico Sarro (1737–44). Sarro was the first of the *maestri* of the Bourbon age, which represents the final phase of the royal chapel's existence. His successors were Leonardo Leo (1744), Giuseppe de Majo (1745–71, replaced for a short time by Giuseppe Vitagliano), Pasquale Cafaro (1771–87) and Vincenzo Orgitano (1787–1805). Distinguished names also appear among the organists and other members of the chapel, including Domenico Auletta (1779–89), Domenico Cimarosa (1779–99) and Niccolò Piccinni (1771–1776).

(iii) The 'most faithful city' and the Treasury of S Gennaro. Even when ruled by the viceroy, the city of Naples had an autonomous mechanism of self-government, with the election of representatives: these 'Eletti' represented the nobility's five piazzas and the single piazza of the people. The Eletti also had responsibility for organizing public celebrations, including processions and carnival entertainments. The music which accompanied such ceremonies, the most important of which were the three evenings of the September feast of St Januarius (Gennaro), one of the 22 patron saints of Naples in the 17th century, was entrusted to a *maestro di cappella* elected for the purpose. In 1665 the 'maestro di cappella della Fidelissima Città' was Francesco Provenzale, who retained the post until 1699, when he was replaced by Gaetano Greco. The Eletti of the 'most faithful city' also supervised the religious ceremonies within the cathedral, in the famous chapel of the Treasury of S Gennaro (inaugurated in 1646).

The first information on the musical chapel of the Treasury, which was assembled specifically for celebrations connected with the saint, dates from the 1660s, when the *maestro di cappella* was Filippo Coppola, and the forces consisted of between two and four choirs with two organists (the two organs had been constructed in 1649 by Pompeo di Franco), harp, archlute, four violins and violas. Provenzale attempted to assume the direction of the Treasury as well from 1665, but he had to wait for the deaths of both Coppola and his successor G.C. Netti before he became *maestro di cappella* of the Treasury in 1686. He retained the post until 1699, when he was replaced by Cristoforo Caresana, who died in 1709 and was in turn replaced by a pupil of Provenzale, Nicola Fago (1709–31). His son Lorenzo and grandson Pasquale took the post in succession, followed by Giacomo Insanguine in 1781, who on his death in 1795 was followed in turn by Raffaele Orgitano and Antonio Cipolla. One of the most significant *maestri* of the 'most faithful city' after Greco was Carlo Cotumacci. During the 18th century some of the finest singers, including Farinelli, and instrumentalists were involved in the music of the Treasury. Apart from the chapel of the Treasury, the cathedral also had its own musical chapel, employed

by the Archbishop of Naples, which was in open rivalry with the royal chapel. The *maestri di cappella* at the cathedral were always prestigious musicians, from Stefano Felis at the end of the 16th century to Angelo Durante at the beginning of the 18th century.

(iv) The SS Annunziata, Congregazione dell'Oratorio and other churches. After the royal chapel and the cathedral and Treasury, the most important musical institutions in the city were the Casa dell' Annunziata and the Congregazione dell'Oratorio. The former was a charitable institution for orphans, which gradually came to specialize in providing the children with a musical education, and in performing music in the church. According to Giovanthomaso Cimello, the celebrated Tinctoris had been *maestro di musica* of the church of the SS Annunziata at the end of the 15th century. The name of the composer Di Maio appears in the registers in 1548, although the first *maestro di cappella*, documented in 1557, was G.A. Bolderino. In 1563 Giovanni Domenico da Nola was appointed *maestro di cappella*, and in 1580 the chapel, still under Nola, consisted of between 18 and 24 singers, with three organists, a trombonist, a cornett player and a viola da gamba player. On Nola's death in 1592 Camillo Lambardi became *maestro di cappella*, with even larger forces, including the best musicians in the city, particularly the organists Giovanni de Macque and Scipione Stella, subsequently replaced by G.M. Trabaci and Ascanio Maione (later followed by his son Giulio, a virtuoso harpist). At the same time there was an increase in the teaching at the orphanage, where music was now taught to the girls as well as the boys. However, the institution soon found itself in straitened circumstances, and was obliged to reduce the musical forces and use 'sabbatari' musicians, usually members of the royal chapel brought in only for the most significant musical events. In 1604 there were only nine choristers, with two organists and five 'sabbatari'. Over the years, names associated with the Annunziata included the lutenist Crescentio Salzilli, the theorist Pietro Cerone, the composers Orazio Giaccio, Scipione Dentice and Gregorio Strozzi (from 1641) and also the first castratos. When Lambardi died in 1634, G.M. Sabino was elected *maestro*, succeeded on his death in 1649 by his brother Donato Antonio, organist at the Annunziata since 1635, who survived him by only a year. In 1650 the *maestro di cappella* was Filippo Coppola, who held the post until his death in 1680. But by now the crisis in the musical life of the Annunziata, caused by a drop in earnings and by competition from the conservatories, had reduced the forces to a small group of choristers and violinists, with regular guest musicians. There was even a reduction in the duties of the new *maestro di cappella*, Gennaro Ursino, who was limited to directing the music for the major feast days, and in 1700 the post of master of plainchant was abolished. However, the full post of *maestro di cappella* was restored to Ursino in 1705, and on his death in 1715 it passed to Lorenzo Rispoli. In the following decades, despite the Annunziata's apparent decline in importance, the church employed *maestri* of the level of Francesco Feo (1727–45), his nephew Gennaro Manna (1745–54) and Carlo Cotumacci (organist from 1749). After the destruction of the church by fire in 1757, the new building designed by Vanvitelli saw the return of Gennaro Manna (1774) who succeeded in having his grandson Gaetano appointed (1780), instead of the prestigious assistant *maestri* already serving the institution.

The Congregazione dell'Oratorio was established in Naples in 1586, at the behest of Filippo Neri, and from the very beginning it attached great importance to music, with the Roman composer Giovenale Ancina present until 1596: in his *Tempio armonico* (1599[6]) he included *laudi* and other works by Neapolitan composers. In 1612, after years of disagreement, the Naples establishment separated from the Roman one, and assumed its present name of the Oratorio dei Girolamini. From 1632 onwards liturgical functions with music were governed by precise instructions, under the direction of a *musicae praefectus*. Soon the Girolamini's musical chapel rivalled the leading musical institutions in the city. Musicians associated with the institution include Scipione Dentice (who composed two books of *Madrigali spirituali* for the Girolamini), G.M. Trabaci (*maestro* from 1625 to 1630), G.M. Sabino (*maestro* from 1630 to 1637), Erasmo Bartoli, known as Padre Raimo (who introduced the use of four choirs in the middle of the 17th century, *prefetto* from 1645), Filippo Coppola (*maestro* about 1664), Donato Ricchezza (*maestro* until 1714), Giuseppe Conti (1717–31), his son Nicola Conti (1731–62), Nicola Sabatino (1763–88), Giuseppe de Magistris (1781–93) and finally Giuseppe Arena. There were also many musicians who worked with the Oratorio on an occasional basis, including Cristoforo Caresana who bequeathed his entire music collection to the Oratorio, which still holds the most valuable collection of Neapolitan sacred music in existence. The Oratorio also encouraged the publication and dissemination of numerous collections of *laudi* and frottolas, and put on performances of oratorios and sacred music dramas.

There were many other religious institutions in Naples which were musically active, especially from the end of the 16th century. These included the Spanish church, S Giacomo degli Spagnoli, the church of the Gesù Nuovo, the Collegio Gesuitico dei Nobili, S Domenico Soriano, S Maria del Carmine, S Gregorio Armeno (which still possesses a valuable collection of music), the convents of S Maria la Nova and of SS Severino e Sossio, S Chiara and Monteoliveto, as well as the confraternities. But, as many surviving organs indicate, music was cultivated in virtually every tiny chapel of the nearly 500 churches in Naples during the Spanish era.

(v) The confraternities. As in the other principal Italian cities, after the Council of Trent (1545–63) various confraternities were created in Naples for the mutual assistance of craftsmen. The first confraternity of musicians, 'S Maria degli Angeli' in the church of S Nicola alla Carità, was established in 1569; its statutes were confirmed at the beginning of the 17th century and its patron was the distinguished lutenist and theorist Scipione Cerreto. However, it was not until the middle of the century that other confraternities of musicians were founded. A confraternity named after 'Gregorio Magno e Leone, et di S Cecilia V' was formed in 1644 in the church of S Brigida, although it seems to have been discontinued after 1649. In this year Domenico Cenatiempo, a member of the order of the Padri Pii Operai, created a much larger confraternity of musicians in the church of S Giorgio Maggiore. This confraternity numbered approximately 150 musicians, over half of whom lost their lives in the terrible plague of 1656. In 1667 the confraternity of S Giorgio Maggiore was split between the 'Master Players

of Strings' and 'Players of Wind and Trombones', who moved to the same chapel of the first confraternity in the church of S Nicola alla Carità. The statutes, and as a result this division between players, were confirmed in 1681 and again in 1721 (wind) and 1723 (strings).

The musicians of the royal chapel also had their own exclusive confraternity, named after S Cecilia, of which the earliest documentation dates from 1655. In the meantime a confraternity of makers of strings for lutes and other instruments had been formed. It seems that some Neapolitan musicians continued to use the S Giorgio Maggiore establishment at least until 1701, the year in which an oratorio by Nicola Sabini, a member of the confraternity, was performed on the musicians' principal annual feast day of St Casimir. From 1709, possibly as a result of the new Austrian government, the musicians' confraternity seems to have moved permanently to S Nicola alla Carità, like S Giorgio an establishment of the Padri Pii Operai, where it remained for 30 years, meeting at the altar of Our Lady of Sorrows. In 1716, however, at least five musicians joined together in the convent of S Maria la Nova in a 'Royal Congregation and Assembly of Musicians'. The two confraternities did not merge until 1738, when they moved to a new home, the church of Ecce Homo. Apart from the professional confraternities, to which all the great Neapolitan musicians who were not aristocrats belonged, there were countless confraternities of craftsmen that sponsored performances of music in religious establishments or during public processions, in some cases maintaining their own chapel and *maestri*, but usually engaging professional musicians or students from the conservatories as the need arose.

(vi) The conservatories. The Seminary of Naples, attached to the cathedral, had from its foundation in 1568 a singing master, with a 'great hall for learning lessons in singing and music'; the seminary was suppressed in 1865. But here, as in many other Neapolitan religious institutions, the study of music was only a marginal element. From the middle of the 16th century some of the many charitable institutions known as *conservatorii* began to specialize in teaching music, in response to the increasing enthusiasm for music in the city. This quickly led to a change in nature of the conservatories, which began to take in boys from poorer families who were not orphaned, in order to prepare them for a career in music.

Apart from the Casa dell'Annunziata, mentioned above, there were four principal institutions specializing in music. The earliest was the Conservatorio di S Maria di Loreto, founded in 1537 by the Spaniard Giovanni di Tapia. Payments for musicians were recorded as early as 1545, although the first mention of a *maestro di cappella* dates only from 1633. Later *maestri* included the leading figure in 17th-century Neapolitan music, Francesco Provenzale (1664–75). The success of the Conservatorio di Loreto under Provenzale was such that in 1667 it was closed to new pupils, because the roll had exceeded 100. Giuseppe Cavallo, Provenzale's assistant, was *maestro* from 1675 until his death in 1684. He was succeeded by another of Provenzale's assistants, Gaetano Veneziano (1684–5 and – after the temporary service of Nicola Acerbo and Pietro Bartilotti – from 1695 to 1716), who was in turn succeeded by Giuliano Perugino. For a single month, in 1689, Alessandro Scarlatti accepted the post, and during the 18th century some eminent musicians appear in the lists: Francesco Mancini (1720–37), Giovanni Fischietti (1737–9), Nicola Porpora (1739–41 and 1758–60), Francesco Durante (1742–61), Gennaro Manna (1756–61), Pietro Antonio Gallo (1761–77) and Fedele Fenaroli (1777–1807).

The Conservatorio di S Onofrio in Capuana dates from the beginning of the 17th century, and took its name from the charitable foundation established in the church of S Onofrio in 1578. The young pupils wore the same white habit as the members of the order. There is no information on specific musical activity until 1653, when 11 paying pupils and a 'mastricello' are listed, together with the first singing master, Matteo Arajusta, and Carlo Sica (*d* 1655) who was already *maestro di cappella.* None of his early successors were eminent musicians, with the exception of Francesco Rossi (1669–72) who then moved to Venice where he composed operas; subsequently, however, S Onofrio rivalled the other conservatories, thanks to such *maestri* as P.A. Zani (1678–80), Cataldo Amodeo (1681–8), Cristoforo Caresana (1688–90), Angelo Durante (1690–99 and 1702–4), Nicola Sabini (1699–1702), Nicola Fago (1704–8) and Matteo Marchetti (1708–14). The most illustrious sequence of *maestri* occurred between the two tenures of Francesco Durante (1710–11 and 1745–55): Nicola Porpora (1715–22 and 1760–61), Ignazio Prota (1722–3 and 1740–48), Francesco Feo (1723–39), Leonardo Leo (1739–44) and Girolamo Abos (1742–60). They were followed by Carlo Cotumacci (1755–85), Giuseppe Dol (1755–74), Giacomo Insanguine (1774–95), Giovanni Furno (1785–97) and Salvatore Rispoli (1793–7). The *maestro di cappella* was assisted by a violin master (and, from 1785, by a cello master) and by a 'cornetta' master. During the 17th century S Onofrio's principal role had been to supply young pupils for the city processions, and to present oratorios (including *Il ritorno di Onofrio in padria*, 1671). In 1797 the few remaining pupils at the Conservatorio di S Maria di Loreto transferred to S Onofrio, and this affiliation lasted until 1807, when all three surviving conservatories (including the Pietà dei Turchini) merged into a single institution which was to become the Real Collegio di Musica and later the Conservatorio di Musica S Pietro a Majella.

The Conservatorio di S Maria della Pietà dei Turchini originated in 1583 from a confraternity which had met in the church of the Incoronatella from 1573. At the end of the 16th century the necessary premises were acquired next to the church to accommodate young students and from the early years of the new century there was an upsurge in music. The first *maestro di musica* was a humble priest, Lelio d'Urso (1615–22), who was succeeded by an official *maestro di cappella*, G.M. Sabino (1622–6), the first of a series of prestigious composers and teachers, including Francesco Lombardi (1626–30), Giacinto Anzalone (1630–57), Domenico Vetromile (1657–62), Giovanni Salvatore (1662–73), Francesco Provenzale (1673–1701), Gennaro Ursino (1701–5), Nicola Fago (1705–40), Leonardo Leo (1741–4), Lorenzo Fago (1744–93), Nicola Sala (1793–9) and Giacomo Tritto (1799–1800). As in the other institutions, the Turchini (named after the deep blue 'turchino' colour of the pupils' uniform) had only one teacher for string instruments (apart from an occasional lute master) and one for all wind instruments. The Pietà dei Turchini had been the most wealthy of the four old conservatories, and was the last to disappear when, in 1807 it was transformed

together with what remained of the others into the Real Collegio di Musica.

The only one of the four principal conservatories not to merge into the Real Collegio was the Conservatorio dei Poveri di Gesù Cristo, which from its inception in 1599 was under the control of the Archiepiscopal Curia of Naples. The first music masters are recorded from 1606 onwards, but only from 1633 are there records of the names of permanent music teaching staff. About 1644 the conservatory had an annual revenue of some 1000 ducats for 'various music and processions, performed and served by the children'. From that period, the teachers were sufficiently well known to rival those at the other Neapolitan conservatories: Donato Antonio Sabino (1642), Alessio Capece (1643), Domenico Arcucci (1667–77), Giovanni Salvatore (1677–88), Giandomenico Oliva (1684–5), Gennaro Ursino (1686–95), Gaetano Greco (1696–1706 and 1709–28), Nicola Ceva (1706–9), Francesco Durante (1728–38), Francesco Feo (1738–43) and Girolamo Abos (1740–43). Pergolesi was the most distinguished pupil from the Conservatorio dei Poveri, the strategic location of which (opposite the church of the Girolamini and close to the cathedral) encouraged continual interchanges. In 1743 one of the last 'foreign' pupils joined the Conservatorio dei Poveri. He was Benedetto Rivière, brother of the French ambassador to Naples. But in November of the same year the conservatory was suppressed and transformed into an establishment of the archiepiscopal seminary 'because of the scant progress made in religious matters'. Other music schools lived a short life in Naples, like the Musical Seminary in S Gennaro de'Poveri (1670–1702), which was subsequently named S Gennarello.

(vii) Instruments and instrumental music. In general, the Neapolitans have invented neither musical instruments nor genres, but in assimilating them from outside have often taken them to the highest level of perfection. In instrumental music, Naples lay on an axis between the east, Spain and continental Europe. As early as the end of the 15th century Tinctoris declared that much attention was given in Naples to the viola 'de arco' (viola da gamba, to which Diego Ortiz devoted a treatise in 1553), and the viola de mano, or vihuela. During the 16th century Neapolitan virtuosos on the lute, viol, lira da gamba, keyboard and, especially, harp acquired a European reputation, as the lists in Scipione Cerreto's treatise *Della prattica musica vocale* (Naples, 1601) reveal. One instrument which was long the exclusive province of Neapolitan virtuosos was the double harp, one of whose principal exponents, Adriana Basile, was also famous for singing to the accompaniment of the guitar, known in Naples both in its four-double-string version (the 'bordelletto' or 'chitarrino alla napoletana') and in the five-string version known during the 17th century as the 'Spanish guitar', but which probably originated in Naples. German lute makers satisfied the demands of a society that valued stringed instruments above all others. The distinctive twangy sound of the 'tiorba a taccone', the Neapolitan name for the colascione, struck Burney during his visit to the city in 1770. The great keyboard composers of the early 17th century, from Macque to Trabaci and Maione to Strozzi, produced works in 4 part score (*partitura*) which could be played by any kind of polyphonic instrument. But some of their works were intended for extremely complex experimental instruments, such as the 'chromatic' or 'enharmonic' harpsichord, as was the treatise by Fabio Colonna, *La Sambuca lincea* (Naples, 1618). By 1638 the experimental phase of Gesualdo and his followers was over, as is evident from a letter by the painter Domenichino, in which he wrote that he could no longer find musicians able to play the enharmonic instruments he had designed. Around the same time, in 1630, the violin hitherto little known in Naples, made its first official appearance in the Neapolitan conservatories.

It was during this period that sacred music in *stile concertato*, on the Venetian and Monteverdian model, made its belated entry into Naples. Although there was an early group of at least five violins in the royal chapel, directed by Trabaci and employed as 'outsiders' in other institutions, the first collection of music for violins and other instruments was *primo libro di canzone* published in Naples in 1650 by the new *maestro* at the royal chapel, Andrea Falconieri. Naples also had a flourishing school of wind playing. Beside the cornetts, shawms, bassoons and flutes, there was the distinctive *sordellina*, a member of the bagpipe family, for which, as well as numerous literary sources, there is at least one manuscript of music written in special notation on two lines, dated Naples 1603 (manuscript of G.L. Baldano in the Biblioteca Vescovile in Savona). It is noticeable that other types of musical notation had exclusive use in Naples, such as 'Neapolitan' lute tablature (identified from the end of the 15th century, *I-Bu* 596 H.H.24, in Cerreto's treatise of 1601) and Valentini's *Liuto anatomizzato* (Rome, 1640) and 'Neapolitan' harpsichord notation used only once by Antonio Valente (1576[3]).

Besides printed and manuscript collections for harpsichord, very few collections of music for solo instruments were produced in Naples before the end of the 17th century, although the city had important violinists who created a distinctive school of string playing: G.C. Cailò (?1659–1722), Pietro Marchitelli (?1643–1729) and G.A. Avitrano (1670–1756), the composer of three collections of trio sonatas, the first of which dates from 1697. The cellists Rocco Greco, Francesco Alborea and Francesco Scipriani were among the great virtuosos of the early 18th century. Marchitelli was the famous 'Petrillo' who in 1702 humiliated Corelli during a performance of his music in Naples, according to an anecdote related by Burney. Naples was also the birthplace of Nicola Matteis (i), the most important violinist in 17th-century London, and in the early years of the 18th century Geminiani followed the same route, while Michele Mascitti, G.A. Piani and Salvatore Lanzetti, all Neapolitans, made their mark in Paris. Keyboard virtuosos followed the developments in their respective instruments, and through them we know of many famous organ and harpsichord builders in Naples, often several generations of the same family. The genius of Domenico Scarlatti, born and trained in Naples, was founded on techniques acquired from the Neapolitan masters, while the vast output of Gaetano Greco still awaits research.

(viii) Music publishing and theoretical treatises. After only two attempts at music publishing in the 15th century (Gaffurius and Tinctoris), the first printed music in Naples dates from 1519: a lost book of *Mottetti* by A. de Frizis and the second book of *Fioretti di frottole* by G.A. Caneto da Pavia (1519[4]), although a Neapolitan, Pietro Sambonetto, had already published a collection of frottolas in Siena (1515[2]). For several decades in the early viceregal



3. *Musical gathering; painting by an artist of the Neapolitan school, c1725 (Museo d'Arte Antica, Milan)*

period publication remained a rare event. It must have been the visit of Charles V to Naples that prompted the publication of the two *Libri della fortuna*, lute tablatures by Francesco da Milano, partly in so-called 'Neapolitan tablature' (1536, a single copy in *F-Pn*). In 1537 the first edition of *Canzone villanesche alla napolitana* (Giovanni de Colonia, 1537[5]) appeared, the official birth certificate of the 'villanella alla napolitana', a musical genre that was extremely popular in Europe until the beginning of the 17th century. Subsequent Neapolitan publications were largely collections of villanellas by Nola (1541), Cimello and Fontana (1545), Burno and di Maio (1546), and many other anthologies. One collection of particular importance is the *Aeri* published in 1577 by Rocco Rodio, for the way it reflects contemporary stage spectacles with music which anticipate the Florentine experiments with monody.

It was only from 1591 onwards that collections of madrigals were published in Naples, despite the many madrigals by Neapolitan composers which had already appeared in other cities, particularly Venice. And yet Naples became the main centre in the final phase of the madrigal until the 1630s, with the majority of composers connected either to Gesualdo's circle or to the royal chapel.

The leading publishers of music were Cancer, Cacchio, Vitale, Sottile, Stigliola, Gargano, Scoriggio and Ricci, the archiepiscopal printers Beltrano, De Bonis, and, most importantly, G.G. Carlino, Gesualdo's personal printer. As for instrumental music, after the edition of lute music in 1536 there were only three publications during the rest of the 16th century (Rodio 1575, Valente 1576 and 1580), while the 17th century saw just a few publications for keyboard or guitar. After the first collection of dances and sonatas for several instruments by Falconieri (1650) there was a gap of half a century before the collections by Avitrano and the lost edition of sonatas by Chiarelli (1699). Music publishing was dominated by sacred music, particularly motets, and by theoretical treatises. The earliest of these was the short treatise *De musica* by A.M. Acquaviva d'Aragona, interpolated in his commentary on Plutarch's *De virtute morali* (1524), which was partly repeated in the better known *Duo dialoghi* by Luigi Dentice (1552). Apart from two manuscripts that can be attributed to Giovanthomaso Cimello (*I-Nn*, V.H.210 and *Bc*, B 57) the other 16th-century Neapolitan treatises were on playing a musical instrument (viol for Ortiz, lute for Lieto, harpsichord/organ for Valente's tablature) or singing (C. Maffei da Solofra). Rocco Rodio's *Regole di musica* (various editions from 1600 to 1626) provided a thorough contrapuntal method, revised and expanded by his pupil Olifante, who in turn collaborated with Giovanni Salvatore on his subsequent treatise *Porta aurea* (1641). In the 17th century, following the encyclopedic treatises by Cerreto (1601) and Cerone (1613), there were more treatises devoted to the composition of sacred music and to music teaching. The most vivid treatise of the period is Giovanni d'Avella's *Regole di musica* (printed in Rome in 1657) which upheld the music of Gesualdo and his circle as the ideal model of musical composition.

(ix) Vocal music and opera. The success of the villanella – possibly the only musical genre to have been invented in Naples before *opera buffa* – from the 1550s onwards owed much to its use of Neapolitan dialect to poke fun at the madrigal and its conventions. The villanella infiltrated

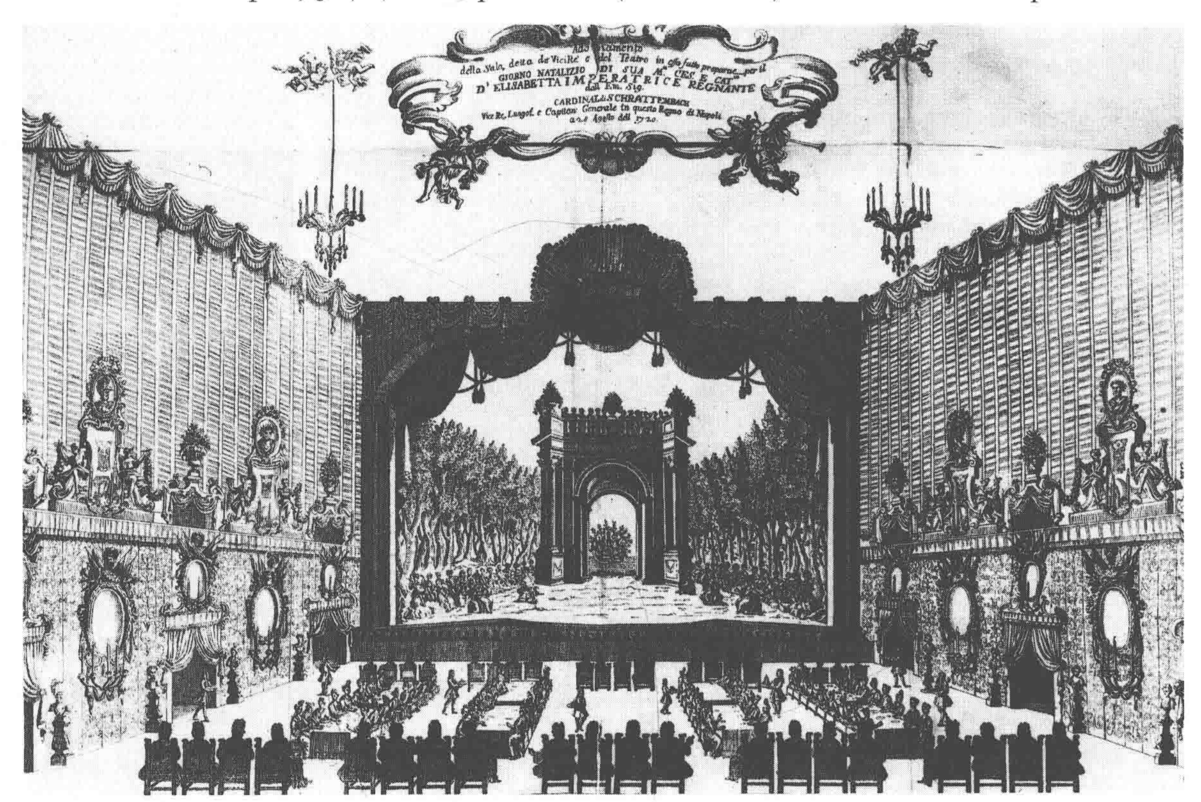
many musical genres during the viceregal period, turning up in the most unlikely places: in the sacred dramas performed in the conservatories, for instance, in chamber cantatas and in opera. Leonardo Vinci's only surviving comic opera *Li zite 'ngalera* (1722) actually opens with a villanella. Neapolitan dialect was an aspect of the *commedia dell'arte* tradition that passed into comic opera, establishing a distinctive Neapolitan style. An anonymous prologue interpolated in the manuscript of Francesco Boerio's *Il disperato innocente* (1673) provides a valuable description of how operas were performed in Naples at that time. The same subject is dealt with in depth by the famous librettist Andrea Perrucci in his manual *Dell'arte rappresentativa, premeditata e all'improvviso* (1699), which summarizes the reciprocal influences between comedy, sacred oratorio and heroic opera. Giulia de Caro, a singer and later the impresario of the first opera house in Naples (from 1673 to 1675) began her career in *commedia dell'arte*, as did another actress-impresario, Cecilia Siri Chigi.

The generic name of the companies that staged operas in 17th-century Naples was 'Febi armonici', a reference to the name of the company of comedians and musicians which had been summoned from Rome by the Count of Oñate, Viceroy of Naples, in 1650 and had introduced Venetian opera to the city. Before this, however, there had been more than a century of continually developing links between theatre and music. Theatrical performances with music were first given in the homes of Neapolitan aristocrats, in association with leading academies, such as the Sereni. The model was provided by the spectacles organized by Prince Sanseverino in about 1545 (*Gli ingannati* and *Philenia*, with music by, respectively, Zoppino and Mariconda). In the 17th century there were produced two particularly significant court entertainments consisting of masquerades with a concluding dance: the 'festa a ballo' *Delitie di Posilipo Boscarecce, e Marittime* (1620), the printed libretto of which preserves all the vocal music (by Trabaci, F. Lambardi, Giramo, Anzalone and Spiardo) and diagrams of the dance movements; and the mascherata *Monte Parnaso* given in honour of the arrival in Naples of the king's sister, Maria of Austria, Queen of Hungary, in 1630. Here the music (by Giacinto Lambardi, now lost) and dances were accompanied by spectacular scenic transformations. Another important entertainment was that given for the imperial coronation of the King of Hungary in 1637; but after this date, court 'feste a ballo' were increasingly replaced by the new fashion for opera.

The viceroy was unable to create a true system of patronage that could include entertainments and opera, since the average length of his government was only a few years. Moreover, only a few of them had a personal predilection for music and theatre. For example, the Viceroy d'Oñate's decision to introduce opera performed by the Febi Armonici was purely political: a celebration of the victory over Masaniello with a type of heroic spectacle hitherto unknown in Naples. Celebrations at the royal palace of birthdays, namedays and anniversaries linked to the Madrid court should be viewed in the same light. The viceroys' tentative efforts to introduce comedies and opera sung in Castilian at court led to nothing; the music has survived in only one such case, *El Robo de Proserpina* by Filippo Coppola (*maestro* of the royal chapel), performed in 1678 and revived in 1681 under a different title.

The first opera performed in Naples was *Didone*, in September 1650. The composer is unknown, but the libretto is the same as that of Cavalli's opera of the same name, given in Venice in 1641. This marked the beginning of a Neapolitan operatic tradition, which at first was limited to importing operas from Venice, adapted to local taste. The first pieces included Monteverdi's *L'incoronazione di Poppea* (1651), the score of which has survived, and Cavalli's *Veremonda* (1652) with 'Appearances of Scenes, Machines and Dances' by G.B. Balbi. Subsequently the companies of 'armonici' made their permanent home in the Teatro S Bartolomeo (Teatro di San Bartolomeo), which until then had been used only for spoken plays: for 30 years after 1654 there were no great changes in the organization of Neapolitan opera. The Neapolitan 'adapters', composers belonging to the troupe of 'armonici', began to introduce characters singing in Neapolitan into operas in Venetian style. The most skilled were Francesco Cirillo (who arranged Cavalli's *Orontea* in 1654 and composed *Il ratto d'Elena* in 1655), Giuseppe Alfiero (*La fedeltà trionfante*, 1655), Filippo Coppola and, especially, Francesco Provenzale, who was the first to produce operas independent of pre-existing models. Of his operas only the scores of *La Stellidaura vendicante* (1674) and *Lo schiavo di sua moglie* (1672) have survived. After 1683, when he became director of the Teatro S Bartolomeo, the leading figure in opera in Naples was Alessandro Scarlatti, who did much to modernize the genre and make it truly international. During his 20 years in Naples, Scarlatti wrote about 40 operas and produced works by his leading northern Italian contemporaries, Legrenzi, Pollarolo, Sartorio, Pallavicini, Perti, Bononcini, Draghi, Pasquini and Gasparini.

Besides the public opera house run by an impresario (with two seasons, one during Carnival and the other, in the open air, in summer), operas were produced in the royal palace and sometimes also in the homes of the aristocracy. Home-grown pieces performed by the musicians of the royal chapel alternated with operas brought in by travelling companies, usually staged first at the royal palace and then at the S Bartolomeo. One effect of Scarlatti's arrival from Rome in 1683 to become the director of a troupe which included some of the most important Italian singers of the day was to erase the difference between church (the singers in the royal chapel) and theatre performers. From 1650 until the end of the Spanish viceroyalty in 1706, more than 170 operas were performed, to judge by the surviving librettos. The annual number increased steadily during the subsequent Austrian viceroyalty, when new theatres were built, mainly devoted to comic opera (the Teatro dei Fiorentini, 1707; the Teatro Nuovo, 1724; and the Teatro della Pace, 1724). The old Teatro S Bartolomeo (which had already burnt down in 1681, reopening in 1682) was demolished in 1737, when the new Teatro S Carlo (Teatro di San Carlo) was inaugurated by the first Bourbon King of Naples. The players and singers of the royal chapel, together with teachers and pupils from the conservatories, were responsible for the musical performances both at court and at the S Bartolomeo, at least until 1684. That date initiated the third phase of Neapolitan opera, which flourished especially under the viceroyalty of the Duke of Medinaceli, an enthusiastic opera lover and a generous patron of

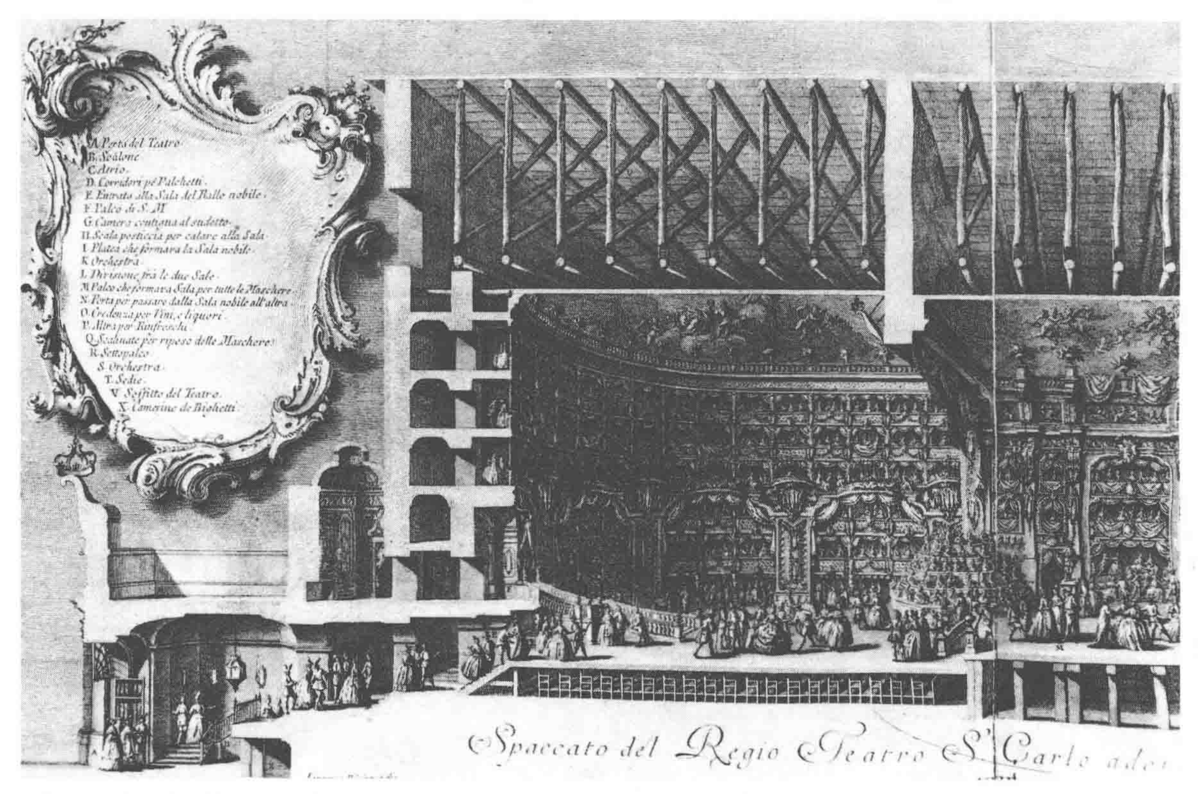


4. Performance of the 'Scherzo festivo fra la ninfe di Partenope' (music by Domenico Natale Sarri) in the 'gran sala' of the Palazzo Reale, in celebration of the birthday of Elisabeth of Brunswick, 28 August 1720: engraving by Francesco De Grado after Ferdinando Poletti

musicians and singers particularly of Angela Voglia, 'La Georgina'. The many Neapolitan operas composed by Scarlatti and his most renowned successors (Vinci, Leo, Pergolesi) are an eloquent demonstration of the city's passion for opera, particularly after the emergence of specifically Neapolitan forms of comic opera: the *commedia ppe mmuseca* (in Neapolitan throughout, the first documented examples of which date from after 1706), comic 'intermezzos' (including Pergolesi's famous examples), and *opera buffa*, which achieved success around 1720 with the works of Vinci, Leo, Pergolesi and many others.

With the arrival of the Austrian viceroyalty in 1707 Scarlatti left Naples; however, in 1708 the first Austrian viceroy, Cardinal Grimani, invited him to resume his office. The previous year Michelangelo Faggioli's *La Cilla*, a setting of a text by F.A. Tullio, was revived in the palace of the prince of Chiusano. This is thought to be the first opera sung entirely in Neapolitan; its libretto has survived (as have fragments of the music, preserved in *I-Nc*). The first public performance of a comic opera, *Patrò Calienno de la Costa* by Antonio Orefice, was given in 1709 at the Teatro dei Fiorentini. Scarlatti himself did not tackle this new genre until 1718, with *Il trionfo dell'onore*.

But another and more memorable event in Naples in 1724 must be mentioned – the production, at the S Bartolomeo, of Metastasio's first drama, *Didone abbandonata*, with music by Sarro. In the Metastasian drama the classical and rational ideas that had inspired Italian culture from the last decades of the previous century found full expression. It provided a paradigm for the new type of opera elaborated by the generation that had come to the fore in the years after 1720 – the one traditionally referred to by the controversial designation of Neapolitan opera. It could be regarded as a rationalization and a simplification of Baroque opera on the basis of the following: the well-cadenced articulation of the dramatic-musical structure in recitatives and arias; the rigorous, definitive differentiation of the role which the former and the latter play in the dramatic mechanism; the equally rigorous differentiation of the roles of the characters and the consequent introduction of a rigid internal hierarchy; the parallel definition of an affective typology of the arias, each one corresponding to a specific role; and the absolute prevalence of the three-part aria – in short, all the well-known characteristics of *opera seria*. Yet this structure, however uniform and standardized, precisely because of its intimate rationality retains enough flexibility to allow within itself an evolution, a gradual adjustment to changes in taste and sensibility. Compared with *opera seria*, comic opera is characterized not only by a much more simple style, but also, and above all, by a more varied formal articulation and by the presence of ensemble passages. Finally, the advent of Metastasian drama encouraged the formation, also in the Neapolitan environment, of another musical genre for the theatre, the intermezzo. For in Naples the practice of mixing a secondary, comic plot with the main, heroic one had remained more lively than elsewhere. Only after 1720 were comic scenes deleted from the text of dramas to form a short action, wholly independent from the main one and performed in the two intervals, between the three acts of an *opera seria*. Intermezzos, however, were relatively short-lived in Naples, because in 1736 they were banned by King



5. Cross-section of the Teatro S Carlo during a festival ball: engraving by Giuseppe Vasi after Vincenzo Ré, from 'Narrazione delle solenni reali feste fatte per celebrare in Napoli ... la nascita di ... Filippo Principe delle Due Sicilie' (Naples, 1748)

Charles III and replaced with dances. They reappeared, however, in the second half of the century, included, as *farsette*, in the third act of a comic opera.

Vinci was one of the first Neapolitan composers to embark on a career in opera outside Naples, in Venice, Rome and London, where Handel made pasticcios of some of his works. In 1724 Vinci was asked to set Stampiglia's *Partenope* (first set to music in Naples by Mancia in 1699 and then by Sarro in 1722) for the opera season in Venice. While Vinci is associated with the beginnings of *opera buffa* in Naples, Sarro owes his operatic reputation to his close collaboration with Metastasio (from *Didone abbandonata*, 1724, onwards) and to the commission to provide the opera that inaugurated the Teatro S Carlo in 1737 (*Achille in Sciro*). Vinci's decision to arrange Sarro's score of *Partenope* instead of making an original setting is an acknowledgement of his senior colleague's reputation as the only Neapolitan before Leo and Vinci himself who could rival Alessandro Scarlatti as a representative of the modern operatic style.

During the same period Naples had come to be considered one of the most important musical capitals, as the many distinguished visitors to the city confirm, and the conservatories achieved a European reputation: students no longer came only from the various provinces of the kingdom, but from the other Italian regions and even from outside Italy. The most respected teachers were Durante (who taught at three of the conservatories, but was not involved in opera) and Leo (who was a *maestro* at S Onofrio, Pietà dei Turchini, the royal chapel and also a leading figure in opera), while Vinci died before achieving an appropriate role in the musical life of the city. Other names were added to these; in the 1720s, Porpora, Feo and the 'Saxon' J.A. Hasse, who throughout his career remained strongly influenced by his training in Naples, and in the 1730s Pergolesi, Perez, Latilla, Sabatino, Jommelli and, later, Gennaro Manna. Many of these composers were successful in both *opera seria* and comic opera (Vinci, Leo, Pergolesi), while others worked almost exclusively in comic opera (Logroscino, Auletta). All of them also excelled in sacred music.

4. The Kingdom of the Two Sicilies (1734–1860). In 1734 the Kingdom of Naples, involved in the vicissitudes of the Polish war of succession, was assigned to Charles, son of Philip V of Spain and of Elisabetta Farnese, and formerly Duke of Parma and Piacenza. Urban and cultural life derived a new impulse from the regained independence; the city was adorned with new, grandiose monuments, among them the Teatro S Carlo (fig.5) which opened on 4 November 1737.

While opera dominated 18th-century Neapolitan musical life, sacred music was almost equally important. Sacred music generally followed a development parallel to that of opera; so there soon appeared a 'Neapolitan' mass, which often had the dimension of the so-called 'messa di Gloria' (in which only the first two parts of the Ordinary were set to music), with alternate choral passages and solos in the aria style. The same can be said of the motet for several voices with instruments, consisting of a choral introduction (normally repeated at the end) and of a succession of recitatives and arias, duets, etc. The liturgical cycles for Holy Week and Christmas (lessons and lamentations, responsories) and for the Office for the Dead are particularly rich examples of Neapolitan sacred music in the 18th century. Oratorio was practised mainly

by the pupils of the conservatories, and went out of fashion after about 1730. Instrumental music was less important; even in this genre, however, the activity of the Neapolitan musicians was not so trifling as was once thought. While instrumental music was an 'appendix' to the work of some masters mainly devoted to opera (Mancini, Porpora, Leo, Pergolesi), it constituted a fundamental part of Durante's output. Much of the instrumental music by Neapolitan composers had a didactic purpose, as was often written specifically for use in the city's conservatories.

In the second half of the 18th century the refined mechanism of Metastasian opera was modified more and more radically, under the new demand for new means of expression that required greater dramatic verisimilitude and, therefore, more agile and dynamic structures. The most radical innovations, however, were away from the Neapolitan milieu (Jommelli in Vienna and Stuttgart, Traetta in Parma, G.F. de Majo in Mannheim). In Naples, taste remained linked for some decades to the old tradition – as is shown by the scant success enjoyed by Jommelli after his return from Germany – and only after 1790 did the operas by the last representatives of the Neapolitan school, of the greater composers (Piccinni, Paisiello, Cimarosa) as of the lesser (Tritto, P.A. Guglielmi, N.A. Zingarelli), open themselves to the possibilities of innovation. Two factors contributed to this: the growing influence of French opera, and the increasingly frequent grafting on to the rigid structure of *opera seria* of the variety of formal solutions typical of comic opera. Even in comic opera, however, besides the purely Neapolitan tradition (vernacular texts, strictly local characters, local humour and local situations), there emerged a trend, adhering to the latest European developments, towards sentimentalism and the 'lachrymose style'. Piccinni's *La buona figliuola* (1760, libretto by Goldoni, after Richardson) and Paisiello's *Nina, o sia La pazza per amore* (1789, libretto by G.B. Lorenzi) are the best-known examples of this genre; as can be seen, parallel with this evolution of taste, comic librettos were no longer by local poets (the most prolific were, indeed, Lorenzi, who was the most significant, G. Palomba, P. Mililotti and Francesco Cerlone), but also came from figures of a higher literary stature. In 1776 Piccinni, considered the leading figure in Neapolitan opera, was called to Paris to counter the ascendancy of Gluck.

In the conservatories the Neapolitan didactic tradition was kept alive by Fenaroli and Tritto; but although the schools went on producing excellent musicians, sometimes of the highest rank, there was a progressive decadence towards the end of the century. Burney's disappointed reaction, on visiting the Conservatorio di S Onofrio in 1770 is well known. In the meantime the upheavals that followed the end of the *ancien régime* also shook the Kingdom of Naples. After the short life of the Neapolitan Republic (1799) had been brought to an end by a bloody Bourbon repression (of which Cimarosa, among others, was a victim), Naples was again under French influence (1806–15) when, the Bourbons having been defeated once more, the continental portion of the kingdom was entrusted first to Joseph Buonaparte, then to Joachim Murat. Among the numerous reforms carried out during the 'French decade', one of the first was the fusion of the two surviving conservatories into a single institute called the Real Collegio di Musica (from 1807), directed first by a triumvirate (Tritto, Paisiello and Fenaroli) and, from 1813, by Zingarelli. Thus reorganized, the conservatory continued to flourish. Among those who studied under Zingarelli's direction were Bellini and Mercadante. The same period also saw the formation of the conservatory's rich library, from a small nucleus at the Pietà dei Turchini, by Saverio Mattei and Giuseppe Sigismondo, who was the library's first director (1795–1826). Primarily through the tenacity and enthusiasm of Francesco Florimo (librarian from 1826 to 1888), the library became by far the most important source for the history of Neapolitan music. In 1826 the conservatory moved permanently to its present home in the monastery of S Pietro a Majella.

In the first half of the 19th century Naples also remained a theatrical centre of primary importance, very much open (again because of political events) to French influence: this is an important factor in the operas of N.A. Manfroce, one of the most significant Neapolitan musicians of the first years of the 19th century, who died young in 1813. Meanwhile Paisiello had returned to Naples, having been called to Paris by Napoleon in 1802; but he took no part in operatic life in the city, limiting himself to directing the court chapel from 1804 until his death in 1816. A leader in Neapolitan theatre life until 1840 was Domenico Barbaja (new documents published in Maione and Seller, B1994), impresario of the royal theatres S Carlo and del Fondo (the latter opened in 1779); he is remembered mainly for having called Rossini to Naples, where the composer worked from 1815 to 1822. Donizetti, who was director of the royal theatres (1827–38), and teacher of composition in the conservatory from 1834, was an important stimulus to Neapolitan musical life. When he left in 1838, Mercadante assumed his role in Naples for more than two decades; not only was he active at the S Carlo as an opera composer, but he also strove to disseminate knowledge of the instrumental music of the great Viennese Classical composers (principally of Beethoven), until then cultivated only by private circles. Besides this mainstream, comic opera in the Neapolitan style continued to flourish in the smaller halls of the Nuovo and the Fiorentini; but its level of taste became increasingly provincial, although it did not lack, at least in the more gifted musicians, a certain biting *vis comica* and a genuine musical vitality (e.g. Vincenzo Fioravanti's *Il ritorno di Columella*, Errico Petrella's *Le precauzioni* and Luigi Ricci's *La festa di Piedigrotta*). Finally, the lively activity of numerous publishing houses, both in vocal and instrumental music, should not be forgotten; foremost among these was B. Girard & Co. (later Stabilimento Musicale Partenopeo di Teodoro Cottrau), whose publications included the *Gazzetta musicale di Napoli* (1852–68), a weekly that carried generous, if naive, attempts at criticism. Other music publishers active during the same period included Clausetti (associated with Ricordi in Milan), Fabbricatore and Tremater, and the nature of their work can be inferred from the advertisements published in the press, especially in the *Giornale del Regno delle due Sicilie* (1817–60). The titles of these publications indicate a decisive change in the market from the previous century, and a circulation in private salons, élite circles and the new academic institutions and musical organizations, where the demand was equally for songs and instrumental music. It was at this time that a vogue for songs in Neapolitan was born, or rather revived. The two most famous Neapolitan songs

of the century, *Fenesta ca lucive* and *Te voglio bene assaje*, were long attributed to, respectively, Bellini and Donizetti, albeit with no factual basis.

5. FROM 1860. After the unification of Italy (1861), Naples went through a cultural resurgence. The mainstay of musical life was no longer opera, but instrumental music. In 1866 Beniamino Cesi, a pupil of Thalberg, was a piano professor at the Naples Conservatory and founded a vigorous school of pianists (Giuseppe Martucci, Alessandro Longo and Florestano Rossomandi), simultaneously carrying on an intense campaign for the diffusion of the best Classical and Romantic chamber repertory. After some 20 years of sporadic attempts, two resident concert societies were finally formed in 1880: the Società del Quartetto and Società Orchestrale. The Neapolitan orchestra, led by Martucci, having taken part in the concerts at the 1884 Turin exhibition, was unanimously proclaimed Italy's best. The Teatro S Carlino, the historic comic opera house constructed in 1783 and clearly named to parody the grand royal theatre of S Carlo, was meanwhile demolished in 1884.

Finally, the 19th century saw the beginning of historiographical research on Neapolitan music and musicians through the efforts of the Marquis of Villarosa, Francesco Florimo and Nicola d'Arienzo. The thrust of this research was an investigation of the evolution of the so-called 'Neapolitan school', a concept which took as its starting-point the European importance of Neapolitan composers from the end of the 17th century to the end of the 18th. While 18th-century music historians and intellectuals including Charles Burney, grouped operatic composers, notably Vinci, Leo, Pergolesi and Hasse, under the banner of a 'Neapolitan school', musicologists from the mid-20th century onwards have come to reject this notion; as has been convincingly demonstrated by Robinson (B1972), Degrada (B1977), and others, composers born or active in Naples may have made a considerable contribution to 18th-century opera, but cannot be clearly distinguished in form and style from operatic composers working north of the Alps.

The rhythm of Neapolitan musical life, somewhat slackened in the last decade of the 19th century through the absence of Cesi (in St Petersburg from 1885) and Martucci (in Bologna from 1886), regained its full vigour after the latter's return in 1902 as director of the conservatory. A resident orchestra was reconstituted, this time at the conservatory, and important lacunae were filled in both the symphonic and theatrical repertories, which included first performances there of Beethoven's Ninth Symphony (1905) and of *Tristan und Isolde* (1908). The legacy of Martucci was taken by Longo who was also a composer, pianist, organizer of concerts, teacher and publisher of early music and music periodicals (*L'arte pianistica*, later *Vita musicale italiana*, 1914–26). Other musicians who followed Martucci included Camillo de Nardis, Antonio Savasta, Gennaro Napoli and F.M. Napolitano. Although the quality of the music was excellent, local tradition on one hand and the values of late Romantic culture on the other remained powerful influences. The task of rejuvenation and widening of musical horizons was undertaken in the 1930s by a handful of musicians, all born about 1900: Achille Longo, Renato Parodi, Terenzio Gargiulo, Mario Pilati, Antonio Cece and Jacopo Napoli. About the same time, Alfredo Parente and Guido Pannain gave a new direction to criticism and musical aesthetics, applying to the discipline the principles of Croce's philosophy. The results of archival and historical research already obtained in the previous century were consolidated, enlarged and corrected by such scholars as Salvatore Di Giacomo, Ulisse Prota-Giurleo and Pannain. An outline of the main musical institutions in Naples follows.

(i) Opera theatres. The Teatro S Carlo (cap. 1530) is the only regularly active theatre; it has an opera season running from January to December, accompanied by a symphony season and occasional short additional seasons in the open air or elsewhere in summer. In the years after



6. Interior of the Teatro S Carlo, Naples: engraving, mid-19th century

World War II (Pasquale di Costanzo was director and Pannain was artistic adviser), there were efforts to update the repertory and raise it to an international level. Important landmarks in this effort were the first postwar revival of *Wozzeck* (1948, conducted by Böhm), and the first revival of Schoenberg's *Von heute auf morgen* (1952, conducted by Hermann Scherchen), as well as the first Italian performance of Hindemith's *Neues vom Tage* (1954, conducted by the composer) and Prokofiev's *The Gambler* (1953) and *Betrothal in a Monastery* (1959). More recently the S Carlo has produced important stagings by Roberto De Simone of rare repertory (Pergolesi's *Flaminio*, Valentino Fioravanti's *La cantatrici villane*, De Simone's *Eleonora* etc.) and has succeeded in raising its performances to an international level.

In 1952 the Teatro di Corte del Palazzo Reale, destroyed during the war, was restored, reopening in 1954 with Paisiello's *Don Chisciotte*. Between 1958 and 1966 this was the location for the Autunno Musicale Napoletano, a small festival of 18th-century opera buffa organized by the S Carlo in collaboration with the RAI. The theatre has recently been used for occasional productions of 18th-century operas. (Latilla's *La Fiuta cameriera* was produced there in February 2000 and recorded by RAI.)

Of the numerous 19th-century Neapolitan theatres – the Goldoni (1861), Rossini (1861), Bellini (1864, destroyed by fire in 1868, rebuilt in 1878 in an enlarged and more ambitious form, seating about 1600), the Mercadante (1870), Politeamo Giacosa (1871), Teatro Sannazzaro (1874) and Filarmonico (1874) and others like Teatro alla Fenice, Mezzocarnnone or Partenope – only the Bellini was continuously active as an opera house. Converted into a cinema in 1950, the Bellini was restored in 1988 and is again being used as a theatre, although only occasionally for opera. The Teatro Mercadante was restored in 1987 and reopened that year with Stravinsky's *The Soldier's Tale*, directed by Roberto De Simone and conducted by Salvatore Accardo. Since 1999 it is used for special productions of Teatro S Carlo (as Provenzale's *La Colomba Ferita*).

(ii) Concert life. For several decades the main centre of Neapolitan concert life was the Sala Grande in the Naples Conservatory. It was built in 1926 and named after Alessandro Scarlatti in 1955; in 1973 it was destroyed by fire and only restored, together with the smaller Sala Martucci, in the early 1990s. The RAI auditorium (cap. 1100) has been used since it was built in 1963, in addition to many Baroque churches.

Naples used to have two resident orchestras: the S Carlo orchestra and the Orchestra Alessandro Scarlatti. The latter was formed immediately after World War II by the Alessandro Scarlatti Association and later (1957) became one of the resident orchestras of the RAI. Because of its modest size, its repertory was mainly of Baroque, Classical and 20th-century music. Its principal conductors were Franco Caracciolo (1945–65 and from 1972) and Massimo Pradella (1971). In the late 1980s the RAI disbanded all its regional orchestras, including the Scarlatti. More recent ensembles, partly created from the old Scarlatti, are active as chamber orchestras.

The principal concert society is the Alessandro Scarlatti Association, founded in 1919 by F.M. Napolitano and Emilia Gubitosi. Since its orchestra became associated with the RAI the activity of the association has been confined almost entirely to organizing concerts of chamber music. The association has also established the prestigious Settimane di Musica d'Insieme (1971–94, and revived in 1998), and the summer festival Musica e Luoghi d'Arte. The Accademia Musicale Napoletana, founded in 1933 by Daniele Napoletano and Alfredo Casella, is very active; it organizes, among other things, the biennial Alfredo Casella International Piano Competition.

The RAI established a production centre at Naples in 1962; its auditorium was used for annual seasons of public symphony concerts until the orchestra was disbanded. Apart from the Settimane Musicali Internazionali of the Scarlatti Association, series of open-air summer concerts have been organized in the Bourbon palace in Capodimonte (Luglio Musicale di Capodimonte) and in October (Autunno Musicale Napoletano), a small festival devoted mainly to early Neapolitan music. Short seasons or festivals devoted to early music (Giugno Barocco, Ars Neapolitana) and contemporary music (Dissonanze) are also a feature of the city's musical life.

The Centro di Musica Antica 'Pietà dei Turchini' was founded in 1996 in the Conservatorio della Solitaria of the monastery of S Caterina da Siena. Its purpose has been to explore the early Neapolitan repertory through the collaboration of musicians (the Cappella della Pietà dei Turchini, founded in 1987 by its conductor Antonio Florio), musicologists and cultural historians. In 1996 the Cappella started a series of recordings of unpublished Neapolitan music from the period 1470 to 1800 (Opus 111, 'Tesori di Napoli') and has performed operas and sacred vocal works by Provenzale, Caresana, Vinci, Jommelli, Sabatino, Latilla and Piccinni.

(iii) Education. The S Pietro a Majella Conservatory is the direct descendant of the Naples Conservatory, and the custodian of its traditions. After Martucci, its directors have included G.A. Fano, Cilea, Adriano Lualdi, Napolitano, Jacopo Napoli, Terenzio Gargiulo, Ottavio Ziino, Irma Ravinale, Roberto De Simone and Vincenzo Di Gregorio. In 1898 Sigismondo Cesi and Ernesto Marciano founded the Liceo Musicale di Napoli, which flourished in the first half of the 20th century; among its teachers were Gennaro Napoli, Antonio Savasta and Cesi and Marciano themselves. The first chair in the history of music was created at the Università Federico II in 1982, and has been occupied by Agostino Ziino and, since 1997, by Renato Di Benedetto. The library of the S Pietro a Majella Conservatory is one of the most important music libraries in the world, with 200,000 manuscripts dating from before 1850. The small music collection of the Casa Oratoriana dei Girolamini (1500 manuscripts) is the principal source for 17th and 18th-century Neapolitan sacred music, mostly in autograph scores.

(iv) Local traditions. An accurate distinction must be drawn between the manifestations of authentic musical folklore and those of the Neapolitan song. Traces of the former are to be found in the cries of street vendors (now almost vanished) and in the rituals connected with some religious festivals, such as that of the Madonna dell'Arco, which, beneath a Christian veneer, conceal a fundamentally pagan nucleus (*see* ITALY, fig.20); the latter, although cultivated and widespread among all social strata, belongs to a higher cultural sphere. Indeed, in Neapolitan song, popular tradition is blended with elements derived from 19th century melodrama and drawing-room song; and it is also significant that the main exponent of its golden era, during the late 19th and early 20th centuries, was a



7. Music and dance by the Bay of Naples: painting by Pietro Fabris, c1770

refined poet such as Salvatore Di Giacomo (even Gabriele d'Annunzio wrote the lyrics for a Neapolitan song), while its musicians were not (except in the case of Salvatore Gambardella) uncultivated if talented improvisers, but artists who had a perfect command of the technique of composition such as Paolo Tosti, Luigi Denza and Enrico de Leva. The characteristics of these drawing-room songs are apparent simplicity allied to an extremely fluid harmonic structure. The collaboration between Di Giacomo and Pasquale Mario Costa (composer of such works as *Scugnizza* and *L'histoire d'un Pierrot*) was particularly fruitful, and produced a vast number of successful songs, such as *Catarì*, *Era di maggio* and *Lariulà*. Expressed alternately in a sentimentality now languid, now passionate, and a light and pungent wit – and occasionally in a skilful blending of the two – Neapolitan song was able to maintain, at least until the 1940s, a reasonably high artistic level: an inferior one, no doubt, but indisputably full of vitality; for nearly a century the traditional song festival on 7 September, coinciding with the enormously popular feast of the Madonna di Piedigrotta, has been a major event in Neapolitan life. After Di Giacomo, the most outstanding poet was Ferdinando Russo. In addition, the poets Pasquale Cinquegrana, Ernesto Murolo, Libero Bovio and E.A. Mario (who also wrote the music for his own songs), and the musicians Evemero Nardella, Ernesto Tagliaferri, Ernesto de Curtis and Eduardo di Capua, must also be remembered. In the years after World War II the remarkable efforts of some poets and musicians (Antonio Vian, Domenico Modugno) to breathe new life into the genre have not sufficed to avert its inevitable decline. Neapolitan songs continue to be listened to in Naples and, intermittently, to have a place in the panorama of recent Italian light music (Murolo, Ranieri, Arbore, D'Angelo, Grignani).

The most authentic Neapolitan folk music is that found in the countryside surrounding the city; since the 1970s this has been revitalized through the ethnomusicological research of Roberto De Simone, and by its revival in modern arrangements, principally by the Nuova Compagnia di Canto Popolare, and in various stage works of which the most famous is *La gatta Cenerentola*, 1976). This has resulted in, among other things, the vigorous rediscovery of the 16th-century villanella.

BIBLIOGRAPHY

A General. B Theatre and Opera. C To 1500. D 1500–1800. E After 1800.

A: GENERAL

RosaM

Biografie degli uomini illustri del Regno di Napoli (Naples, 1829)

L. Molinari del Chiaro: *Canti del popolo napoletano* (Naples, 1880, 2/1916 as *Canti popolari raccolti in Napoli*)

F. Petriccione: *Piccola storia della canzone napoletana* (Milan, 1959)

S. di Massa: *Piccola storia della canzone napoletana dal '400 al '900* (Naples, 1961)

V. Paliotti: *La canzone napoletana ieri e oggi* (Milan, 1962)

S. di Massa: *Il cafè chantant e la canzone a Napoli* (Naples, 1969)

E. de Mura: *Enciclopedia della canzone napoletana* (Naples, 1969)

A.H. König: *Alte Meistergeigen, Beschreibungen, Expertisen*, v: *Schule von Neapel* (Frankfurt, 1980)

Musica e cultura a Napoli: Naples 1982

D. Fabris: 'L'arpa napoletana, simbolismo estetico-sonoro di uno strumento musicale del primo Seicento', *Modernità e coscienza estetica* (Naples, 1986), 211–62

G. Sanduzzi: 'Chitarre mandolini e strumenti similari del '700 e '800 napoletano', *Restauro, conservazione e recupero di antichi strumenti musicali* (Florence, 1986), 124–8

B. Wackernagel: 'Musikinstrumente in Neapler Krippen', *Studia organologica: Festschrift für John Henry van der Meer*, ed. F. Hellwig (Tutzing, 1987), 1–35

Mozart a Napoli. Nelle lettere di Wolfgange Leopold, ed. P. Scialò (Naples, 1991)

M. Caraci Vela, R.Cafiero and A. Romagnoli, eds.: *Gli affetti convenienti all'idee: studi sulla musica vocale italiana* (Naples, 1993)

G. Olivieri: 'Si suona à Napoli! I rapporti Fra Napoli e Parigi e i primordi della sonata in Francia', *RIM*, xxv (1996), 409–427

AnMc, no.30 (1998) [*Studien zur Italienischen Musikgeschichte* issue]

F. Nocerino: 'Arte cembalaria a Napoli: documentie notizie su costruttori e strumenti napoletani', *Ricerche sul seicento napoletano* (Naples, 1998), 85–109

La Cittá della Musica: Napoli: itinerari armonici (Naples, 1998)

D. Fabris: *Naples/Napoli* (Paris, 1999)

B: THEATRE AND OPERA

P. Napoli-Signorelli: *Storia critica de teatri antichi e moderni* (Naples, 1777, 3/1813)

M. Scherillo: *L'opera buffa napoletana durante il Settecento: storia letteraria* (Naples, 1883, 2/1916)

B. Croce: *I teatri di Napoli, secolo XV–XVIII* (Naples, 1891/*R*, abridged 2/1916 as *I teatri di Napoli dal Rinascimento alla fine del Secolo decimottavo*, 6/1992)

S. di Giacomo: *Storia del Teatro San Carlino 1738–1884* (Naples, 1891/*R*/*R*1967)

F. de Filippis, ed.: *Cento anni di vita del Teatro di San Carlo, 1848–1948*, (Naples, 1948)

G. Tintori: *L'opera napoletana* (Milan, 1958/*R* 1980 as *I Napoletani e l'Opera*)

E.O.D. Downes: 'The Neapolitan Tradition in Opera', *IMSCR VIII: New York 1961*, 277–84

H. Hucke: 'Die Neapolitanische Tradition in der Oper', *IMSCR VIII: New York 1961*, 253–76

F. de Filippis and R. Arnese: *Cronache del Teatro di S. Carlo 1737–1960* (Naples, 1961–3)

U. Prota-Giurleo: *I teatri di Napoli nel '600: la commedia e la maschere* (Naples, 1962)

F. Mancini: *Scenografia napoletana dell'età barocca* (Naples, 1964)

R. de Filippis and M. Mangini: *Il Teatro 'Nuovo' di Napoli* (Naples, 1967)

W.P. Stalnaker: *The Beginning of Opera in Naples* (diss., Princeton U., 1968)

Cronache del Teatro di S. Carlo 1948–1968 (Milan, 1969)

V. Viviani: *Storia del teatro napoletano* (Naples, 1969)

M.F. Robinson: *Naples and Neapolitan Opera* (Oxford, 1972/*R*)

G. Hardie: 'Comic Operas Performed in Naples, 1707–1750', *MMA*, viii (1975), 56–81

F. Degrada: 'L'opera a Napoli nel Settecento', *Storia dell'opera*, ed. A. Basso and G. Barblan (Turin, 1977), 237–332

L. Bianconi: 'Funktionen des Operntheaters in Neapel bis 1700 und die Rolle Alessandro Scarlattis', *Collopuium Alessandro Scarletti* (Tutzing, 1979), 13–117

G. Hardie: 'Neapolitan Comic Opera, 1707–1750: some Addenda and Corrigenda for *The New Grove*', *JAMS*, xxxvi (1983), 124–7

D.A. D'Alessandro: 'L'opera in musica a Napoli dal 1650 al 1670', *Seicento napoletano: arte, ambiente e costume*, ed. R. Pane (Milan, 1984), 409–30

F. Degrada: 'La commedia per musica a Napoli nella prima metà del settecento: una ricerca di base', *IMS Bologna 1987*, 133–170

Il Teatro del Re. Il San Carlo da Napoli all' Europa, ed. G. Cantone and F.C. Greco (Naples, 1887)

Il Teatro di San Carlo 1737–1987 (Naples, 1987)

M.F. Robinson: 'A Late 18th-Century Account Book of the San Carlo Theatre, Naples', *EMc*, xviii (1990), 73–81

B.M. Antolini and W. Witzenmann, eds.: *Napoli e il teatro musicale in Europa tra Sette e Ottocento: studi in onore di Friedrich Lippmann* (Florence, 1993)

F. Cotticelli: 'Dal San Bartolomeo al San Carlo: sull'organizzazione teatrale a Napoli nel Primo Settecento', *Ariel*, ix (1994), 25–45

P. Maione and F. Seller: *I reali teatri di Napoli nella prima metà dell'Ottocento: studi su Domenico Barbaja* (Bellona, nr Naples, 1994)

S. Mamy: *Les grands castrats napolitains à Venise au XVIIIe siècle* (Liège, 1994)

F. Menchelli Buttini: 'Il Vespasiano da Venetia (1678) e a Napoli (1707). Un Contributo sull opera a Napoli nel primo Settecento', *RIM*, xxx (1995), 335–358

D. Fabris: 'España y españoles en el teatro napoletano del siglo XVII', *Artigrama*, no.12 (1996–7), 179–91

F. Cotticelli and P. Maione: 'Ouerto divertimento, ed allegria de popoli', *Materiali per una storia della spettacolo a Napoli nel primo Settecento* (Milan, 1995)

P. Maione and F. Seller: 'Il palcoscenico dei mutamenti: il teatro del Fondo di Napoli 1809–1840', *Recercare*, ix (1997), 97–120

C: TO 1500

N. Pirrotta: 'Scuole polifoniche italiane durante il secolo XIV: di una pretesa scuola napoletana', *CHM*, i (1953), 11–18

I. Pope: 'La musique espagnole à la cour de Naples dans la seconde moitié du XVe siècle', *Musique et poésie au XVIe siècle: CNRS Paris 1953*, 35–61

I. Pope and M. Kanazawa: *The Music Manuscript Montecassino 871: a Neapolitan Repertory of Sacred and Secular Music of the Late Fifteenth Century* (Oxford, 1979)

G. Nugent: 'Music for the Deposed House of Aragon: Sfortuna e speranza', *IMSCR XIII: Strasbourg 1982*, iii, 2, 181–94

A.W. Atlas: 'The Foligno Fragment: Another Source from Fifteenth-Century Naples', *Datierung und Filiation von Musikhandschriften der Josquin-Zeit*, ed. L. Finscher (Wiesbaden, 1983), 181–98

A.W. Atlas: *Music at the Aragonese Court of Naples* (Cambridge, 1985)

G. Pitarresi: 'La Cappella Aragonese di Napoli: Nova et Vetera', *Studi musicali*, xvii (1988), 179–200

F. Trinchieri Camiz: 'Augustinian Musical Education and Redemption in the Fifteenth-Century Caracciolo del Sole Chapel, Naples', *Imago musicae*, v (1988), 41–64

Miniatura a Napoli dal 400 al 600. Libri di coro delle cliese napoletane (Naples, 1991)

D. Fabris: 'Il compianto per il perduto splendore artistico della corte Aragonese in un manoscritto napoletano del primo Cinquecento', *Trent'anni di ricerche musicologiche: studi in onore di F.A. Gallo* (Rome, 1996), 305–21

D: 1500–1800

F. Florimo: *Cenno storico sulla scuola musicale di Napoli* (Naples, 1869–71); repr. as *La scuola musicale di Napoli e i suoi conservatorii* (1880–83/*R*)

F. Florimo: *Cenni storici sul Collegio di musica S. Pietro a Majella in Napoli* (Naples, 1873)

M. Ruta: *Storia critica delle condizioni della musica in Italia e del Conservatorio di S. Pietro a Majella di Napoli* (Naples, 1877)

G. Amalfi: *La canzone napoletana* (Naples, 1909)

G. Pannain: *Le origini della scuola musicale di Napoli* (Naples, 1914)

S. di Giacomo: *Catalogo generale delle opere musicali teoriche e pratiche … Città di Napoli Archivio dell'Oratorio dei Filippini* (Parma, 1918)

S. di Giacomo: *Maestri di cappella, musici ed istromenti al Tesoro di S. Gennaro* (Naples, 1920)

S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Palermo, 1924–28)

U. Prota-Giurleo: *La grande orchestra del Teatro di S. Carlo nel Settecento (da documenti inediti)* (Naples, 1927)

U. Prota-Giurleo: 'Musicisti napoletani del Seicento', *Samnium*, i/4 (1928), 67; ii/2 (1929), 30

G. Pannain: *L'Oratorio dei Filippini e la scuola musicale di Napoli*, IMi, v (1934)

G. Pannain: *Il R. Conservatorio di musica S. Pietro a Majella di Napoli* (Florence, 1942)

U. Prota-Giurleo: 'Breve storia del Teatro di corte e della musica a Napoli nei secoli XVII e XVIII', *Il Teatro di corte del Palazzo reale di Napoli* (Naples, 1952), 19–146

U. Prota-Giurleo: 'Organari napoletani del XVII e XVIII secolo', *L'organo*, ii (1961), 109–128

G. Pannain: 'La musica', *Settecento napoletano* (Turin, 1962), 97–151

U. Prota-Giurleo: 'Notizie biografiche intorno ad alcuni musicisti, d'oltralpe a Napoli nel Settecento', *AnMc*, no.2 (1965), 112–43

E. Ferrari Barassi: 'La villanella napoletana nella testimonianza di un letterato', *NRMI*, ii (1968), 1064–87

F. Mancini: *Feste e apparati religiosi in Napoli dal Viceregno alla Capitale* (Naples, 1968)

P. Manzi: *Annali della Stamperia Stigliola a Porta Reale in Napoli (1593–1606)* (Florence, 1968)

H. Hell: *Die neapolitanische Opernsinfonie in der erste Hälfte des 18. Jahrhunderts* (Tutzing, 1971)
A. Mondolfi-Bossarelli: 'Carattere didascalico della musica a Napoli fino alla fine del XVI secolo', *Archivio storico per le province napoletane*, x (1971), 205–20
H.-B. Dietz: 'A Chronology of Maestri and Organisti at the Cappella Reale in Naples, 1745–1800', *JAMS*, xxv (1972), 379–406
H.-B. Dietz: 'Zur Frage der musikalischen Leitung des Conservatorio di S. Maria di Loreto in Neapel im 18. Jahrhundert', *Mf*, xxv (1972), 419–29
P. Manzi: *La tipografia napoletana nel '500: annali di Mattia Cancer ed eredi (1529–1595)* (Florence, 1972)
M.F. Robinson: 'The Governors' Minutes of the Conservatory S. Maria di Loreto, Naples', *RMARC*, x (1972), 1–97
L. Bianconi and T.Walker: 'Dalla Finta pazza alla Veremonda: storie di Febiarmonici', *RIM*, x (1975), 379–454
D.G. Cardamone: *The Canzone Villanesca alla Napoletana and Related Forms 1537–1570* (Ann Arbor, 1981)
T.E. Griffin: 'Nuove fonti per la storia della musica a Napoli durante il regno del marchese del Carpio (1683–1687)', *RIM*, xvi (1981), 207–28
R. de Maio: *Società e vita religiosa a Napoli nell'etá moderna (1656–1799)*, ii (Naples, 1981)
D. Fabris: 'Strumenti di corde, musici e Congregazioni a Napoli alla metà del Seicento', *NA*, new ser., i (1983), 63–110
R. Bossa: 'La musica nella Napoli del Seicento', *Civiltà del Seicento a Napoli*, ii (Naples, 1984), 17–26
F. Melisi: *Catalogo dei libretti d'opera in musica dei secoli XVII e XVIII* [Biblioteca del Conservatorio di Napoli] (Naples, 1985)
La musica a Napoli durante il Seicento: Naples 1985
K.A. Larson: *The Unaccompanied Madrigal in Naples from 1536 to 1654* (diss., Harvard U., 1985)
D. Fabris: 'La vita musicale a Napoli nell'età coloniale come fonte per la musica in Spagna e nell'America latina', *The Brussels Museum of Musical Instruments Bulletin*, xvi (1986), 161–73
F. Degrada: 'L'organizzazione teatrale a Napoli nel Settecento', *Critica Letteraria*, xv (1987), 211–36
F. Piperno: 'Il sistema produttivo, fino al 1780', *Storia dell'opera italiana*, iv (Turin, 1987), 1–75
R. Krause: 'Documenti per la storia della Real Cappella di Napoli nella prima metà del Settecento', *Annali dell'Istituto italiano per gli studi storici*, xi (1989–90), 235–57
D. Brandenburg: 'La cantata da camera a voce sola nel primo Settecento a Napoli', *I Quaderni della Scuola Civica*, nos.19–20 (1990), 99ff
D. Fabris: 'Il ruolo di Napoli nella tradizione del ricercare in partitura: una sconosciuta raccolta di Fabrizio Dentice del 1567?', *IMSCR XV: Madrid 1992* [*RdMc*, xvi (1993)], 3293–367
D. Fabris: 'Tradizione e innovazione nella musica strumentale a Napoli durante l'età spagnola (1503–1707)', *Cultura e Scuola*, no.124 (1992), 71–83
F. Cotticelli and P. Maione: *Le istituzioni musicali a Napoli durante il Viceregno austriaco (1707–1734): materiali inediti sulla Real Cappella ed il Teatro di San Bartolomeo* (Naples, 1993)
D. Fabris: 'El nacimiento del mito musicale de Nápoles en la época de Fernando el Católico', *Nassarre*, ix/2 (1993), 53–93
C. Gianturco: 'Naples: a City of Entertainment', *Man and Music: the Later Baroque Era from the 1680s to 1740* (London, 1993), 91–128
T.E. Griffin: *Musical References in the 'Gazzetta di Napoli', 1681–1725* (Berkeley, 1993)
D. Fabris: 'Istituzioni assistenziali e congregazioni di musici a Napoli e nell'Italia meridionale durante il viceregno spagnolo', *Confraternite, chiesa e societá* (Fasano, 1994), 779–800
H.-B. Dietz: 'The Dresden-Naples Connection, 1737–1763: Charles of Bourbon, Maria Amalia of Saxony, and Johann Adolf Hasse', *International Journal of Musicology*, v (1997), 95–130
A. Luppi: *Filarmonici e misarmonici, la polemica napoletana del 1785 sui maestri di cappella* (Como, 1998)
La musica a Napoli e a Vienna nell'età di Mozart (forthcoming)

E: AFTER 1800

R.M. Longyear: *The Symphony in Naples 1800–1840* (New York and London, 1983)
V. Vitale: *Il pianoforte a Napoli nell'Ottocento* (Naples, 1983)
P. Perez de Vera: 'Manifestazioni musicali a Napoli nei primi sessant'anni dell'Ottocento: Alcune osservazioni sui concerti di musica strumentale', *Prospettive settanta*, new ser., vii/1–2 (1985), 24–33
T. Grande: 'The Gazzetta musicale di Napoli', *Periodica musica*, v (1987), 17–23
V. Vitale: *Salvatore di Giacomo e la musica* (Naples, 1988)
R. Cafiero and M. Marino: 'La musica nella Real Camera e Cappella Palatina di Napoli fra Restaurazione e Unità d'Italia, i: documenti per un inventario (1817–1833)', *Studi musicali*, xix (1990), 33–82
F.C. Greco: *La scene illustrata Teatro, pittura e musica a Napoli nell'Ottocento* (Naples, 1995)

RENATO DI BENEDETTO/DINKO FABRIS (text), GIULIA ANNA ROMANA VENEZIANO (bibliography)

Napoleão (dos Santos), Artur (*b* Oporto, 6 March 1843; *d* Rio de Janeiro, 12 May 1925). Portuguese pianist, composer and teacher. A child prodigy, he made his first concert appearance in Lisbon at the age of seven and then toured Europe, playing for kings and Napoleon III. In London he studied with Hallé, and in Paris with Herz. In Berlin Meyerbeer presented him at court in 1854 and in Weimar he was praised by Liszt. His first trip to Brazil took place in August 1857, giving four concerts at the Teatro Lírico Fluminense in Rio where he wrote the piano polka-mazurka *Uma primeira impressão do Brasil*. He later made another concert tour which included the USA, and finally settled in Rio de Janeiro in 1866. There he was active as a performer, piano teacher and businessman. He taught well-known Brazilian musicians such as Chiquinha Gonzaga and João Nunes. The publishing house Narciso and Artur Napoleão, later adding Leopoldo Miguéz, was founded in 1878, and provided a significant stimulation to Brazilian musical production for about a century. With the Cuban violinist José White Lafitte, Napoleão also founded the Sociedade de Concertos Clássicos. The critic Alfredo Camarate said that Napoleão resembled Chopin in the sweetness of his playing and Liszt in his bravura. He composed an opera, *O remorso vivo* (1866), orchestral works, songs, and piano pieces. He also wrote études of pianistic techniques based on those of Cramer.

BIBLIOGRAPHY

D. Correia, Viscount of Sanches y Frias: *Artur Napoleão: resenha comemorativa de sua vida pessoal e artística* (Lisbon, 1913) [with list of pf works]
L.H.C. de Azevedo: *150 anos de música no Brasil: 1800–1950* (Rio de Janeiro, 1956)
M. Marcondes, ed.: *Enciclopédia da música brasileira, erudita, folclórica, popular* (São Paulo, 1977, 2/1998)

GERARD BÉHAGUE

Napoleon I, Emperor of France (*b* Ajaccio, Corsica, 15 Aug 1769; *d* St Helena, 5 May 1821). French ruler and patron of music. A member of the Buonaparte family – he (and his relatives) adopted the spelling Bonaparte in the mid- to late 1790s – he was one of the most important patrons of his time, influencing several different areas of music.

1. Introduction. 2. Institutions, the Opéra and other theatres. 3. Commissions and individual patronage. 4. Other members of the family.

1. INTRODUCTION. Napoleon seized power in a coup d'état on 10 November 1799. As first consul, later *consul à vie* (2 August 1802) and finally emperor (18 May 1804), he increasingly adopted monarchist patterns of musical patronage, often modelled on late *ancien régime* procedures. He re-established a court musical chapel, brought theatres under closer government supervision, re-introduced a series of concerts at court and rewarded those who celebrated musically the principal events of his reign. But his was not simply a reactionary approach: astutely, as he did in other domains, Napoleon capitalized on the

situation he inherited from the Revolution and sought to make musical institutions and public life reflect his political and cultural agenda. Thus he continued to support strongly the Paris Conservatoire and the Beaux-Arts department at the Institut. Furthermore, he recognized the Parisian theatres' lead in staging opera and their need to satisfy their audiences. Unlike the 1770s and 80s, no significant operas had their premières at court during his reign, and few were performed there in fully staged versions. Rather, the presence of Napoleon, or members of his family, at the Opéra or the Opéra-Comique became a highly regarded mark of official approbation.

Napoleon's reaction to music was always positive: he enjoyed it, knew something about it and gave it a particular value within his conception of the state. He personally preferred melodious Italian music to the modern French style of Méhul, H.-M. Berton and Cherubini, and he valued good singing highly. His own taste ensured the continued absorption of Italian influences into France; nothing was done to promote German music. During his reign opera thrived, and opera attendance became increasingly fashionable. A new generation of singers was formed at the Conservatoire, and several of them later became the stars of early *grand opéra*. Similarly, the excellence of instruction for instrumentalists there ensured that Parisian orchestras were among the most admired in Europe for decades to come. While during the Empire symphonic music did not receive active patronage from Napoleon, this indirect legacy is not to be underestimated, as the careers of Berlioz and Habeneck attest. Finally, whatever his personal preferences, Napoleon ensured that French as well as Italian composers received substantial imperial patronage.

2. Institutions, the Opéra and other theatres. The consular chapel was opened on 20 July 1802, following the arrival in Paris on 25 April of Napoleon's favourite composer, Paisiello. The two men first came into contact when Paisiello won a competition set by Napoleon in October 1797 that invited musicians from northern Italy to write music for the death of General Hoche; Napoleon himself presented Paisiello's score to the Paris Conservatoire. The aging composer was luxuriously treated by Napoleon, and in return he provided masses, motets, coronation music (see §3 below) and the opera *Proserpine* (1803). When this opera failed, Napoleon suspected intrigue on the part of French factions. Paisiello returned to Naples some time after July 1804, holding membership of the Institut and the Légion d'Honneur. He later became Joseph Bonaparte's director of chamber and chapel music. Napoleon's chapel originally had eight singers (including castratos) and 27 players, with an annual budget of 90,000 francs. By 1812 there were 50 musicians, costing 153,800 francs annually. Premises were makeshift until the opening of a new building in February 1806. Le Sueur succeeded Paisiello – Napoleon had enjoyed his opera *Ossian* in July 1804 and rewarded him with 6000 francs and a gold snuffbox.

The 'private' music generally consisted of the leading singers of the Opéra and the Opéra-Comique, as well as



'Concert under the Consulate', apparently in the Palais Royal: painting by Nicolas-Antoine Taunay, 1812 (private collection)

virtuoso professionals from the chapel orchestra. Paisiello directed numerous evening concerts at Malmaison; he was succeeded as personal court musician by the Italian Paer, whom Napoleon removed from the Saxon court at Dresden; Paer's contract, signed on 1 January 1807, made him official imperial composer and musical director for life. He was an ingratiating and capable courtier, singer and accompanist, but he wrote little of importance in Paris. His Italian operas *Numa Pompilio* (1808), *Cleopatra* (1808) and *Didone* (1810) were all given at court, not in public. In 1812 Napoleon chose him to succeed Spontini as director of the Théâtre Italien. At Malmaison the emperor's favourite and well-rewarded singers were the soprano Catalani, the contralto Grassini, the castrato Crescentini, the tenor Elleviou and the baritone Lays. Numerous other Italian singers were heard. Occasionally, more brilliant concerts were held in the Tuileries, sometimes followed by a ballet.

Court theatres were opened at Malmaison (1802), on a domestic scale; at Saint Cloud (1803), for entertaining notables; and at the Tuileries (1808), as a showpiece. At Fontainebleau, sumptuous evenings were seen, particularly after Napoleon's second marriage, to the Archduchess Marie-Louise of Austria, in 1810. By 1811 the annual theatrical budget amounted to 458,400 francs; the imperial musicians and others followed the court as necessary between the aforementioned places and of course Versailles.

In 1801–2 the Paris Conservatoire was rife with internal dissensions; already by the late 1790s the government assembly had called for economies there. The combination of circumstances led to the ousting of Le Sueur and others in an overall reduction of staff (to 38). But the institution's position slowly improved during the Consulate and Empire. Pupils' boarding accommodation was opened in 1806 and the concert hall in 1811. In 1803 the first music students received the Prix de Rome and went to the Villa Medici: otherwise Napoleon left the basic structure of the Conservatoire unaltered. In Italy he founded academies of music at Bologna, Bergamo and Milan. Musicians also benefited from various imperial decrees concerning copyright. The protection of authors and their families was strengthened in 1805, 1806 and 1810. Pension allowances were occasionally made by decree to musicians of long standing.

The Paris Opéra became an instrument of state policy and propaganda. In 1800 Napoleon gave his Minister of the Interior the right to authorize operas for performance; in 1802–3 he reserved to himself the allocation of money for new works. By 1806 he controlled the hierarchy of theatre administration, and in 1807 he defined the scope of the repertory. His constant point of reference was the desire to make the Opéra a showpiece for France, and in the end he personally determined not only what was performed but the order in which new works went into rehearsal. By 1811 its annual grant was 750,000 francs, and up to 200,000 francs was levied from the smaller theatres. Certain operas were censored completely; others, particularly Le Sueur and Persuis' *Le triomphe de Trajan* (1807), were commissioned as obvious allegories of imperial might and clemency. *L'oriflamme* (February 1814) was patched together by Berton, Rodolphe Kreutzer, Méhul and Paer as a hopeless call to arms even as the allies approached. (Napoleon abdicated on 11 April 1814.) Some interesting and important works, such as Le Sueur's *Ossian* (1804), were mounted at this time; but neither Cherubini nor Méhul could make any artistic headway at the Opéra.

There is no clearer indication of Napoleon's musico-cultural policy than his support for the new Théâtre Italien in October 1801. He gave the first of several grants and issued instructions to attract the best Italian actors 'in order to perfect the taste for singing in France'. The Théâtre Italien and the Opéra-Comique subsequently encountered hard times, when Parisians frequented gayer entertainments in smaller theatres and halls. Fearlessly, Napoleon moved against public taste: in 1806 he arrogated control of the repertory of the main theatres and took away the right (established under the Revolution) of anyone to open a theatre. In August 1807 he peremptorily closed all the Paris theatres except for eight 'official' ones, including the Opéra, the Opéra-Comique and the Italian troupe. Over 25 companies were out of work without compensation, at a few days' notice. The following November the office of *surintendant des théâtres* was created. By 1811 anyone wishing to put on a concert had to have the proposed day cleared by this functionary in consultation with the director of the Opéra.

3. COMMISSIONS AND INDIVIDUAL PATRONAGE. The joint celebration of Bastille Day 1800 and the victory at Marengo was marked in the Invalides by Méhul's *Chant national* for solo voices, three choirs and three ensembles. The concordat with the Roman Church was celebrated on Easter Day (14 April) 1802 with a *Te Deum* by Paisiello and a *Domine salvum fac rempublicam* by Méhul for two choirs and two orchestras. Napoleon's coronation as emperor on 2 December 1804 incorporated what was probably a revised version of this *Te Deum* and a mass by Paisiello for similar forces plus 77 military musicians. Le Sueur wrote a motet, *Accingere gladio*, and a march. Berton's cantata *Trasibule* was given at one of the ancillary ceremonies. In February 1806 Spontini's cantata *L'eccelsa gara* was performed after Austerlitz; in 1807 Méhul's *Chant du retour*; and in 1809, for Wagram, L.-S. Lebrun's *Te Deum*. The marriage to Marie-Louise in 1810 was marked by works by Berton, Cherubini, Le Sueur, L.E. Jadin, J.P.G. Martini, Méhul, Paer, Paisiello and Steibelt. Most of these composers wrote again for the birth of the King of Rome (Napoleon II) in 1811. This account necessarily omits the many uncommissioned pieces written following Napoleonic incidents of all kinds whose authors were sometimes rewarded by the Emperor.

The parts played by Paisiello, Paer and Le Sueur have been described above. Spontini was the third favoured Italian. Enjoying the special patronage of Josephine – he was her particular director of music – it was rumoured that he was able to have *La vestale* performed in 1807 only through the empress's insistence. Not before he had heard excerpts performed privately did Napoleon take it up (in October 1806) and recognize its importance. In its heavy classicism it was to epitomize the 'Empire style'. *Fernand Cortez* (1809) was subsequently ordered by Napoleon to rouse public interest in his current Spanish campaign. The operatic public, however, were swayed by the patriotism of the Spaniards rather than by the barbarity of the priesthood, and the work was called off after 13 performances. Cherubini, too, benefited from official commissions: his *Pimmalione* had its première at the Tuileries (1809), and his music was quite often performed in court concerts. (The tales of Napoleon's

animosity towards him date from the Restoration and should be viewed with scepticism.) Towards Méhul, Napoleon showed respect and some affection. *L'irato* (1801), in a light (though not really italianate) vein, is dedicated to him, 'your conversations regarding music having inspired me'.

4. OTHER MEMBERS OF THE FAMILY. The family generally had too little individual power and permanence to be great patrons. Beethoven stated in a letter of November 1808 that Napoleon's younger brother Jérôme, as King of Westphalia, had recently offered him the post of Kapellmeister at Kassel, but he appears to have thought of accepting the offer only as a lever against his Viennese patrons. Napoleon's sister Pauline took Felice Blangini both as her musical director (in 1806) and as her lover; in 1809 he became Jérôme's Kapellmeister. Elise, Napoleon's eldest sister and wife of Prince Felice Baciocchi, employed Paganini as leader of her chamber orchestra from 1805, and he followed her to Florence when in 1809 she became Grand Duchess of Tuscany. Napoleon's stepdaughter and sister-in-law HORTENSE (later Queen of Holland) was very musical. Her music master was Dalvimare; she composed songs, some of which were published. Her *Le beau Dunois* ('Partant pour la Syrie'), popular during the 1809 war, subsequently became a rallying song for *bonapartistes*, and during the reign of her son, Napoleon III, it became a national hymn. Napoleon's cousin Lucien was ambassador in Madrid and a patron of Boccherini.

BIBLIOGRAPHY

F.C. Lefebvre: *Recueil des messes de Mr Paisiello pour le service de la Chapelle de Sa Majesté l'Empereur et Roi*; *Recueil des messes de Mr LeSueur pour le service de la Chapelle de Sa Majesté l'Empereur et Roi* (MS, c1814, *F-Pn*) [autograph]

F.C. Lefebvre: *Etat de la Bibliothèque du Roi* (MS, c1815, *F-Po*) [autograph]

L. Méhul: 'Napoléon dilettante', *France musicale*, iv (1841), 250–52, 259–60

L.-H. Lecomte: *Napoléon et l'Empire racontés par le théâtre* (Paris, 1900)

O. Fleischer: 'Napoleon Bonapartes Musikpolitik', *ZIMG*, iii (1901–2), 431–40

L.-H. Lecomte: *Napoléon et le monde dramatique* (Paris, 1912)

J.-G. Prod'homme: 'Napoleon, Music and Musicians', *MQ*, vii (1921), 579–605

T. Fleischman: *Napoléon et la musique* (Brussels, 1965)

J. Mongrédien: 'La musique du sacre de Napoléon 1er', *RdM*, liii (1967), 137–74

J. Mistler, ed.: *Napoléon et l'Empire* (Paris, 1968)

J. Mongrédien: *Jean-François Le Sueur: contribution à l'étude d'un demi-siècle de musique française, 1780–1830* (Berne, 1980)

J. Mongrédien: *Catalogue thématique de l'oeuvre complète du compositeur J.-F. Le Sueur (1760–1837)* (New York, 1980)

M.E.C. Bartlet: 'Opera as Patriotic Ceremony: the Case of *L'Oriflamme*', *IMSCR XIII: Strasbourg 1982*, i, 327–39

M.E.C. Bartlet: 'A Newly Discovered Opera for Napoleon', *AcM*, lvi (1984), 266–96

J. Mongrédien: *La musique en France des Lumières au Romantisme (1789–1830)* (Paris, 1986)

M.E.C. Bartlet: 'Bonaparte et Méhul [première partie: Révolution et Consulat]', *Ardenne Wallonne: Cercle d'histoire régionale de la pointe de Givet et terres limitrophes*, no.37 (June 1989), 57–77; 'Bonaparte et Méhul [deuxième partie: Empire]', ibid., no.38 (Sept 1989), 43–58

R. Schneider: *The Administrative History of l'Académie Impériale de Musique in the Age of Napoleon: Opera for Gloire and Indoctrination* (diss., U. of Akron, 1990)

M.F. Robinson and U.Hofmann: *Giovanni Paisiello: a Thematic Catalogue of his Works* (Stuyvesant, NY, 1991–4)

R. Macnutt: 'Early Acquisitions for the Paris Conservatoire Library: Rodolphe Kreutzer's Role in Obtaining Materials from Italy, 1796–1802', *Music Publishing & Collecting: Essays in Honor of Donald W. Krummel*, ed. D. Hunter (Urbana, IL, 1994), 167–88

DAVID CHARLTON/M. ELIZABETH C. BARTLET

Napoli, Jacopo (*b* Naples, 26 Aug 1911; *d* Ascea, Salerno, 19 Oct 1994). Italian composer. He studied composition with his father, Gennaro Napoli, and the organ and piano with Cesi at the Naples Conservatory. He taught at the conservatories in Cagliari and Naples and was director of the Naples (1954–62; 1976–8), Milan (1962–72) and Rome (1972–6) conservatories. He was a member of the Accademia di S Cecilia and of the Consiglio Superiore delle Antichità e delle Belle Arti, and was artistic director of the Teatro dell'Opera in Rome and the Teatro S Carlo in Naples. In 1972 he founded a school of piano, violin and woodwind teaching in Cremona.

Napoli's output includes numerous operas along traditional lines, characterized by a broad melodic style. Some of these have the quality of a vignette, such as *Miseria e nobiltà*, on a typically Neapolitan subject, while others are more intensely dramatic, e.g. *Mas'Aniello*. In his later stage works, including *Il barone avaro* and *Dubrowski II*, Napoli responded, albeit in a limited way, to some of the linguistic and formal innovations of contemporary music theatre. However, his instrumental and vocal output remained cautiously conservative, if rich, varied and fluid.

WORKS
(*selective list*)

Op: Il malato immaginario (M. Ghisalberti, after Molière), Naples, 1939; Miseria e nobiltà (V. Viviani, after E. Scarpetta), Naples, 1946; Un curioso accidente (Ghisalberti, after C. Goldoni), Bergamo, 1950; Mas'Aniello (Viviani), Milan, 1953; I pescatori (Viviani), Naples, 1954; Il tesoro (Viviani), Rome, 1958; Il rosario (Viviani, after F. De Roberto), Brescia, 1962; Il povero diavolo (Viviani), Trieste, 1963; Il barone avaro (M. Pasi, after A. Puškin), Naples, 1970; Dubrowski II (Pasi, after Puškin), Naples, 1973; A San Francisco (Viviani, after S. Di Giacomo), Naples, 1982

Inst: Preludio della campana, orch, 1975; Partita sopra passacaglia, orch, 1979; Gui Conc., gui, orch, 1981; Tempo di ciaccona, vn, 1983

Vocal: La passione di Cristo, orat, chorus, 1951; Terre lontane, 1960–78; Piccola cantata per il Venerdi Santo, chorus, 1963; Munasterio (cant, Di Giacomo), chorus, 1969; Via Crucis e Resurrezione, orat, 2 S, Mez, Bar, insts, 1984

Edns.: ops by Cimarosa, Paisiello, Piccinni, Raimondi

BIBLIOGRAPHY

DEUMM (A. Trudu)

J. Napoli: *Tecnica degli accordi* (Milan, 1947)

G. Vigolo: 'Il tesoro', *Mille e una sera all'opera e al concerto* (Florence, 1971), 391–3

ROBERTA COSTA

Napolitana (It.). A shortened form of 'villanella alla napolitana', hence another term for VILLANELLA.

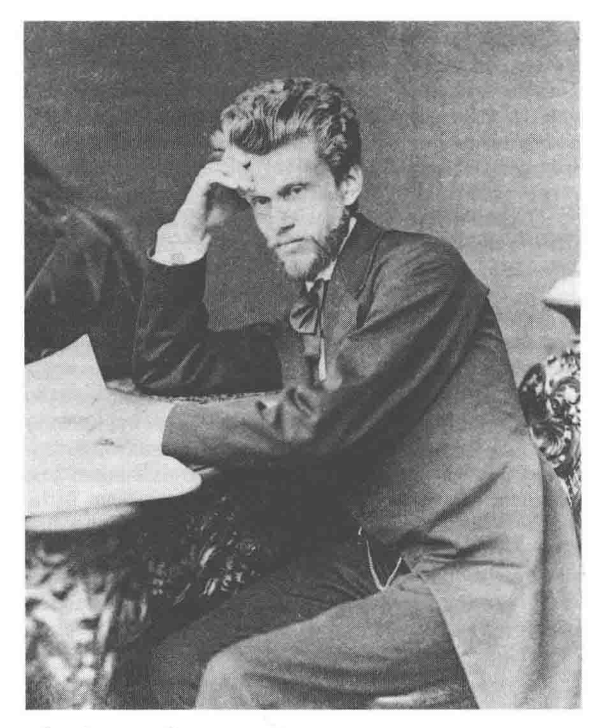
Nápravník, Eduard (Frantsevich) (*b* Býšť, nr Hradec Králové, 24 Aug 1839; *d* Petrograd [now St Petersburg], 10/23 Nov 1916). Russian conductor and composer of Czech birth. The son of a village schoolmaster, he studied music as a child with one of his father's colleagues and later with his uncle, Augustin Svoboda, precentor of the cathedral church in Pardubiče, where young Eduard played the organ. He was left an orphan upon his father's death in 1853 (his mother had died of consumption in 1850), and soon thereafter he enrolled in the Prague Organ School, taking organ lessons with Blažek and studying elementary theory, harmony, counterpoint and

fugue. In 1855 he began piano lessons with Peter Maydl (1817–96) of the Maydl Institute, making such rapid progress that he subsequently taught at the institute for five years, 1856–61. In these years too he took private lessons in score reading and orchestration from Johann Friedrich Kittl (1806–68), director of the Prague Conservatory. By the age of 25 he had composed several substantial works, including a symphony, a violin sonata and several piano pieces and songs – all despite his lack of formal training in composition.

In 1861 Nápravník was offered the post of associate director in Frankfurt, but went instead to St Petersburg to become the director of Prince Nikolay Yusupov's serf orchestra. Two years later Yusupov disbanded his orchestra in the wake of Aleksandr II's emancipation of the serfs. Nápravník then joined the staff of the Mariinsky Theatre as the result of a happy accident. At a performance of Glinka's *Ruslan and Lyudmila* the staff pianist failed to appear. Nápravník took over at a moment's notice, sight-reading the part with great skill, whereupon he was hired, by the Mariinsky's chief conductor, Konstantin Lyadov, as theatre organist and répétiteur the moment his contract with Yusupov had expired. In 1867 he was appointed assistant conductor of the Mariinsky, and succeeded Lyadov as chief conductor at the end of the 1868–9 season; he held his position at the Mariinsky, one of the most important in Russian musical life, until his death in 1916. Also in 1869 he succeeded Balakirev as conductor of the Russian Musical Society's concerts in St Petersburg, but his choice of programmes and his interpretations were frequently criticized in the press, and he resigned in 1881 after a particularly hostile article by N.F. Solovyov. Thereafter he conducted Russian Musical Society concerts only occasionally, to mark special events. During the 1870s and 80s, he conducted the concerts of the Mariinsky Theatre Orchestra, the concerts of the Russian Merchants Assembly (given during Lent) and court concerts in the Winter and Marble palaces; he also participated as organist or pianist in musical evenings at the private homes of high-ranking personages.

An industrious and conscientious musician, Nápravník possessed both a fine musical memory and an unusually keen ear. His accomplished professionalism brought artistic standards at the Mariinsky Theatre up to the level of the best opera houses in Europe, even though his performances at times were criticized as mechanical, too brisk and emotionally disengaged. A strict disciplinarian and wily diplomat, he showed great acumen in controlling the business side of the theatre. When in 1882 the theatre's budget was increased by 70%, from 167,000 rubles to 284,200 rubles, he immediately expanded the orchestra to 102 players and the chorus to 100 singers. He also concerned himself with improving the financial position and social standing of performing musicians, even risking the loss of his position in 1876 to obtain a full *bénéfice* for the theatre's chorus and orchestra.

Though himself a composer of four operas (of which *Dubrovsky*, after Pushkin, is the most likely to be encountered today), Nápravník is of greatest importance as a conductor. He led the world premières of many of the late 19th-century Russian operas that today constitute the basic international Russian repertory, including Rimsky-Korsakov's *The Maid of Pskov* (1873), *May Night* (1880), *The Snow Maiden* (1882), *Mlada* (1892) and *Christmas Eve* (1895); Tchaikovsky's *The Oprichnik*



Eduard Nápravník

(1874), *The Maid of Orléans* (1881), *The Queen of Spades* (1890) and *Iolanta* (1892); Dargomïzhsky's *The Stone Guest* (1872) and Musorgsky's *Boris Godunov* (1874). He also directed many foreign works, among them *Fidelio*, *Carmen*, *Tannhäuser*, the complete *Ring* cycle, *Rigoletto*, *Aida* and *Falstaff*; he found the last affected and forced, adding, 'No comic streak can be found in Verdi's bold operatic talent'.

Relations between Nápravník and The Five grew cool at an early date, thanks to Rimsky-Korsakov's snide review of the conductor's opera *Nizhegorodtsï* ('The Nizhniy-Novgoroders'; 1868). But it is an exaggeration to suggest, as some Soviet writers once did, that the conductor was implacably hostile toward The Five. Of Musorgsky, for example, Nápravník wrote (Kutateladze, 1959, pp.48–9):

> Musorgsky . . . stood out . . . because of his originality. He had great natural gifts and was antagonistic towards any formal training: he was almost a musical illiterate. He had a realistic and revolutionary approach to music; nonetheless, at all times and places, he was true to his own genius. . .. Had he followed Rimsky-Korsakov's example and enthusiastically studied elementary theory, harmony, counterpoint, instrumentation, and so forth, one can only imagine what talented works he would have created in operatic literature!

Though his remarks show no real understanding of Musorgsky's work – just as his view of *Falstaff* shows little understanding of that opera – they probably should not be construed as ill-disposed.

For over half a century Nápravník was a leading figure in Russian musical life. Although his primary career as a conductor gave him little time to compose, Kutateladze (1959) cites 77 works in all genres, published and unpublished, dating from Nápravník's years in Prague to 1906. By temperament Nápravník was drawn strongly to Glinka and Tchaikovsky, whose influence is apparent in both the lyric and dramatic moments of his music. His four operas were produced successfully in both St

Petersburg and Moscow, and Tchaikovsky thought well of the historical grand opera *Harold* (1884–5), set in the period of the Norman conquest of England. Nápravník's Piano Trio op.24 took first prize at a Russian Musical Society competition in 1876. His Violin Sonata in G major op.52 (1890) is a well-crafted and idiomatic work with a brilliant and colourful scherzo; the sonata's finale takes as its second theme the same folktune used by Musorgsky for Marfa's aria in Act 3 of *Khovanshchina*. The opera *Dubrovsky*, however, is 'Nápravník's emblematic score and his one palpable hit. In its way this far from negligible work stands as monument to the golden age of the Imperial Russian opera, testifying to the magnificent company Nápravník assembled and trained and to its distinguished level of routine' (Taruskin, *GroveO*). But despite the composer's technical fluency, most of his music now exists only on the fringes of the repertory. Nápravník's primary legacy in Russian music remains the high standard he achieved as an executant.

WORKS
(*selective list*)

STAGE
all given at St Petersburg, Mariinsky Theatre

Nizhegorodtsï [The Nizhniy-Novgoroders] (op, 5, P.I. Kalashnikov, after M. Zagoskin: *Yury Miloslavsky, ili Russkiye v 1612 godu* [Yury Miloslavsky, or The Russians in 1612]), op.15, 27 Dec 1868/8 Jan 1869, vs (Moscow, 1884)
Garol'd [Harold] (dramatic op, 5, P.I. Veynberg, after E. Wildenbruch), op.45, 11/23 Nov 1886, vs (Moscow, 1885)
Don Zhuan [Don Juan] (incid music, A.K. Tolstoy), op.54, 1891, March 1892, suite
Dubrovsky (op, 4, M.I. Tchaikovsky, with J. Paleček, after A.S. Pushkin), op.58, 3/15 Jan 1895, vs (Moscow, 1894)
Francesca da Rimini (op, 4, Ye.P. Ponomaryov, after S. Phillips), op.71, 26 Nov/9 Dec 1902, vs (Moscow, 1902)

ORCHESTRAL

Sym. no.1, before 1861; Vlasta, ov., op.4, before 1861; Solemn Ov., op.14, 1866; Sym. no.2, C, op.17, 1873; Sym. no.3 'The Demon' (after Lermontov), e, op.18, 1874; 2 folkdance suites, opp.20, 23, 1875–6; Ballade 'Kazak' (A.S. Pushkin), Bar, orch, op.22, 1875; 2 ballades: 'Voyevoda' (A. Mickiewicz, trans. Pushkin), Bar/B, orch, 'Tamara' (M. Lermontov), Mez, orch, op.26, 1877; Pf Conc., op.27, 1877; Fantasia on Russ. themes, vn, orch, op.30, 1878; Sym. no.4, d, op.32, 1879; 2 Solemn Marches, opp.33, 38, 1880–81; Fantasia on Russ. themes, pf, orch, op.39, 1881; Vostok, sym. poem, op.40, 1881; Funeral March, op.42*bis*, 1882; Suite, A, op.49, 1888; Suite, vn, orch, op.60, 1896; Deux pièces russes, orch, op.74, 1904

CHAMBER

Str Qt, E, op.16, 1873; Str Qnt, D, 2 vn, va, 2 vc, op.19, 1874; Pf Trio, g, op.24, 1876; Str Qt, A, op.28, 1878; 2 suites, vc, pf, D, op.29, 1878, A, op.36, 1880; 3 pieces, vc, pf, op.37, 1880; Pf Qt, a, op.42, 1882; Sonata, vn, pf, G, op.52, 1890; Pf Trio, d, op.62, 1897; 4 pieces, vn, pf, op.64, 1898; Str Qt, C, op.65, 1898; 4 pieces, vc, pf, op.67, 1899

OTHER WORKS

Messa figurata, org; Prelude and Fugue, org; Cantata, C, 1862; 8 sets of songs, opp.21, 25, 31, 35, 44, 56, 59, 68; other songs, duets, choruses a cappella; many pf pieces, opp.43, 46–8, 51, 53, 57, 61, 72

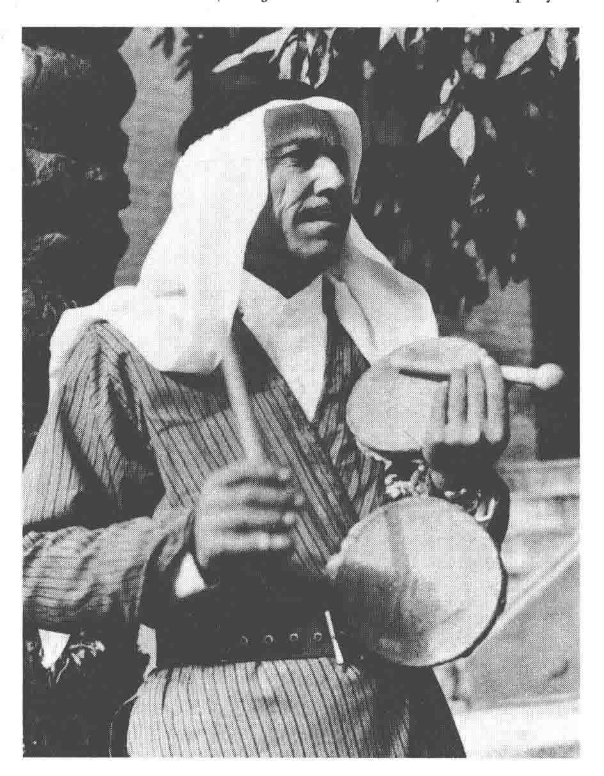
BIBLIOGRAPHY

GroveO (R. Taruskin)
N.A. Rimsky-Korsakov: '"Nizhegorodtsï", opera Ė. Napravnika', *S.-Peterburgskiye vedomosti* (3 Jan 1869); repr. in *Polnoye sobraniye sochineniy: Literaturnïye proizvedeniya i perepiska* [Complete works: Literary works and correspondence], ed. N. Shelkovy (Moscow, 1963), ii, 13–18
'*Dubrovsky*: novaya opera Ė.F. Napravnika', *RMG* (1895), no.1, pp.53–6
N. Findeyzen: *Ėduard Frantsevich Napravnik* (St Petersburg, 1898)
RMG (1913), no.37 [issue commemorating Nápravník's 50th-anniversary jubilee]
E. Closson: 'Edouard Napravnik', *ReM*, nos.171–4 (1937), 22–5
G. Bernandt: 'Kapel'meyster russkoy operï: Ė.F. Napravnik' [The Russian opera's Kapellmeister], *SovM* (1939), no.8, pp.91–2
Ė. Stark: *Peterburgskaya opera i yego mastera 1890–1910* [St Petersburg opera and its masters] (Leningrad, 1940)
Ye. Gordeyeva: '*Dubrovskiy*' *Ė.F. Napravnika* (Moscow, 1949, 2/1960)
L. Kutateladze, ed.: *Ė.F. Napravnik: avtobiograficheskiye, tvorcheskiye materialï, dokumentï, pis'ma* [Autobiographical and creative material, documents, letters] (Leningrad, 1959)
N. Malko: 'Napravnik and the Russian Opera', *A Certain Art* (New York, 1966), 105–22
N. Savinov: 'Napravnik i yego vremya' [Nápravník and his times], *Muzïkal'naya zhizn'* (1983), no.8, pp.6–7
R. Taruskin: '"The Present in the Past": Russian Opera and Russian Historiography ca. 1870', *Russian and Soviet Music: Essays for Boris Schwarz*, ed. M.H. Brown (Ann Arbor, 1984), 77–146, esp. 104–10
L. Mikheyeva: *Ėduard Frantsevich Napravnik* (Moscow, 1985)
M. Malkiel: 'Polveka tvoreniya' [A half-century of creative work], *SovM* (1990), no.3, pp.92–8

ROBERT W. OLDANI

Naqqāra [naghara, nakkare]. Kettledrum of the Islamic world, the Caucasus and Central Asia. It is widely used in military music as well as in religious and ceremonial music (*see* NAQQĀRAKHĀNA); it is often a symbol of royalty and is sometimes played with trumpets. *Naqqāra* are usually played in pairs and tuned to different pitches, exceptions being the large types from India, parts of the Caucasus and Central Asia. They are made of silver, copper, brass, wood or pottery. *Naqqāra* have been played in Turkey, Syria and Egypt since the Middle Ages. Carried on horseback or on camels, they are beaten with sticks, the higher-pitched of the two drums on the player's right.

In Turkey the *nakkare* is an instrument of the Ottoman *mehter* (military or Janissary band), made of copper with a skin membrane (*see* JANISSARY MUSIC). It is played



Naqqārat (kettledrum) player, Iraq

singly, held in the left hand or hung from the neck, and in pairs. In 20th-century Iran and Morocco *naqqāra* are usually made of pottery and the Moroccan types consist of a large and a small kettledrum laced together with gut. The *naghara* of Armenia is made of clay with a skin membrane and is played in *sazandar* and *ashugh* ensembles. The drums are warmed before playing so that the membrane is tightened in order to give a good sound. In the 1920s and 30s, V. Buni's 'Yerevan Oriental Symphony Orchestra' used *naghara* with a screw tuning mechanism which enabled the instruments to be tuned in 4ths. The *naghara* is also known as the *tabla*; in Georgia it is called the *diplipito*. *Naghara* were formerly used for military and state music by the Uzbek, Uighur and Tajik peoples of Central Asia.

Local variant names and uses of the *naqqāra* include the *nuqayra* of the north African Berbers and Syrians and the *nagārit* which is widely used in Ethiopian military and religious music. Large kettledrums spread to India where (known as *nagāṛā*) they are used in temples for ceremonial music. In Pakistan the *naqqāra* is widely used for outdoor music-making. *Naqqārā* are played in Surinam. The *naqqārā* is also the instrument from which the European kettledrum and NAKERS developed.

For further illustration *see* NAKERS, fig.1.

BIBLIOGRAPHY

J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974, rev. 3/1984)

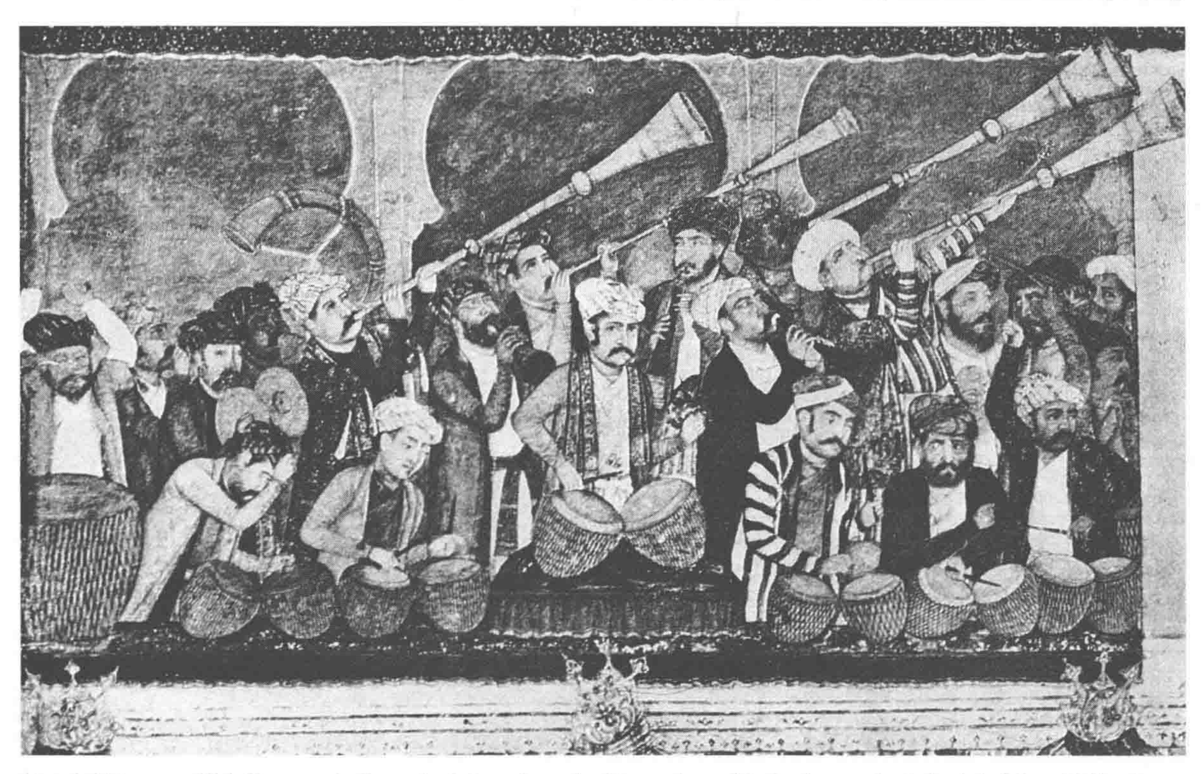
S. Marcuse: *A Survey of Musical Instruments* (Newton Abbot and London, 1975), 160ff

J. Jenkins and P.Rovsing Olsen: *Music and Musical Instruments in the World of Islam* (London, 1976)

WILLIAM J. CONNER, MILFIE HOWELL, ROBERT AT'AYAN/R

Naqqārakhāna [naqqārak͟hāna, tablkhāna]. An outdoor band of West and Central Asia, South Asia, Malaysia and Sumatra (*nobat*), used for royal, ceremonial, civic or military music. Its typical instrumentation includes oboes, horns or trumpets, and drums, and sometimes cymbals. *Naqqārak͟hāna* means '*naqqāra* house', the large kettledrum (*naqqāra*) being often housed in a pavilion at the gateway of palaces, Muslim shrines or Hindu temples. Its origins appear to lie in Iran and Central Asia, and its specific role is to play at sunrise, sunset and certain other times of day, a tradition which may point to an early connection with Zoroastrianism. In South Asia it is often called *naubat* (a Persian word denoting watches or stages of the day) or *naubatkhāna*. For the South-east Asian *nobat*, *see* MALAYSIA, §I, 1(ii).

At Sanchi, in central India, what appears to be a representation of a *naqqārakhāna* ensemble was sculpted at about the time of Christ. It consists of a pair of conical pipes, two S-shaped trumpets and two drums. The players' costumes suggest that they were probably Scythians (*Śaka*) or Parthians. Oboes, trumpets and drums of Arabo-Persian origin are recorded in India from the late 1st millennium, but the *naubat* orchestra is first mentioned in South Asia in the early period of Turko-Iranian rule, the Delhi Sultanate (1193–1526), for example the *nāobatikā* of the Maithili work *Varṇaratnākara* (*c*1325), and during this period the band's instruments were frequently mentioned (*see* ŚAHNĀĪ, NAGĀṚĀ and NĀGASVARAM). In South Asia the *naubat* appears to have replaced the earlier Hindu-Buddhist royal band, the *pañcamahāśabda* (which was similar but with conch-shell trumpets instead of oboes), and spread throughout South Asia, functioning at state, religious and military occasions and accompanying



Naqqārakhāna ensemble led by one pair of tenor kettledrums (centre), with two oboes of the Persian type (to the leader's right and left) and one oboe of the Indian type (behind); (front, from left) one bass drum and five pairs of treble kettledrums; (behind, from left) cymbals, one curved and four straight trumpets: detail from a painting (17th century) depicting the surrender of Kandahar (private collection)

local and Ādivāsī dances, processional bands for weddings etc.

During the Delhi Sultanate and the succeeding Mughal period (1526–1858) the *naubat* was part of the insignia of feudal rank in India, its use granted and its size determined by the Emperor. The Emperor's own *naqqārakhāna* was naturally the largest of all; that of the great Mughal ruler, Akbar, described by his chronicler Abū'l Fazl (*c*1590), contained 18 pairs of *kuwargāh*, or *damāma* (bass drums), about 20 pairs of *naqqāra* (treble and bass kettledrums), four *duhul* (cylindrical drums), several *karnā* (long trumpets) of gold, silver and brass, nine *śahnāī* (oboes), *nafīr* (trumpets), *sīṅg* (brass curved trumpets) and three pairs of *sanj* (cymbals). Fazl also gave an important account of the melodies and scoring of the Mughal *naqqārakhāna*, and of Akbar's performing ability, especially on *naqqāra*.

With the abolition of the princely states at Independence *naqqārakhāna* have been reduced in number, but a few small ones still exist, such as the one at the shrine (*dargāh*) of Mu'inuddin Chishtī at Ajmer, India. In South Asia the highland bagpipe, brought by Scottish regiments during the British raj, has largely replaced the oboe in local ensembles.

See also ISLAMIC RELIGIOUS MUSIC, §I, 4.

BIBLIOGRAPHY

N.A. Jairazbhoy: 'A Preliminary Survey of the Oboe in India', *EthM*, xiv (1970), 375–88

J. Levy: disc notes, *Music from the Shrines of Ajmer and Mundra*, Tangent TGM 105 (1970); reissued as TSCD911 (1995)

J. Baily: 'A Description of the Naqqarakhana of Herat', *AsM*, ii/2 (1980), 1–10

A. Dick: 'The Earlier History of the Shawm in India', *GSJ*, xxxvii (1984), 80–98

C. Tingey: 'Music for the Royal dasaī (Gorkhā and Nuwākot)', *European Bulletin of Himalayan Research*, xii–xiii (1997)

JOHN BAILY, ALASTAIR DICK

Naquaire. *Naquaires* is an alternative spelling for NAKERS; in 16th- and 17th-century England a *naquaire* or *naccara* could also be a bagpipe or a shawm.

Nara. City in Japan. The country's capital from 710 to 794, it was the cultural centre of ancient Japan. The town and its vicinity are rich with archaeological materials, including remains of ancient instruments such as the *wagon* (a zither). It was to this area that foreign music was first introduced in Japan; records report that 80 musicians were sent to Nara in 453 by the ruler of Silla, a small Korean kingdom, and that *gigaku* (Chinese dance and music) was imported in 612. During the succeeding years, music from the continent was frequently introduced, encouraging lively musical activities which eventually led to the establishment of Gagakuryō (the Imperial Music Bureau) in 701; at its inception, the bureau included 250 Japanese musicians and dancers, 72 Chinese, 72 Koreans and a few others. They participated in the celebration of the completion of the Great Buddha of Tōdaiji (a temple) in Nara (752); the instruments used at the occasion, together with some other instruments and musical tablatures, are still preserved in Shōsōin (the Imperial Treasury of Nara).

The great ceremony in 752 also included performances of *Shōmyō* (Buddhist chants) and soon a number of *shōmyō* schools were established by various Buddhist sects. The old tradition is strictly kept at Tōdaiji (the Kegon sect), Kōfukuji (the Hossou sect) and several other temples. The founders of *nō* drama, Kannami and Zeami, were natives of the Nara area; the *nō* tradition in Nara has been kept primarily by the Komparu school, for which the Nara Komparu Nō Theatre was built in 1962. A movement to revive *kagura* (*Shintō* ritual) and gagaku (court music) has been growing since the end of the 19th century and is promoted by a preservation group which has its headquarters at Kasuga Shrine.

For bibliography *see* JAPAN.

MASAKATA KANAZAWA

Narayan, Ram (*b* Udaipur, 25 Dec 1927). Indian *sāraṅgī* player. His great-great-grandfather Bagaji Biyavat was a singer and established the family in Udaipur with patronage from the court. His great-grandfather Sagad Danji, grandfather Har Lalji Biyavat and father Nathuji Biyavat were also singers, but farming was as much a family occupation as music and the *Sāraṅgī* was not played. Ram Narayan's contact with the instrument as a child was almost accidental: the family's *Ganga guru* (genealogist and holy man) happened to leave his *sāraṅgī* in the house where the young boy tried to play it. Despite a reluctance to allow his son to take up an instrument regarded as both difficult and of low social status, Nathuji Biyavat taught Ram Narayan a basic method of fingering which formed the basis of his matchless technique. His main musical studies were with Uday Lal and Mahadev Prasad in Udaipur. In 1944 he moved to Lahore where Jivan Lal Mattu gave him a job as a radio artist, guided his training and helped him to learn from the singer Abdul Wahid Khan. When Lahore became a city of Pakistan following the partition of India in 1947, Ram Narayan moved to Delhi where he was employed by All India Radio. *Sāraṅgī* players have always been primarily accompanists to vocalists, but by this time Ram Narayan was feeling resentful of the curbs this role placed on his own artistry and he became notorious and even feared among the vocalists in Delhi. This prompted him to move to Bombay in 1949. In 1954 he was engaged as an accompanist at a large music conference. His success in that role led him to try a solo but he was given a bad slot and the audience was impatient to hear the famous artists, so he was driven from the stage. Two years later, after further solo recitals to more intimate gatherings, he tried again at a similar conference, and this time his performance was a success. By then he had decided to devote himself exclusively to solo performance, an unprecedented strategy among *sāraṅgī* players. It inevitably led to difficulties and he supplemented his income with more lucrative work in the Bombay film industry. After earlier visits to Afghanistan in 1952 and China in 1954, he travelled to Europe and America in 1964 with his brother, the *tablā* player Chatur Lal (1925–65), beginning a successful campaign to raise dramatically the status of the *sāraṅgī* and bring it to a worldwide audience. He is an honoured and respected *sāraṅgī* virtuoso with many recitals and recordings around the world to his credit.

BIBLIOGRAPHY
AND OTHER RESOURCES

J. Bor: 'The Voice of the Sāraṅgī: an Illustrated History of Bowing', *National Centre for the Performing Arts Quarterly Journal*, xv/3–4 (1986)–xvi/1 (1987)

Rag lalit, Nimbus NI 5183 (1989)

Jogiya, Nimbus NI 5245

Rag bhupal tori, Nimbus NI 5119

Rag patdip, ibid.

NEIL SORRELL

Narantsogt, P (*b* Buyant *sum*, Bayan Ölgii *aimag*, west Mongolia, 1921). Altai Urianghai Mongol TSUUR player. Narantsogt (see illustration) inherited the traditions of playing and constructing this rare three-finger-hole end-blown pipe from his grandfather Gar'd, a renowned player. Narantsogt also plays the jew's harp and uses a variety of stones and pieces of wood to produce musical sounds. He moved to Duut *sum*, Hovd *aimag*, west Mongolia when he was 17 years old, working as a shepherd in the Altai Mountains. He had to hide his *tsuur* during most of the communist period in Mongolia in order to prevent its destruction (*see* MONGOL MUSIC). Narantsogt often improvises melodies which imitate the sounds surrounding him, as in *Balchin Heer Mor'* ('The Chestnut Bay') and *Har Huryn Naadgai* ('The Playing of Black Grouse'), or which praise the spirits that he believes both live in and comprise nature, as in *Altain Magtaal* ('Praise-song of the Altai'). In post-Soviet Mongolia, Narantsogt's son, Gombojav, continues the tradition by performing in international and local concerts.

BIBLIOGRAPHY
AND OTHER RESOURCES

Mongolie: musique et chants de l'Altai, various pfmrs, coll. A. Desjacques, ORSTOM-SELAF Ceto 811 (1986) [notes by A. Desjacques]



Narantsogt of the Altai Urianghai playing the three-holed end-blown tsuur, Duut sum, Houd aimag, West Mongolia, 1990. Photo: C. Pegg.

C.A. Pegg: *Mongolian Music, Dance and Oral Narrative: Performing Diverse Identities* (Seattle, 2001)

CAROLE PEGG

Nardini, Pietro (*b* Livorno, 12 April 1722; *d* Florence, 7 May 1793). Italian violinist and composer. He displayed an early musical talent and received his first lessons in the town of his birth. In 1734 he was accepted as a pupil of Tartini in Padua and soon became his favourite student (according to Leoni and Burney). He then undertook an intensive programme of teaching and giving public and private concerts, for which he often went abroad for long periods. In 1760 he was in Vienna at the wedding festivities of the crown prince; from October 1762 until March 1765 he served at the court in Stuttgart under the direction of Jommelli, returning to his own country only for short visits; in 1765 he went to Brunswick, and in May 1766 he returned to Livorno. Two years later he was appointed solo violinist, and later music director, at the chapel of the court of the Grand Duke Leopold of Tuscany in Florence, where he remained until his death. The Florentine orchestra was made up of eminent musicians, including Campioni and Dôthel, who helped raise the musical and cultural level of the town: Nardini, for example, was a close friend of the poet Corilla Olimpica-Maddalena Morelli, and was himself a member of the Arcadia under the name of Terpandro Lacedemone. His one absence from Florence was during Tartini's final illness, when, according to Burney, he cared for the dying *maestro* with true filial affection and tenderness.

Nardini was famed not only for his orchestral playing but also for his solo performances, which he gave until the 1790s. He performed at the court of Ferdinand III of Bourbons in Naples, in Rome at the Gonzaga residence and in Pisa in the presence of Emperor Joseph II in 1784. His compositions reflect his abilities as a performer. He was noted for his perfect technique, excellent bow control and a superb sound. Leopold Mozart heard him play in 1763 and remarked: 'The beauty, purity and evenness of his tone and his cantabile cannot be surpassed'. He was particularly famed for his performance of *adagio* movements, which were more suited to his lyrical rather than dramatic nature. According to Schubart, he managed to move even the most insensitive listeners by the deep emotions expressed so effortlessly and naturally. His compositions, accordingly, combine two traits typical of the Italian style in the 18th century: cantabile and passionate writing in slow movements and fluency in fast ones.

It is difficult to establish a chronology of Nardini's works, which include larger-scale works and chamber music for flute, strings and harpsichord. Stylistically they seem to fall into three main periods. 12 violin sonatas and four violin concertos, all unpublished, and the six sonatas op.5 and concertos op.1 date from *c*1760. The overtures, harpsichord sonatas and *Adagios brodés* were composed *c*1765–6, while the six quartets, other violin sonatas and the flute concertos were written after 1770. The sonatas show the influence of Corelli and Tartini, and mainly follow the sequence slow–fast–fast. The tonality remains the same for all three movements, which normally have a bipartite structure. The first *allegro* is often bithematic and the most developed, whereas the last movement is usually a dance, rondo or set of variations. The *adagio* movements, which are generally in free form, are the most lyrical. The concertos, although influenced by Tartini, are written in the order fast–slow–fast. Less

well known are Nardini's works for flute, which reveal his excellent knowledge of the instrument and display the same deep emotion found in his works for the violin. His overtures were much influenced by Jommelli, while the simple and musically attractive harpsichord sonatas are indebted to Alberti and Pasquali. The string quartets differ most from Tartini's works in their structure, phrase syntax, thematic invention, development of ideas, dynamic contrast, characterization of parts and emancipation of the basso continuo. Nardini's disciples included Gaetano Brunetti, Cambini, Campagnoli, Giulini, Gozzi, Lucchesi and Manfredi in Italy and Joseph Agus, Thomas Linley (ii), Pichl and F.W. Rust abroad.

WORKS

thematic index in Pfäfflin

ORCHESTRAL

6 vn concs., op.1 (Amsterdam, *c*1765)

2 ovs., *CH-Bu*; 4 vn concs., *A-Wgm*, *I-UDc*; 6 vn concs., *BGc*, *Fc*, *Gl*, *MOe*, *UDc*; *US-BEm*; 2 fl concs., *I-Gl* (facs. (Florence, 1987)); va conc., *Gl*

SOLO VIOLIN

6 Solos, vn, b (hpd/vc) (London, *c*1760/*R*)

6 sonates, vn, b, op.2 (Amsterdam, *c*1770)

6 Solos, vn, b, op.5 (London, *c*1769)

7 sonates avec les Adagios brodés, vn, b (Paris, n.d.)

Sonate énigmatique, vn, in Cartier's L'art du violon (3/1803)

Other sonatas, vn, b, *A-Wgm*, *Wn*; *B-Bc*; *D-Bsb*, *Dl*; *F-Pc*; *I-Bc*, *BGi*, *Fc*, *Gl*, *Mc*, *Nc*, *PS*, *Rsc*, *Vnm*; *US-BEm*

OTHER WORKS

14 New Italian Minuets, 2 vn, b (London, ?1750)

6 Sonatas, 2 fl/vn, b (London, *c*1770)

6 Duets, 2 va (London, *c*1775), ed. W. Lebermann (Mainz, 1969)

6 quartetti, 2 vn, va, vc (Florence, ?1782), ed. B. Paüler (Winterthur, 1996)

2 sonatas, 2 vn, nos.1–2 in 6 Sonatas or Duets . . . composed by Sigr. Nardini and Ferrari, op.2 (London, *c*1765)

Romanza, 2 vn, in Geminiani's L'art de jouer du violon (Paris, 1803)

2 lessons, hpd, nos.3, 5 in The Harpsichord Miscellany, ii (London, 1763)

8 trio sonatas, *F-Pc*; *I-Fc*, *Mc*, *Pca*; 2 hpd sonatas, *GB-Lbl*; 3 sonatas, 2 fl, b, *I-Gl*; 2 duets, 2 fl, *Gl* (facs. (Florence, 1987)), ed. N. Delius and A. Ehrle (Mainz, 1985); 5 sonatas, fl, vn, b, *Gl*; other sonatas, *Bc*, *BGi*, *Fc*, *Mc*, *Nc*, *Rc*, *Vnm*

Alma spes vitae, hymn, *Pca*

BIBLIOGRAPHY

BurneyFI; *MoserGV*; *NewmanSCE*

G.B. Rangoni: *Essai sur le goût de la musique . . . /Saggio sul gusto della musica col carattere de' tre celebri sonatori di violino i signori Nardini, Lolli, e Pugnani* (Livorno, 1790/*R*)

R. Leoni: *Elogio di Pietro Nardini* (Florence, 1793)

C.F.D. Schubart: *Ideen zu einer Ästhetik der Tonkunst* (Vienna, 1806/*R*); ed. P.A. Merbach (1924), 35–6

J. Sittard: *Zur Geschichte der Musik und des Theaters am württembergischen Hofe* (Stuttgart, 1890–91/*R*)

A. Einstein, ed.: *Lebensläufe deutscher Musiker von ihnen selbst erzählt*, iii: *Adalbert Gyrowetz* (Leipzig, 1915), 19

C. Flesch: *Die Kunst des Violinspiels*, ii (Berlin, 1928; Eng. trans., 1930)

A. Bonaventura: *Musicisti livornesi* (Livorno, 1930)

C. Pfäfflin: *Pietro Nardini: seine Werke und sein Leben* (Stuttgart, 1930, 2/1936)

C. Sartori: 'Pietro Nardini, violinista dell'amore', *Musicisti toscani*, ii, Chigiana, xii (1955), 60–63 [repr. in *Musiche italiane rare e vive da Giovanni Gabrieli a Giuseppe Verdi*, Chigiana, xix (1962), 283–7]

N. Delius: 'Die Flötenkonzerte von Pietro Nardini', *Concerning the Flute*, ed. R. De Reede (Amsterdam, 1984), 75–9

M. Graziadei: *Niccolò Dôthel, virtuoso di flauto traversiere: la sua vita ed i suoi concerti per flauto ed orchestra* (thesis, U. of Pisa, 1987–8)

M. Dellaborra: 'Pietro Nardini, violinista e compositore del 700', *Comune notizie [Livorno*, ii (1992), 39–52

MARIA TERESA DELLABORRA

Nardò, Benedetto Serafico (*fl* 1575–81). Italian monk and composer. The dedications of his two known works indicate that he was living at Naples in 1575 and at Lecce in 1581. *Il primo libro delli madrigali a cinque voci* (Venice, 1575, inc.) contains 27 works; it was prepared four years earlier for publication by the Neapolitan bookseller Orazio Salviani, but the manuscript was lost and Nardò made another copy, withdrawing some of the madrigals from the previous version and adding others. *Il terzo libro di madrigali a cinque et a sei voci con un dialogo a dièce* (Venice, 1581, inc.), dedicated to Francesco, Grand Duke of Tuscany, contains 22 pieces, setting poems by Petrarch, Ariosto, Tasso and Tansillo. Many of Nardò's texts are strongly erotic and passionate, and two pieces from the first book, *Lamento d'Olimpia* and *Lamento di Fiordeliggi*, are settings from Ariosto's *Orlando furioso*.

PIER PAOLO SCATTOLIN

Nares, James (*b* Stanwell, Middlesex, bap. 19 April 1715; *d* London, 10 Feb 1783). English composer, organist and teacher. He was a chorister of the Chapel Royal, London, under Gates, and he afterwards studied under Pepusch. For a short time he assisted John Pigott, organist of St George's Chapel, Windsor Castle, immediately before assuming duties as organist of York Minster in August 1735. The formal minute of his appointment at York is dated 8 November 1735. He left York on his appointment (dated 13 January 1756) as one of the organists and composers of the Chapel Royal, and in 1757 he took the Cambridge degree of MusD. In October 1757 he succeeded Gates as Master of the Children of the Chapel Royal, and took the choristers to sing in at least one theatrical production, Charles Dibdin's *The Institution of the Garter*, an afterpiece at Drury Lane that ran for 12 nights from 28 October 1771. He resigned from the post on 1 July 1780 while retaining his other Chapel Royal appointments. He was buried at the church of St Margaret's, Westminster.

Nares exercised his pleasant if slender talent for composition chiefly in the fields of church and keyboard music. His services, which do not represent him at his best, are in the dull 'short service' style as practised in his day, but have a slight interest in being possibly the earliest such compositions to add explicit changes of tempo to existing methods of giving variety to the setting of successive clauses. His *Service in F*, nonetheless, was very popular. His anthems throw almost the whole of their emphasis on music for solo voices, especially trebles. Very few indeed are of the 'full' type (examples are *Call to remembrance* and *O clap your hands together*), and for the most part he preferred to set even sombre and penitential texts as solos, duets and trios. His style is mellifluous and, if neither arresting nor individual, occasionally strikes an agreeable and expressive vein, particularly in music for boys' voices, though in duets he was apt to rely overmuch on the charm of passages in 3rds. A survey of his anthems does not suggest that he is ill-represented by his most famous piece, *The souls of the righteous*, written during his time at Windsor.

His 1747 collection of *Eight Setts of Lessons for the Harpsichord* displays a certain interest in the keyboard as such, and no.5 has an interesting Larghetto which, after



James Nares: stipple engraving by William Ward after John Hoppner and George Engleheart, after 1781

opening in A major, turns to A minor and then passes through F, B♭, G♭, B minor, G, C minor, A♭ and C♯ minor back to A. But none of his harpsichord compositions is more distinguished than the Lesson in B♭, no.3 of his op.2 (printed in full in *OHM*, iv, 328). The fifth lesson of the same set, in G, also has some appeal, and concludes, exceptionally for Nares's harpsichord music, with a fugue. But this is not learned, an aspect more in evidence in his organ music. The 'Sonata in Score' included in op.2 is for two violins and continuo with an easy obbligato keyboard solo.

Nares's most ambitious work, *The Royal Pastoral* ('Damon and Delia', libretto by Daniel Bellamy, published in his *Ethic Amusements*, 1768), consists chiefly of recitatives, arias and duets for the two characters, with two choruses in a somewhat Handelian vein and a full-scale overture. The instrumentation is for strings, horns, oboes and bassoons. Though it is always pleasant, there is nothing so memorable as to redeem such an extended work from insipidity. It appears to have been written for the anniversary in 1742 of the marriage of Frederick, Prince of Wales. The collection of *Catches, Canons and Glees* (which includes Nares's attractive *O fairest maid* and *Wilt thou lend me thy mare*, as well as the Elegy from Shakespeare, *Fear no more the heat of the sun* for two sopranos and bass, afterwards extended by R.J.S. Stevens, and the 1770 Catch Club prize glee *To all lovers of harmony*) is designed to show that canons, no less than catches, can be 'chearfull Music'.

Il principio or A Regular Introduction to Playing on the Harpsichord or Organ stresses the importance of early attention to shakes and to the development of the weak fingers. It also includes many attractive keyboard pieces. In his treatises on singing, Nares distinguished, in a manner casting some light on the history of solmization in England, between what he called French sol-fa (which used the octave, and was thus so much easier in application) and Italian sol-fa (which he described as 'an ingenious Study for young People who intend to profess Music'). Both books contain the same useful details about vocal ornamentation.

WORKS

all printed works published in London

SACRED VOCAL

only principal sources given; other MSS in GB-Cfm, Gu, Lbl, Lcm, Ob

Twenty Anthems in Score (1778) [TA]
A Morning & Evening Service ... Together with Six Anthems in Score (1788) [ME]
GB-Lbl Add.19570 (Nares's autograph) [JN]
GB-Lbl R.M.27.b–c–d (Chapel Royal Partbooks) [CR]

Services: Morning and Evening Service in C, ME; Morning and Evening Service in D, in *Cathedral Music*, ed. E. Rimbault (London, 1847); Morning and Evening Service in F, in *Cathedral Music*, ed. S. Arnold (London, 1790); Morning Service in G, part text in CR, completed by part text in *GB-Ob*

Anthems: Arise, thou judge of the world, 1764, TA, JN; Awake up, my glory, TA; Be glad, O ye righteous, 1765, insts added 1769, JN; Behold how good and joyful, 1765, TA, JN; Behold now praise the Lord, in *Short Anthems*, ed. W.H. Longhurst (London, 1849); Behold, O God, our defender, 1761, TA, JN; Blessed be the Lord God of Israel, in *Harmonia sacra*, ed. J. Page (London, 1800); Blessed is he that considereth the poor, in *Cathedral Music*, ed. S. Arnold (London, 1790); Blest who with gen'rous pity glows, ME; By the waters of Babylon, 1766, TA, JN

Call to remembrance, TA, ed. P. Young (New York, 1988); Do well, O Lord, 1757, JN; God is our hope, TA; Haste thee, O God (Canon, 4 in 1), part text in CR, completed by *GB-Cfm*; Have mercy upon me, rev. 1759, JN; Hide not thou thy face, TA; I have set God alway, inc., CR; I will magnify thee, CR; If the Lord himself, ME; In my prosperity, inc., CR; It is a good thing, 1764, TA, JN; Lord, how long wilt thou be angry?, 1771, TA, JN; Not unto us, Lord, Fall of Montreal, 1760, TA, JN

O clap your hands together, birth of George IV, 1762, JN; O come hither, CR; O come, let us sing, TA; O give thanks unto the God of heaven, 1768, TA, JN; O Lord, grant the king a long life, in *Cathedral Music*, ed. S. Arnold (London, 1790); O Lord my God, TA; O praise the Lord, 1746, rev. 1767, JN; O what troubles and adversities, ME; Praise the Lord, ye servants, *IRL-Dcc*; Rejoice in the Lord, 1759, TA, JN; Save me, O God, part text in CR, completed by *GB-GL*; The eyes of the Lord, ME; The Lord hear me, 1766, JN

The Lord is my strength, king's birthday, 1769, TA, JN; The Lord is righteous, birth of the Duke of York, 1763, TA, JN; The souls of the righteous, 1734, TA, JN, ed. C. Dearnley (London, *c*1985), ed. R. Lyne (Oxford, *c*1996); Thou art gone up on high, inc., CR; Thy praise, O God, ME; Try me, O God, in *Cathedral Music*, ed. S. Arnold (London, 1790), ed. W. Shaw (London, 1970), ed. D. Patrick (London, *c*1984); Turn thee again, O Lord, 1759, TA, JN; Turn us, O Lord, ME; Unto thee, O God, 1767, TA, JN; When the Lord turned again, 1758, JN; Wherewithall shall a young man cleanse his ways?, CR

Hymns and chants: 'Eversley', 'St Chad's', 'Westminster New', in *Parochial Music*, ed. W. Riley (London, 1762); 2 single chants, A, CR; double chant, a, CR; double chant, D, *GB-Lbl* Add.31819

SECULAR VOCAL

The Royal Pastoral (dramatic ode, D. Bellamy), solo vv, chorus, orch (*c*1769)
A Collection of Catches, Canons and Glees (*c*1775)
Hail, bright Cecilia, catch, *Lbl* Add.31463

INSTRUMENTAL

8 Setts of Lessons, hpd (1747)
These [5] Lessons ... with a Sonata in Score, hpd, op.2 (1759); the sonata for 2 vn, bc, obbl hpd
6 Fuges with Introductory Voluntary's, org/hpd (1772/*R*)
A Set of [3] Lessons, hpd (n.d.), lost, cited in ME
7 fugues, org/hpd, *Cfm*

PEDAGOGICAL

Il principio or A Regular Introduction to Playing on the Harpsichord or Organ (London, ?1760)

A Treatise on Singing (London, ?1780/*R*)
A Concise and Easy Treatise on Singing, with a Set of English Duets for Beginners (London, ?1786)

BIBLIOGRAPHY

BDA
Gentleman's Magazine, liii (1783), 182 only
R. Nares: Preface to J. Nares: *A Morning & Evening Service* (London, 1788)
S. Arnold: 'Memoir of Dr Nares', *Cathedral Music*, iii (London, 1790), 64
P.D. Anderson: *The Life and Works of James Nares* (diss., Washington U., St Louis, 1968)
B.A.R. Cooper: *English Solo Keyboard Music of the Middle and Late Baroque* (diss., U. of Oxford, 1974)
H.D. Johnstone and R. Fiske, eds.: *Music in Britain: the Eighteenth Century* (Oxford, 1990)

WATKINS SHAW

Narratology, narrativity. Terms referring respectively to the study and intrinsic quality of narrative; recently, and especially from the 1980s on, these concepts have been applied to musical studies in various ways.

Narratology, the study of narrative, is associated historically with east European formalism and European structuralism, intellectual movements that borrowed tools from social science, especially linguistics, for the study of many aspects of culture. Formalists and structuralists studied different kinds of story-telling such as myth and literary fiction in order to discover recurring patterns, much as grammarians study a language to discover the principles of its well-formed utterances. (Barthes, Chatman, Genette, Greimas, Propp and Todorov provide characteristic examples of these approaches; classic surveys include Ehrlich and Culler.) Narrativity is the quality of some artefact that makes it an example of narrative or, in some usages, a quality that creates a resemblance to narrative.

Formalist and structuralist work emphasized that story-telling follows norms of which story-tellers and audiences may not be conscious, just as speakers of a language unconsciously follow grammatical norms. These norms of story-telling constitute a layer of intervention, perhaps of arbitrary or mutable convention, that shapes individual narrative representations. When a story seems like an accurate account of the world, or a satisfying fiction, this is partly because it meets the appropriate norms of story-telling; some of these may be general constraints on narrative, others may be specific to certain times and places. Thus, as writers in formalist and structuralist traditions maintained, it can be important to recognize and perhaps question the narrative norms that shape historical or biographical story-telling, and to discern the recurring patterns that make fictional works seem whole.

This general awareness of story-telling as a patterned activity has had broad implications for the epistemology of historical knowledge (White), the philosophy of temporality (Ricoeur) and the notion of philosophical inquiry (Rée). The tradition of narratology orientated to social science is, of course, not the only interpretive approach to narrative literature or other forms of narrative, but it has had a strong influence on certain musicologists. Some (Treitler, DeVeaux, Pederson) have identified narrative conceptions that shape histories of music; heightened consciousness of these narrative devices has led them to challenge familiar accounts of music history. Others have studied relations between types of narrative genre and related compositions (Schrade on tragedy, Tarasti on myth, 1978). Within a texted musical genre one might identify a plot pattern that invites interpretation, as when Clément recognizes the pattern of leading female operatic characters dying; or one might study the role of moments of story-telling within operatic drama (Abbate, Hudson).

Beginning in the late 20th century, music theory and criticism often explored the possibility of narrativity in non-texted, non-programmatic music from European concert traditions. These studies lie at the intersection of many disciplines, not just narratology and music criticism, but historical interpretation, technical music theory, philosophical study of expression and representation, and semiotics. The attractive but problematic conception that shapes much recent work is that an individual composition – whether a single movement or a multi-movement work – sometimes resembles, or simply is, a narrative, and that recognition of this is important for critical interpretation. Some studies of this type have drawn directly on existing theories of narrative, applying them to musical instances (McCreless, Tarasti, 1994). Others have worked from within existing traditions of music criticism, moving from critical issues about individual compositions to comparisons with narrative. Often the interpretation of musical narrativity has been offered as an alternative to purely technical description and as a key to musical meaning (as in Guck and, by strong implication, Randall).

One recurring issue in such discussions of narrative and music concerns the identification of agents or actors. Ordinary story-telling normally concerns characters, and musicologists who explore analogies to narrative often identify fictional agents such as themes or instruments; Cone's discussion (1974) of persona and agent is an influential model. Maus argues that agency is often indeterminate in instrumental music, but some genres, such as the concerto or chamber music, seem to depend for their effects on the interplay of distinct characters. Kerman (1992, 1999) has given sustained interpretation to the dramatic exchanges in concertos. McClary (1991) argues that sonata-form compositions typically imply masculine and feminine antagonists through their main themes.

Another recurring issue concerns plot, a central concern of classic narratological work. Musicologists have proposed various plot archetypes for instrumental music, sometimes very broadly (as in Todorov's sequence of equilibrium–disequilibrium–equilibrium), sometimes more specifically. McClary's claim about the subordination of feminine themes to masculine ones is an example of a plot archetype, drawing on de Lauretis's feminist narratology; another example is Newcomb's argument that a number of 19th-century multi-movement pieces follow the archetype of suffering leading to triumph or redemption (as in Beethoven's symphonies nos.5 and 9).

Analogies between music and narrative, or stronger claims that instrumental music can be narrative, raise issues about the relevant description of the events of a piece. Descriptions offered in support of a narrative analogy may remain close to ordinary technical analysis, but often they become anthropomorphic and sometimes, as in Newcomb's account of Mahler's Symphony no.9, musical events may be translated into a detailed, almost novelistic story about an individual protagonist. A writer may abandon conventional musical terms altogether, moving into a purely literary style (Randall). Anthropomorphic descriptions raise complex questions: Are they

metaphorical, or should they be understood in terms of some theory of imagination or fiction? What are the constraints on such descriptions, and how do such descriptions contribute to knowledge about music? These questions are not trivial; the answers affect the status of scholarly claims about music and narrative.

Another kind of description, the historically based identification of 'topics' deriving from Ratner's work, seems closely related to the issues of music and narrative, especially when critics write about the succession of topics within pieces (Agawu, Allenbrook, Hatten). If topical description is important, the succession of topics in a piece must affect the narrative interpretation of that piece.

Several writers have challenged the assertion that instrumental music can be narrative. Kivy argues that instrumental music cannot narrate a story but can, at most, illustrate a story (as do pictures that accompany a prose narrative). Various writers have pointed out features that are central to narrative but seem to be absent from most instrumental music: for instance, the distinction between subject and predicate (Nattiez), the capacity for various kinds of reflexive self-commentary (Kramer, 1990), the existence of a past tense and the resulting space between story and story-telling (Abbate). Such failures of analogy have led Kerman, Maus, Newcomb and others to suggest that instrumental music may often be closer to drama than to prose narrative, offering enactments of stories rather than story-telling in the most literal sense. This links narrative interpretation of music to the traditional conception of sonata form and Classical style as 'dramatic' (Tovey, Rosen).

The taxonomic and rule-orientated qualities of formalism and structuralism already seemed dated to many literary and cultural scholars by the 1980s, and the subsequent promotion of narratology by musicologists may have been untimely. The same aspects of classic narratology that suggest an affinity with music theory and analysis may also, in applications to literary and musical examples, invite simplification and reduction. On the other hand, the deconstructive habit of identifying gaps and discontinuities in interpreting narrative, exemplified by some writings of Abbate and Kramer, has also lost some of its allure in recent years.

Contemporary interpretation of culture often emphasizes historical and social context, and casts suspicion on approaches that adopt the traditional self-limitations of textual analysis. From this perspective, music criticism based on narrative analogies may share with the arguments against those analogies a dubious attachment to the critical tradition of commentary on isolated musical works. The exploration of instrumental music as narrative remains a tantalizing, confusing, problematic area of inquiry.

See also Criticism, §I.

BIBLIOGRAPHY

A General studies. B General music studies. C Studies on individual composers.

A: GENERAL STUDIES

V. Propp: *Morfologya Skazki* (Leningrad, 1928; Eng. trans., 1958, as *Morphology of the Folktale*, 2/1968)
V. Erlich: *Russian Formalism: History, Doctrine* (The Hague, 1955; 2/1965/*R*)
R. Barthes: *S/Z* (Paris, 1970; Eng. trans., 1974/*R*)
T. Todorov: *Poétique de la prose* (Paris, 1971; Eng. trans., 1977)
H.V. White: *Metahistory: the Historical Imagination in Nineteenth-Century Europe* (Baltimore, 1973/*R*)
J. Culler: *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature* (London and Ithaca, NY, 1975)
S. Chatman: *Story and Discourse: Narrative Structure in Fiction and Film* (Ithaca, NY, 1978)
A.J. Greimas: *Du sens: essais sémantiques* (Paris, 1979–83; Eng. trans., 1987)
G. Genette: *Narrative Discourse: an Essay in Method* (Ithaca, NY, 1980); Fr. orig. in *Fugues III* (Paris, 1972)
P. Ricoeur: *Temps et récit* (Paris, 1983–5; Eng. trans., 1984–9)
T. de Lauretis: *Alice Doesn't: Feminism, Semiotics, Cinema* (Bloomington, IN, 1984)
J. Rée: *Philosophical Tales: an Essay on Philosophy and Literature* (London, 1987)

B: GENERAL MUSIC STUDIES

D.F. Tovey: *Essays in Musical Analysis*, iii: *Concertos* (London, 1936/*R*)
D.F. Tovey: 'Sonata Forms', *Musical Articles from the Encyclopaedia Britannica*, ed. H.J. Foss (London, 1944/*R*)
L. Schrade: *Tragedy in the Art of Music* (Cambridge, MA, 1964)
E.T. Cone: *The Composer's Voice* (Berkeley, 1974)
J.K. Randall: 'How Music Goes', *PNM*, xiv/2–xv/1 (1976), 424–516
C. Clément: *L'opéra, ou, La défaite des femmes* (Paris, 1979; Eng. trans., 1988)
L.G. Ratner: *Classic Music: Expression, Form, and Style* (New York and London, 1980)
P. Kivy: 'Music as Narration', *Sound and Semblance: Reflections on Musical Representation* (Princeton, NJ, 1984/*R*), 159–96
F.E. Maus: 'Music as Drama', *Music Theory Spectrum*, x (1988), 56–73
P. McCreless: 'Roland Barthes's S/Z from a Musical Point of View', *In Theory Only*, x/7 (1988), 1–29
L. Treitler: *Music and the Historical Imagination* (Cambridge, MA, 1989)
L. Kramer: '"As if a Voice Were in Them": Music, Narrative, and Deconstruction', *Music as Cultural Practice, 1800–1900* (Berkeley, 1990)
J.-J. Nattiez: 'Can One Speak of Narrativity in Music?' *JRMA*, cxv (1990), 240–57
Indiana Theory Review, xii (1991) [narrative isssue; incl. F.E. Maus: 'Music as Narrative', 1–34]
C. Abbate: *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (Princeton, NJ, 1991)
V.K. Agawu: *Playing with Signs: a Semiotic Interpretation of Classic Music* (Princeton, NJ, 1991)
S. DeVeaux: 'Constructing the Jazz Tradition: Jazz Historiography', *Black American Literature Forum*, xxv (1991), 525–60
L. Kramer: 'Musical Narratology: a Theoretical Outline', *Indiana Theory Review*, xii (1991), 141–62; repr. in *Classical Music and Postmodern Knowledge* (Berkeley, 1995)
S. McClary: *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis, 1991)
K. Berger: 'Narrative and Lyric: Fundamental Poetic Forms of Composition', *Musical Humanism and its Legacy: Essays in Honor of Claude V. Palisca*, ed. N.K. Baker and B.R. Hanning (Stuyvesant, NY, 1992), 451–70
G. Karl: *Music as Plot: a Study in Cyclic Forms* (diss., U. of Cincinnati, 1993)
M.A. Guck: 'Rehabilitating the Incorrigible', *Theory, Analysis and Meaning in Music*, ed. A. Pople (Cambridge, 1994), 57–73
E. Tarasti: *A Theory of Musical Semiotics* (Bloomington, IN, 1994)
G. Karl: 'Structuralism and Musical Plot', *Music Theory Spectrum*, xix (1997), 13–34
F.E. Maus: 'Narrative, Drama, and Emotion in Instrumental Music', *Journal of Aesthetics and Art Criticism*, lv (1997), 293–303
S.P. Keefe: 'Koch's Commentary on the Late Eighteenth-Century Concerto: Dialogue, Drama, and Solo/Orchestra Relations', *ML*, lxxix (1998), 368–85
J. Kerman: *Concerto Conversations* (Cambridge, MA, 1999)

C: STUDIES ON INDIVIDUAL COMPOSERS

C. Rosen: *The Classical Style: Haydn, Mozart, Beethoven* (New York, 1971/*R*, enlarged 2/1997)
E.T. Cone: 'Three Ways of Reading a Detective Story – or a Brahms Intermezzo', *Georgia Review*, xxxi (1977), 554–74; repr. in *Music: A View from Delft*, ed. R.P. Morgan (Chicago, 1989), 77–93
E. Tarasti: *Myth and Music: a Semiotic Approach to the Aesthetics of Myth in Music, especially that of Wagner, Sibelius and Stravinsky* (Helsinki, 1978; The Hague, 1979)

E.T. Cone: 'Schubert's Promissory Note: an Exercise in Musical Hermeneutics', *19CM*, v (1981–2), 233–41
J. Webster: 'Brahms's Tragic Overture: the Form of Tragedy', *Brahms: Biographical, Documentary, and Analytical Studies*, ed. R. Pascall (Cambridge, 1983), 99–124
A. Newcomb: 'Once More Between Absolute and Program Music: Schumann's Second Symphony', *19CM*, vii (1983–4), 233–50 [Kerman Festschrift]
E.T. Cone: 'Beethoven's Orpheus – or Jander's?', *19CM*, viii (1984–5), 283–6
O. Jander: 'Beethoven's "Orpheus in Hades": the *Andante con moto* of the Fourth Piano Concerto', ibid., 195–212
S. McClary: 'A Musical Dialectic from the Enlightenment: Mozart's Piano Concerto in G. Major, K. 453, Movement 2', *Cultural Critique*, iv (1986), 129–69
A. Newcomb: 'Schumann and Late Eighteenth-Century Narrative Strategies', *19CM*, xi, (1987–8), 164–74
O. Jander: 'The "Kreutzer" Sonata as Dialogue', *EMc*, xvi (1988), 34–49
S.F. Pederson: 'On the Task of the Music Historian: the Myth of the Symphony after Beethoven', *Repercussions*, ii/2 (1988), 5–30
J. Webster: *Haydn's 'Farewell' Symphony and the Idea of Classical Style: Through-Composition Cyclic Integration in his Instrumental Music* (Cambridge, 1991)
W.J. Allenbrook: 'Two Threads through the Labyrinth: Topic and Process in the First Movements of K. 332 and K. 333', *Convention in Eighteenth- and Nineteenth-Century Music: Essays in Honor of Leonard J. Ratner*, ed. W.J. Allenbrook, J.M. Levy and W.P. Mahrt (Stuyvesant, NY, 1992), 125–72
J. Kerman: 'Representing a Relationship: Notes on a Beethoven Converto', *Representations*, no.39 (1992), 80–101
A. Newcomb: 'Narrative Archetypes and Mahler's Ninth Symphony', *Music and Text: Critical Inquiries*, ed. S. Scher (Cambridge, 1992), 118–36
J. Parakilas: *Ballads without Words: Chopin and the Tradition of the Instrumental Ballade* (Portland, OR, 1992)
E. Hudson: *Narrative in Verdi: Perspectives on his Musical Dramaturgy* (diss., Cornell U., 1993)
S. McClary: 'Narrative Agendas in "Absolute" Music: Identity and Difference in Brahms's Third Symphony', *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. R. Solie (Berkeley, 1993), 326–44
R.S. Hatten: *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington, IN, 1994)
A. Newcomb: 'The Polonaise-Fantasy and Issues of Musical Narrative', *Chopin Studies II*, ed. J. Rink and J. Sampson (Cambridge, 1994), 84–101
G. Karl and J. Robinson: 'Shostakovich's Tenth Symphony and the Musical Expression of Cognitively Complex Emotions', *Journal of Aesthetics and Art Criticism*, liii (1995), 401–15
A. Newcomb: 'Action and Agency in Mahler's Ninth Symphony, Second Movement', *Music & Meaning*, ed. J. Robinson (Ithaca, NY, 1997), 131-53

FRED EVERETT MAUS

Narrenflöte (Ger.). *See* JESTER'S FLUTE.

Nartosabdho [Sunarto], **Ki** (*b* Wedi, Central Java, 25 Aug 1925; *d* Central Java, 1985). Javanese gamelan musician, composer and *dhalang* (shadow puppeteer). He was born the youngest of eight children in a poor family; after several years at an Islamic school and then at a Roman Catholic school, he left home to perform music with various itinerant *kethoprak* (folk theatre) troupes. He specialized in drumming and in 1945 his skills gained him the position of musical director with one of the most prestigious *wayang orang* (dance-drama) troupes in Java, Ngesti Pandowo, based in Semarang on the north coast of Java. There he began to compose light gamelan pieces, often with humorous content and introduced by the popular *punakawan* (clown-servants) of the *wayang orang*. At Ngesti Pandowo he sometimes also took the role of *dhalang* (narrator/singer of mood songs in *wayang orang*) and soon began performing as *dhalang* (shadow puppeteer) for performances of *wayang kulit* (shadow play). His first public performance as a *dhalang* of *wayang kulit* took place in 1955 in Yogyakarta; in 1958 he began to perform for broadcasts on the national radio station, Radio Republik Indonesia (RRI). In addition to his activities as shadow-play *dhalang*, involving numerous live engagements and commercial cassette recordings of all-night (eight-hour) shadow plays, he maintained an active musical career until his death, composing many pieces, arranging pieces from various regional traditions of Java and playing drum for commercial gamelan music recordings. In 1969 he formed the gamelan group Condhong Raos, which for more than 15 years was widely recognized as one of the top gamelan groups in all of Java.

WORKS
(selective list)

SUITES BASED ON JAVANESE LITERATURE

Serat Kalatidha (text by Mangkunegara IV)
Serat Tripama (text by Mangkunegara IV)

INDIVIDUAL GAMELAN AND VOCAL WORKS

Dolanan: Ayo Praon, pélog pathet nem; Caping, pélog pathet barang; Jago Kluruk, pélog pathet barang; Jula-juli Sunba, sléndro pathet sanga; Kerja Bakti, pélog pathet nem; Lesung Jumengglung, sléndro pathet sanga; Lumbung Dêsa, sléndro pathet sanga; Mari Kangen, pêlog pathet nem; Sapa Ngira, sléndro pathet sanga; Sapu Tanganmu, pélog pathet barang
Ketawang: Dhandhanggula Santi Sarkara, pélog pathet nem; Dumadi, sléndro pathet sanga; Gambuh Kayungyun, pélog pathet lima; Ibu Pertiwi, pélog pathet lima; Legawa, sléndro pathet sanga; Mèh Rahina, pélog pathet nem; Mesubudi, pélog pathet barang; Mijil Larabranta, pélog pathet lima; Mijil Panglilih, pélog pathet lima; Mijil Sesanti, pélog pathet lima; Pangkur Pegatsih, pélog pathet lima; Pendhawa, pélog pathet lima; Penuwun, sléndro pathet sanga; Petis Manis, sléndro pathet sanga; Pucung Wuyung, pélog pathet lima; Sri Ratih, sléndro pathet nem; Suka Asih, pélog pathet barang
Ladrang: Ambangun, pélog pathet nem; Andhé-andhé Lumut, pélog pathet barang; Cangkrama, pélog pathet nem; Dwi Warna, pélog pathet barang; Gecul Surawangi, sléndro pathet sanga; Jurang Jugrug, pélog pathet barang; Kuncara, pélog pathet nem; Lara Asmara, sléndro pathet sanga; Mandra Guna, pélog pathet nem; Nuswantara, pélog pathet nem; Pangkur Sumbangsih, pélog pathet nem; Panglipur, pélog pathet nem; Pariwisata, sléndro pathet sanga; Santi Mulya, pélog pathet lima; Sengsem, sléndro pathet nem; Sensus Pertanian, pélog pathet barang; Ubaya, pélog pathet nem; Wahyu, sléndro pathet nem; Wulangan, pélog pathet nem
Lagu: Aja Lamis, pélog pathet nem; Ayo Ngguyu, pélog pathet nem; B.U.U.D., pélog pathet nem; Désaku, pélog pathet nem; Empat Lima, pélog pathet nem; Jakarta Endah, pélog pathet nem; Jiwa Sraya, pélog pathet nem; Kenthongan, pélog pathet nem; Lepetan, pélog pathet barang; Longgeng K. B., pélog pathet barang; Ngundhamana, sléndro pathet sanga; Piyé Janjiné, pélog pathet nem; Sawitri, pélog pathet nem; Sléndhang Biru, sléndro pathet sanga; Sléndhang Wungu, pélog pathet nem; Swara Suling, pélog pathet nem; Tabanas, sléndro pathet sanga; Warung Pojok, sléndro pathet sanga
Lancaran: Bagya K. B., pélog pathet nem; Gambuh, pélog pathet nem; Mbok Ya Mèsem, sléndro pathet manyura; Mikat Manuk, sléndro pathet manyura; Mulya Keluarga Berencana, sléndro pathet sanga; Wira-wiri, pélog pathet lima
Langgam: Kembang Melathi, pélog pathet barang; Pawelingku, pélog pathet barang
Other works: Aja Rèwèl, pélog pathet nem; Aku Éwo, sléndro pathet sanga; Aku Ngimpi, pélog pathet nem; Arum Manis, pélog pathet nem; Bawa Sekar Dhandhanggula Majabsih, sléndro pathet sanga; Becik Ketitik, sléndro pathet manyura; Begadang, pélog pathet nem; Bersih Dêsa, sléndro pathet manyura; Brajagan Surabayan, sléndro pathet sanga; Calung Banyumasan, sléndro pathet sanga; Cep Menenga, pélog pathet nem; Condhong Raos, pélog pathet barang; Dara Muluk, sléndro pathet sanga; Dhadhung Manuk, sléndro pathet manyura; Dhawet Ayu, sléndro barang miring; Éla-éla Gandrung Semarangan, pélog pathet nem; Éling-éling Banyuwangèn, sléndro pathet manyura; Gagat Énjang, pélog

pathet nem; Gandrung Binangun, pélog pathet barang; Gara-Garané, pélog pathet nem; Glopa Glapé, sléndro pathet sanga; Gudheg Yogya, pélog pathet lima; Gula Ganti, pélog pathet barang; Identitas Jawa Tengah, pélog pathet nem; Ing Wanagung, sléndro pathet manyura; Jiwit-Jiwitan, pélog pathet nem; Jula Juli Suber, sléndro pathet sanga; Kalongking, pélog pathet nem; Kentrungan, sléndro pathet sanga; Keplok Awé-Awé, pélog pathet nem; Kombang, pélog pathet nem; Kudangan, sléndro pathet sanga; Lelèwané, pélog pathet nem; Mawar Kuning, pélog pathet nem; Mégal-Mégol, sléndro pathet sanga; Muda-Mudi, pélog pathet barang; Ngundha Layangan, pélog pathet nem; Nini Thowok, sléndro pathet sanga; Ondhé-Ondhé Semarangan, pélog pathet barang; Oyok-Oyokan, sléndro pathet sanga; Pangatag, pélog pathet nem; Sajak Piyé, sléndro pathet sanga; Sapu Tangan, pélog pathet barang; Sarung Jagung, pélog pathet barang; Setya Tuhu, pélog pathet nem; Simpang Lima Ria, pélog pathet nem; Taman Sari, pélog pathet nem; Tukang Cukur, sléndro pathet sanga; Turi-Turi Putih, pélog pathet nem; Wandali, pélog pathet nem; Widara Payung, pélog pathet nem; Wohing Arèn, pélog pathet nem

R. ANDERSON SUTTON

Narváez, Luys de (*b* Granada; *fl* 1526–49). Spanish composer and vihuelist. He may have entered the service of Charles V's secretary, Francisco de los Cobos, in Granada as early as 1526, thereafter residing in Valladolid until his patron's death in 1547. From 1548 he is listed among the musicians of the royal chapel, with the added duty of teaching music to the boy choristers. Late in 1548 he travelled abroad with Prince Philip (later Philip II of Spain), and his presence is reported for the last time in the Low Countries during the winter of 1549. His son Andrés was also an accomplished vihuelist.

Aside from two motets, both published by Moderne, one reprinted by Berg & Neuber, all of Narváez's music is included in his book, *Los seys libros del delphín* (Valladolid, 1538/*R*1980; ed. in MME, iii, 1945/*R*; ed. and arr. G. Tarragó, Madrid, 1971). The pieces are for solo vihuela and are notated in tablature similar to that used in Italian lute sources, with minor points of difference, such as the printing of notes to be sung in red ciphers. There are fantasias, variation sets, intabulations of vocal pieces, songs and a *baxa de contrapunto* (setting of a basse danse tenor). Selections from the *Delphín* were reprinted in French lute tablature by Phalèse (in Leuven) and Morlaye (in Paris) and five, sometimes freely arranged, were set in Spanish keyboard tablature by Venegas de Henestrosa. Narváez's book is the first to contain groups of pieces identified as variations (*diferencias*) and to include symbols indicating tempo.

His 14 fantasias, with at least one in each of the eight modes, are all of the highest quality. They are characterized by pervading but not rigorous imitation. Most open with a short theme treated imitatively and continue with sections in two- and three-part textures. They are reminiscent of the style of Josquin and are characterized by techniques such as voice pairing and sequences. Known to have collected music by Francesco da Milano, Narváez was the earliest composer for the vihuela to work in the new Italian style of lute music in the 1530s. Famed as an improviser on the vihuela, he was reputed to be able to extemporize four parts over another four at sight. His fantasias reflect improvisatory techniques in their motivic simplicity and use of certain short motifs with identical left-hand fingering patterns in more than one work.

He included vocal pieces by Josquin (six works), Gombert (two) and Richafort (one) in intabulations as vihuela solos, elaborated with passing notes and scalar ornaments. His arrangement of Josquin's famous *Mille regretz* is described as 'la canción del Emperador', presumably a favourite song of Charles V.

There are three types of variation sets. In those on the Spanish hymn *O gloriosa Domina*, the hymn tune appears in each variation and sometimes phrase openings are imitative. Variety of texture, rhythm, tempo and placing of the cantus firmus provides contrast between the six *diferencias*. Variations on ostinato harmonies include seven entitled *Guárdame las vacas* (although only three are on the romanesca, the last three being on the passamezzo antico), and 22 on *Conde claros*, a form of the *bergamasca*. The latter set contains bravura scale passages, unusual arpeggio patterns, sudden changes of register and one variation which 'imitates the guitar'.

In two of the five villancicos, the vocal line is repeated, often without significant change in tune or text, while the accompaniment is varied. *Paseávase el rey Moro*, which is one of the two *romances*, survives in three other contemporary Spanish settings, including two with vihuela accompaniment.

BIBLIOGRAPHY

BrownI
M. Frenk Alatorre: 'Sobre los textos poéticos de Juan Vásquez, Mudarra y Narváez', *Nueva revista de filología hispánica*, vi (1952), 33–56
J.M. Ward: 'The Editorial Methods of Venegas de Henestrosa', *MD*, vi (1952), 105–13
J.M. Ward: 'The Use of Borrowed Material in 16th-Century Instrumental Music', *JAMS*, v (1952), 88–98
J. Griffiths: *The Vihuela Fantasia: a Comparative Study of Forms and Styles* (diss., Monash U., 1983)
J. Ruiz Jiménez: 'Luis de Narváez and Music Publishing in 16th-Century Spain', *JLSA*, xxvi–xxvii (1993–4), 1–15
J. Sage: 'A New Look at Humanism in 16th-Century Lute and Vihuela Books', *EMc*, xx (1992), 633–43
T. Binkley and M. Frenk Alatorre: *Spanish Romances of the Sixteenth Century* (Bloomington, IN, 1995)

HOPKINSON K. SMITH/JOHN GRIFFITHS

Nasal stop (Fr. *nasale*; Ger. *Nasal-Register*). *See* LUTE STOP.

Nasard (?Fr.; Ger. *Nasat*). *See under* ORGAN STOP (*Nasard*). There may have been an early French woodwind instrument of this name.

Nasardos (Sp.). *See under* ORGAN STOP (*Nasard*).

Nasarre, Pablo. *See* NASSARRE, PABLO.

Nasat (Ger.). *See under* ORGAN STOP (*Nasard*).

Nasci, Michele (*fl* Naples, 1770s). Italian violinist and composer. Burney mentioned Nasci as a violinist and director of the orchestra at the Teatro dei Fiorentini in Naples in 1770. Burney also heard him perform his trios at the home of William Hamilton, the British minister there. About 1771 his *Sonate sei di cembalo con accompagnamento di violino* were published in London, dedicated to Catherine Hamilton, an accomplished keyboard player. Since the Hamiltons visited London in that year (when he received his knighthood), they may have arranged the publication. However, Burney himself may have been the agent, as the sale of his library in 1814 included manuscript copies of sonatas and trios by Nasci.

Despite the designation 'cembalo' on the title-page, the music of these sonatas is pianistically conceived. (In 1770 Catherine Hamilton owned an English square piano, likely to have been the only one then in Naples.) Apart from their pianistic dynamics, the sonatas are of only moderate interest; they seem caught in an awkward phase

of the general transition in style then taking place. Nasci's other extant works include a sonata for violin and continuo and three violin concertos (in *A-Wgm*), and a solo motet with accompaniment for violins and continuo, composed in 1769 for the castrato Caffarelli (in *GB-Lbl*). A further six concertos at the Naples Conservatory library and ascribed to Nasci are questionable on stylistic grounds.

BIBLIOGRAPHY

BurneyFI; EitnerQ; GerberNL; SainsburyD
The Late Dr. Burney's Musical Library (London, 1814/*R*) [sale catalogue]
R.R. Kidd: *The Sonata for Keyboard with Violin Accompaniment in England (1750–1790)* (diss., Yale U., 1967), 186

RONALD R. KIDD

Nascimbene, Mario (*b* Milan, 28 Nov 1913). Italian composer. He studied composition and conducting at the Milan Conservatory with Pizzetti and Renzo Bossi, and graduated in 1935. He then studied film music at the Accademia di S Cecilia in Rome with Masetti, and made his cinema début with Ferdinando Maria Poggioli's *L'amore canta* (1941). In all he has composed more than 300 film scores. A skilled craftsman with an ability to extract the most from sometimes weak materials, Nascimbene was one of the first composers to acquire the ability to manipulate emotions, typical of the film specialist. His resulting achievements, while conceptually banal, were highly effective on a psychological level, with the abandonment of traditional hierarchies and the adoption of musically organized sound effects, such as the noise of a typewriter in *Roma ore undici* (1952) and *Cronaca di un delitto* (1953). He made equally effective use of primitive sounds and instruments including whistling and the jew's harp, as in *Giorni d'amore* (1954) and *Uomini e lupi* (1957), and the electro-acoustic manipulation of orchestral instruments, for example in *Alexander the Great* (1956), *The Vikings* (1958) and *Barabbas* (1961). As well as important collaborations with directors such as Valerio Zurlini, Nascimbene is probably the Italian composer who has worked most with directors from the USA (Joseph Mankiewicz, Charles Vidor, King Vidor), and the UK (Val Guest, Jack Clayton, Jack Cardiff, Don Chaffey). He has been awarded three Nastri d'argento and one David di Donatello.

WORKS
(*selective list*)

Ops: Faust a Manhattan; Sob!
Ballets: Ricordo di collegio; Pigmalione; La Caina; Belinda e il mostro; Psychoreos
Choral: Lettere dal domani; Anch'io sono l'America
Film scores: L'amore canta (dir. F.M. Poggioli), 1941; Roma ore undici (dir. G. De Santis), 1952; Cronaca di un delitto (dir. M. Sequi), 1953; Giorni d'amore (dir. De Santis); The Barefoot Contessa (dir. J.L. Mankiewicz), 1954; Alexander the Great (dir. R. Rossen), 1956; A Farewell to Arms (dir. C. Vidor), 1957; Uomini e lupi (dir. De Santis), 1957; The Vikings (dir. R. Fleischer), 1958; Estate violenta (dir. V. Zurlini), 1959; Solomon and Sheba (dir. K. Vidor), 1959; Morte di un amico (dir. F. Rossi), 1959; Room at the Top (dir. J. Clayton), 1959; Spartacus (dir. Fleischer), 1959; Sons and Lovers (dir. J. Cardiff), 1960; La ragazza con la valigia (dir. Zurlini), 1961; Romanoff and Juliet (dir. P. Ustinov), 1961; Barabbas (dir. Fleischer), 1961; Il processo di Verona, 1963; Where the Spies Are (dir. V. Guest), 1965; Le soldatesse (dir. Zurlini), 1965; One Million Years BC (dir. D. Chaffey), 1967; Doctor Faustus (dir. R. Burton and N. Coghill), 1968; When Dinosaurs Ruled the Earth (dir. Guest), 1970; Agostino di Ippona (dir. R. Rossellini), 1972; La prima notte di quiete (dir. Zurlini), 1972

BIBLIOGRAPHY

M. Giusti, ed.: 'Conversazione con Mario Nascimbene', *Filmcritica*, xxxi (1980), 234–6
M. Nascimbene: *Malgré moi musicista* (Venice, 1992)

SERGIO MICELI

Nascimbeni [Nasimbeni], **Stefano** (*b* Mantua; *fl* 1588–1619). Italian composer. In 1588 he contributed to Alfonso Preti's *L'amorosa caccia* (RISM 1588[14]), a collection devoted to native Mantuan composers. In 1600 he was for a short period *maestro di cappella* of Mantua Cathedral, and between April 1609 and August 1612 succeeded Gastoldi as *maestro di cappella* of the ducal chapel of S Barbara in Mantua; he had taken holy orders by the date of this appointment. He apparently left Mantua in 1612 and is later recorded as *maestro di cappella* of S Andrea in Portogruaro, near Concórdia, between May 1614 and the second half of 1615; this post was also held by Lodovico Viadana, his predecessor at Mantua Cathedral.

WORKS

Concerti ecclesiastici, 12vv (Venice, 1610)
Messe, libro I, 8vv, org (Venice, 1612)
Psalmi ad vesperas in totius anni solemnitatibus, liber I, 8vv (Venice, 1616)
Motetti, 5–6vv (Venice, 1616); lost, cited in Canal
Madrigals, 4–5vv, 1588[14], 1588[18]

BIBLIOGRAPHY

BertolottiM; EitnerQ
P. Canal: *Della musica in Mantova* (Venice, 1881/*R*)
P.M. Tagmann: *Archivalische Studien zur Musikpflege am Dom von Mantua (1500–1627)* (Berne, 1967)
P.M. Tagmann: 'La cappella dei maestri cantori della Basilica Palatina di Santa Barbara a Mantova (1565–1630)', *Civiltà mantovana*, iv (1970), 376–400
L. Mari: *Fedeltà alla tradizione e fermenti innovativi nelle messe a otti voce di Stefano Nascimbeni* (thesis, U. of Pavia, 1990–91)

PIERRE M. TAGMANN

Nascimento, Milton (*b* Rio de Janeiro, 26 Oct 1942). Brazilian composer, singer and instrumentalist. As a child he was taken by his adoptive parents to Três Pontas in Minas Gerais, where his mother taught him the piano. He also learned the accordion, guitar and bass. At 15 he formed his own vocal group, Luar de Prata, which included Wagner Tiso, a keyboard player and arranger who worked with Nascimento throughout his career. In 1963 he moved to Belo Horizonte where he mostly played jazz and also met his future partners, the musicians Fernando Brant and the brothers Márcio and Lô Borges, with whom he co-authored many pieces. He began to compose on a regular basis in 1963 and two years later was recognized as best performer at the first Festival of Brazilian Popular Music. In 1966 the pop singer Elis Regina recorded his song *Canção do Sal*, and in 1967 his prize-winning *Travessia*, with lyrics by Brant, was included on his first album *Milton Nascimento*, later reissued as *Travessia*. In the next year he recorded the LP *Courage* in the USA for A&M Records with the participation of Herbie Hancock and Airto Moreira, and also performed in USA and Mexico with João Gilberto and Art Blakey.

Upon his return to Brazil in 1969 he recorded two albums, *Milton Nascimento* and *Milton*, in which he began a long cultivation of Minas Gerais themes. The second of these albums included his great hits *Para Lennon e McCartney*, *Canto Latino* and *Clube da Esquina*. In 1971 he worked on the album *Clube da*

Esquina (1972), whose most significant songs included *San Vicente*, somewhat reminiscent of Chilean *tonada* style, *Saidas e Bandeiras* and the lively and sophisticated *Nada Será Como Antes*. His next album, *Milagre dos Peixes*, represented a tour de force in vocal effects, particularly effective in their content as almost all the lyrics were banned by the military government censors.

In 1975 Nascimento participated in Wayne Shorter's album *Native Dancer*, and in 1976 released his own *Minas* and *Gerais*, in which he explored Brazilian and other Latin American folk sources and styles. His own aesthetic orientation in the 1980s was based on a political agenda poetically expressed, as in *Sentinela* (1980) and especially *Missa dos Quilombos* (1982), a statement against poverty and oppression which radically mixes Afro-Brazilian musical instruments and rhythms with Catholic hymns. In 1989 he turned his attention to the plight of the native communities of the Amazon, resulting in the album *Txai* (1990), which contains excerpts of traditional Indian music. In 1994 he made his début at Carnegie Hall, followed by appearances in Canada and Europe. The attraction of his music is undoubtedly due to its sophisticated novelty, Nascimento's extraordinary vocal ability, and the extremely refined and socially conscious poetry.

BIBLIOGRAPHY

M.A. Marcondes, ed.: *Enciclopédia da música brasileira: Erudita, folclórica, popular* (São Paulo, 1977, 2/1998)
A. Romano de Sant'Anna: *Música popular e moderna poesia brasileira* (Petrópolis, 1978)
P. Scarnecchia: *Musica Popolare Brasiliana* (Milan, 1983)
C.A. Perrone: *Masters of Contemporary Brazilian Song* (Austin, TX, 1989)
M. Borges: *Os sonhos nos envelhecem: histórias do Clube da Esquina* (São Paulo, 1996)
C. McGowan and R. Pessanha: *The Brazilian Sound* (Philadelphia, 1998)

GERARD BÉHAGUE

Nascinbeni [Nascimbeni], **Maria Francesca** (*b* Ancona, 1658; *fl* 1674). Italian composer. Her name is spelt Nascimbeni in modern reference works, but it appears as Nascinbeni in her publications, the only sources of information about her. She studied in Ancona with Scipione Lazzarini, an Augustinian monk, who included her motet *Sitientes venite* in his *Motetti a due e tre voci* (RISM 1674[1]). In 1674 she also published a volume of her own music, *Canzoni e madrigali morali e spirituali a una, due e tre voci e organo* (one ed. in Jackson, 1990), dedicated to Olimpia Aldobrandini Pamphili, mother of Pope Innocent X and Cardinal Benedetto Pamphili. In the dedication she described herself as being 16 years old.

BIBLIOGRAPHY

SchmidlD
B.G. Jackson: Preface to *Two Sacred Works for Three Treble Voices* [incl. *Non tema nò di morte*, from *Canzoni e madrigali*] (Fayetteville, AR, 1990)
B.G. Jackson: Preface to *Maria Francesca Nascinbeni: Sitientes venite* (Fayetteville, AR, 1995)
B.G. Jackson: Preface to *Maria Francesca Nascinbeni: una fiamma novente*, Women Composers: Music through the Ages, ii (New York, 1996)

BARBARA GARVEY JACKSON

Nasco, Jan [Gian, Giovanni] (*b* *c*1510; *d* Treviso, 1561). Netherlandish composer, active in Italy. Sometimes known as 'Metre Gian', Nasco has often been mistaken for Maistre Jhan of Ferrara, an older composer of French origin. In 1547, four years after its foundation, the Accademia Filarmonica of Verona chose him as its first musical director. (He had previously been in the personal service of the nobleman Paolo Naldi in nearby Vicenza.) In 1551 he reluctantly left the academy for the better-paid post of *maestro di cappella* of Treviso Cathedral, an appointment he held until his death. However, he maintained a close association with the academy, to which he dedicated his first book of madrigals; in a series of letters to the Accademia, Nasco made informative remarks about contemporary performing practice, particularly regarding the use of instruments in motets and madrigals. Shortly after his death his widow dedicated a volume of his sacred works to the members of the academy in acknowledgment of their interest and support.

Along with Vincenzo Ruffo and Jacquet de Berchem, Nasco belonged to the group of musicians working near Venice and greatly influenced by Willaert. He had special ties with Ruffo, *maestro di cappella* of Verona Cathedral and for a time also employed by the academy. Perhaps in friendly competition instigated by the academy, Nasco and Ruffo set many of the same texts, notably a series of verses by Ariosto; Ruffo published five of Nasco's madrigals in his own second book of five-part madrigals (1553[28]). To a large extent Nasco's choice of poets (Petrarch, Boccaccio, Ariosto, Folengo, Bembo and Tasso) reflects the tastes and attitudes of his literary-minded patrons. Like Berchem, he was drawn to the madrigal cycle. The pastoralism of texts like *Su la fiorita riva* (1554) led Einstein to call such works, by Nasco and others, prototypes of the later chamber cantata. In Nasco's secular works there is usually syllabic declamation with careful text setting, and in secular and sacred pieces alike there is a strong inclination to homophonic writing; Nasco showed a keen ear for sonorous effect as well as a remarkably modern conception of harmonic function. One madrigal introduces amusing imitations of cuckoo, nightingale and frog. In others, Nasco extolled the cities of Lodi, Venice and Vicenza.

Nasco composed in all the sacred forms. Relatively little was published, and unfortunately only a small part of the extensive manuscript repertory at Treviso survived World War II. Among the items lost were four masses, Nasco's only known works in that form. Of particular interest among the surviving large-scale pieces are a vernacular *canzon spirituale* in 13 sections in honour of the Blessed Sacrament and a setting of the *St Matthew Passion* (once regarded as the work of Maistre Jhan) that may have served as a model for Rore's *St John Passion* (1557); participants in the narrative are represented by characteristic voice-combinations, varying from two to six voices. The setting, simple, direct and effective, is almost entirely homophonic in a style close to the popular *falsobordone* writing of a later generation.

WORKS

SACRED

Lamentatione a voce pari ... 4vv, con doi Passii, il Benedictus et le sue antiphone (Venice, 1561)
Passio Domini Secundum Mattaeum, *I-Bc* Q24; ed. in Schmitz
Motets and other sacred works in 1549[8], 1550[1] (ed. in CMM, iii/8, 1972), 1557[6], 1563[4], 1563[7], 1591[27], 1600[5], *I-TVd* 7, 14 and 22

SECULAR

Madrigali ... 5vv (Venice, 1548), inc.
Il primo libro de madrigali, 4vv, insieme la canzone di rospi e rossignuol (Venice, 1554); ed. in SCMad, xx (1991) [1 rev. in 1589[12]]
Il primo libro di canzon villanesche alla napolitana, 4vv (Venice, 1556)

Il segondo libro di madrigali, 5vv (Venice, 1557); ed. in SCMad, xxi (1992)
Le canzon et madrigali, 6vv, con uno dialogo, 7vv (Venice, 1557); 2 ed. in Cw, lxxxviii (1961)
Other secular works in 1549[31], 1553[28], 1554[28], 1557[23], 1559[16], 1559[18], 1561[10], 1 ed. in Cw, lviii (1956), 1561[16], 1562[5], 1566[17], 1567[16], 1579[4], 1588[19], *I-VEaf* 223

BIBLIOGRAPHY

EinsteinIM
O. Kade: *Die ältere Passionskomposition bis zum Jahre 1631* (Gütersloh, 1893/*R*)
G. Turrini: 'Il maestro fiammingo Giovanni Nasco a Verona (1547–1551)', *NA*, xiv (1937), 180–225
G. Turrini: *L'Accademia filarmonica di Verona dalla fondazione (maggio 1543) al 1600* (Verona, 1941)
G. d'Alessi: *La cappella musicale del duomo di Treviso (1300–1633)* (Vedelago, 1954)
A. Schmitz, ed.: *Oberitalienische Figuralpassionen des 16. Jahrhunderts*, Musikalische Denkmäler, i (Mainz, 1955)
C.A. Elias: 'Musical Performance in Sixteenth-Century Italian Literature: Straparola's *Le piacevoli notte*', *EMc*, xvii (1989), 161–73
H.M. Brown: 'Madrigals for the Accademia Filarmonica of Verona: Nasco's First Book of 1548', *Akademie und Musik: Festschrift für Werner Braun zum 65. Geburtstag*, ed. W. Frobenius and others (Saarbrücken, 1993), 165–80

GEORGE NUGENT

Nash, Heddle (*b* London, 14 June 1894; *d* London, 14 Aug 1961). English tenor. He studied with Giuseppe Borgatti in Milan, where he made his début as Almaviva in *Il barbiere di Siviglia* in 1924. He sang in Genoa, Bologna and Turin before returning to London in 1925, when he was engaged by the Old Vic company and at once made his name as the Duke in *Rigoletto*, also singing Tamino, Faust and Tonio (*La fille du régiment*). Tours with the British National Opera Company followed, during which he sang a wide variety of roles, among them Almaviva, Fenton, Turiddu, Roméo, Massenet's Des Grieux and David (*Meistersinger*). In 1929 he made his début at Covent Garden, when his Don Ottavio was compared with that of McCormack; he sang there regularly until the war, as Almaviva, Rodolfo, Pinkerton, Eisenstein, Faust, Rinuccio (*Gianni Schicchi*), Pedrillo, Roméo (on tour) and David. In 1947–8, the first postwar season, he returned as Des Grieux and David. He was a mainstay of the early Glyndebourne seasons, singing every Ferrando, Don Basilio and Pedrillo from 1934 to 1938, and Don Ottavio in 1937. He created Dr Manette in Arthur Benjamin's *A Tale of Two Cities* at Sadler's Wells in 1957, his final stage appearance.

Nash was also a markedly popular concert and oratorio singer. He was particularly admired in Handel and as Gerontius, which he first performed in 1932, at Elgar's insistence, and which he sang in the work's first complete recording in 1945. In recital he attempted a wide repertory, and was well known for his advocacy of Liszt's songs. Charm, grace, romantic ardour and what Richard Capell in *Grove5* termed 'a minstrel-like effect of spontaneity' represented a rare natural gift enhanced by technical assurance; these qualities were epitomized in his noted account of the Serenade from Bizet's *La jolie fille du Perth*. Among the best of his early recordings are solos from *Don Giovanni* and Handel's *Jephtha*, the pioneering sets of *Faust* (under Beecham) and the first complete *Così fan tutte*, made at Glyndebourne in 1935. He later made many worthwhile recordings for HMV, including Handel arias and Nadir's Romance from *Les pêcheurs de perles*.

BIBLIOGRAPHY

J. Jarrett: 'Heddle Nash', *Record Advertiser*, iii/5 (1972–3), 2–11
A. Blyth: 'Heddle Nash: a Centenary Note', *Opera*, xlv (1994), 670–73

ALAN BLYTH

Nash Ensemble. British chamber ensemble. It was formed in 1964 by Amelia Freedman, with fellow students at the RAM, to perform the mixed chamber repertory and works for voice and instruments. The group took its name from the architect John Nash, who designed the terraces in Regent's Park, London, close to the RAM. Freedman was the original clarinettist of the ensemble, whose nucleus consisted of piano, wind quintet, string quartet, double bass, harp and percussion. In 2000 its members were Ian Brown (piano), Philippa Davies (flute), Gareth Hulse (oboe), Richard Hosford (clarinet), Ursula Leveaux (bassoon), Richard Watkins (horn), Leo Phillips and Elizabeth Wexler (violins), Roger Chase (viola), Paul Watkins (cello), Duncan McTier (double bass), Skaila Kanga (harp) and Simon Limbrick (percussion).

From its earliest professional concerts at the American Embassy in London in 1965, the Nash Ensemble quickly gained a reputation for outstanding musicianship, imaginative programming of an adventurous repertory, including works written for between three and 20 players, and a commitment to the commissioning of new works. The ensemble made its début at the Queen Elizabeth Hall, London, in 1967 and its Wigmore Hall début in 1969, and within a few years had performed for music societies and at festivals throughout Britain and in Europe. A close relationship with the BBC began in 1968, laying the foundation for numerous studio and live recordings, including many made at the Proms. The group took part in concerts to mark Walton's 70th birthday in 1972, and in the Purcell tercentenary celebrations in Westminster Abbey in 1995. It made its US début, at Alice Tully Hall, New York, in 1983, and has subsequently toured in Central and South America, East Asia, Australia and New Zealand.

By 2000 the Nash Ensemble had given over 225 premières, including 85 works specially commissioned by the group from, among others, Simon Bainbridge, Richard Rodney Bennett, Harrison Birtwistle, Roberto Gerhard, Jonathan Harvey, Simon Holt, James MacMillan, Detlev Müller-Siemens, Paul Patterson, Anthony Payne, Robert Saxton, John Tavener, Mark-Anthony Turnage and Judith Weir. The ensemble has given series of concerts devoted to contemporary music at the Wigmore Hall and elsewhere, and regularly took part in the Arts Council's Contemporary Music Network tours. It has recorded much of its repertory and has received several international awards. The group's artistic director, Amelia Freedman, was appointed Chevalier de l'Ordre des Arts et des Lettres in 1986 and created an MBE in 1989.

RICHARD WIGMORE

Nashville. Capital city of Tennessee, USA. In the mid-20th century Nashville became known as the home of country music.

As in many American cities in the 19th century, music instruction was offered principally in women's seminaries and black schools. Opera was introduced as early as 1854, when a performance of Donizetti's *Lucia di Lammermoor* was given at the Adelphi Theatre by Luigi Arditi's Italian Opera Company. By the 1860s operas by Verdi and other Italian composers were a regular feature

of Nashville's concert life. Amateur organizations, especially those made up of children, were active in benefit concerts, and amateur musical groups on European models were often formed. The Schiller Music Festival was held in 1859, at which oratorios by Handel and Haydn were performed. In the 1880s the impressive Vendôme theatre opened with a gala performance of *Il trovatore*. Later the theatre was the site of concerts by Paderewski, Caruso and the New York SO under Walter Damrosch (1904), and of a performance of Wagner's *Parsifal* given by members of the Metropolitan Opera (1905).

There were several early attempts to form a symphony orchestra in Nashville; an orchestra performed under the name Nashville SO in 1904, as did an ensemble of 62 players, founded and led by F. Arthur Henkel, from 1920 to 1927. A permanent organization was formed in 1946 by Walter Sharp; its conductors have been William Strickland (1946–51), Guy Taylor (1951–9), Willis Page (1959–67), Thor Johnson (1967–75), Michael Charry (1976–82) and Kenneth Schermerhorn (from 1983). In 1980 the orchestra moved to Andrew Jackson Hall, a handsome structure with an auditorium seating 2440; the hall is one of three buildings in the Tennessee Performing Arts Center.

Music instruction is offered at a number of colleges and universities, notably Belmont College, the music department at Fisk University, founded in 1885, and Tennessee State University.

Vernacular musical traditions date back to early times; in 1820 Cary Harris published a tunebook, *Western Harmony for Singers*. By 1823 riverboat traffic with New Orleans had been initiated, and Nashville began to reap the advantages of its geographical position. In the 1850s several minstrel groups visited Nashville. In the 1890s W.D. Scanlon and his Irish Singing Comedians were immensely popular. The Fairfield Four, from Nashville's Fairfield Baptist Church, was perhaps the most influential male gospel quartet before World War II. Nashboro Records, established in the early 1950s, built an important catalogue of black gospel music, and its subsidiary Excello Records recorded several rhythm-and-blues artists in the 1950s.

Country music began to evolve and become commercially successful in the 1920s. George D. Hay, an announcer for radio station WSM, elicited a strongly favourable response from his audience when he programmed music by a string band and an old-time fiddler. He became the host of an hour-long radio show, 'WSM Barn Dance', modelled after that of Chicago's station WLS; among the musicians who performed was Uncle Dave Macon, a banjo player and singer with a repertory of vaudeville material and black and white gospel music. The programme was expanded to three hours, and in 1927 was renamed the 'Grand Ole Opry'; Hay helped to popularize the new name and also encouraged the (admittedly exaggerated) 'hayseed' image of country music. The 'Grand Ole Opry' was broadcast, before live audiences, from successively larger venues. Hank Williams joined the 'Grand Ole Opry' in 1949; his great popularity was an important factor in the growth of Nashville's country-music industry.

Despite the popularity of the 'Grand Ole Opry', the focus of much country-music activity was eastward, in Knoxville and Bristol, Tennessee, for instance. Nashville did not have a significant recording or music-publishing industry until the 1950s, when the advent of rock and roll led rival cities (especially Chicago and Los Angeles) to abandon country music, leaving Nashville as its undisputed centre. Bullet Records, a small, independent recording company formed during World War II, gave Nashville its first recording studio and prepared the way for RCA (1946) and other important labels to establish operations in the city. The increasing popularity of country music abetted the growth of BMI, which opened an office in Nashville. Many musicians came to record in Nashville, and Chet Atkins and Owen Bradley, who owned studios, helped broaden the appeal of the 'Nashville sound'. The Country Music Association (founded 1958) promotes and publicizes country music in Nashville, as do the Country Music Hall of Fame and Museum (founded 1961; museum opened 1967) and the Country Music Foundation Library and Media Center (opened 1972). Opryland USA, a music-orientated amusement centre, which also opened in 1972, was the home of the 'Grand Ole Opry' from 1974 until its closure in 1997.

BIBLIOGRAPHY

F. Davenport: *Cultural Life in Nashville on the Eve of the Civil War* (Chapel Hill, 1941)
J. Burt: *Nashville: its Life and Times* (Nashville, 1959)
A. Crabb: *Nashville, Personality of a City* (Indianapolis, 1960)
W. Waller: *Nashville in the 1890's* (Nashville, 1970)
W. Waller: *Nashville, 1900–1910* (Nashville, 1972)
C. Crain: *Music Performance and Pedagogy in Nashville: 1818–1900* (diss., George Peabody College for Teachers, 1975)
J. Egerton: *Nashville: the Faces of Two Centuries 1780–1980* (Nashville, 1979)
W. Ivey: 'Commercialization and Tradition in the Nashville Sound', *Folk Music and Modern Sound: University MS 1980*, 129–38
J. Lomax: *Nashville: Music City USA* (New York, 1985)
D. Davis and A. Price: *Looking for #1: Portraits and Passions of Nashville Songwriters* (Nashville, 1994)

STEPHEN E. YOUNG

Nashville sound. A term used in the late 1950s and early 1960s to describe the rock- and pop-influenced COUNTRY MUSIC being recorded in Nashville. The emergence of this style was the result of an attempt by the country-music industry to preserve and expand its audience in the face of the threat posed by the enormous popularity of rock-and-roll. Chet Atkins, the guitarist and country-music director for RCA in Nashville, supported by Ken Nelson of Capitol, Owen Bradley of MCA, Billy Sherrill and Glen Sutton of Columbia, and other leaders of the industry, sought to create a musical sound that would preserve a rural flavour within an urban style, and thus broaden the appeal of country music to urban, middle-class listeners. Some critics, however, felt that such a compromise with popular taste destroyed the character of country music. Banjos, steel guitars and the honky-tonk sound were replaced by string sections, brass instruments and vocal choruses, and the studios built up a group of backing musicians who performed with a variety of soloists. The repertory emphasized melodic ballads and novelty songs over more traditional country material. Among the earliest performers influenced by this trend were Eddy Arnold, Patsy Cline and Jim Reeves. From the 1970s the term gained broader usage, describing any kind of popular or traditional music produced in Nashville.

BIBLIOGRAPHY

B.C. Malone: *Country Music U.S.A.: a Fifty-year History* (Austin, 1968, 2/1985)

P. Hemphill: *The Nashville Sound: Bright Lights and Country Music* (New York, 1970)
W. Ivey: 'Commercialization and tradition in the Nashville Sound', *Folk Music and Modern Sound*, eds. M.L. Hart and W. Ferris (Jackson, MS, 1982)
J.K. Jensen: *Creating the Nashville Sound: a Case Study in Commercial Culture Production* (diss., U. of Illinois, 1984)
J.K. Jensen: 'Genre and Recalcitrance: Country Music's Move Uptown', *Tracking*, i/1 (1988), 30–41
G.H. Lewis, ed: *All that Glitters: Country Music in America* (Bowling Green, OH, 1993)

BILL C. MALONE/R

Nasidze, Sulkhan (*b* Tbilisi, 17 March 1927; *d* Tibilisi, 21 Sept 1996). Georgian composer and teacher. He graduated from the Tbilisi Conservatory in 1951 from the piano class of A. Svanidze, and then in 1955 from the composition class of Tuskia. From 1963 to the end of his life he taught polyphony and composition there, occupying the posts of lecturer (from 1963), assistant professor (from 1972) and professor and head of the composition department (from 1979). He was also dean of the faculty of theory and composition (1969–74), and in 1974 he was invited to become artistic director of the Georgian State Philharmonia. He was involved in the activities of the Georgian Composers' Union; he was twice elected secretary (1962, 1979) and later chairman of the board (1992). His works have received European broadcasts and have appeared in international festivals and concert series. He was awarded the title Honoured Representative of the Arts of Georgia (1966) and People's Artist of Georgia (1979), and won the Shota Rustaveli State Prize (1973) and the Laureate of the USSR State Prize (1986). In 1996 he was posthumously awarded the National Order of Merit.

Nasidze's music testifies to the conceptual depth of his thinking and could be considered a summation of one of the most typical features of the Georgian world view, namely the cognizance of parallels between the inner and outer worlds so inherent in the Georgian psyche. Primarily an instrumental composer – vocal genres did not determine his importance in Georgian music – his music operates on several levels, frequently embracing polar antitheses such as the dynamics of a dramatically effective principle as opposed to an almost completely static immersion in infinity, or an austere objectivity of statement set off against the agonizing tension of a reflective consciousness. His development was determined by the renewal of the national tradition with the achievements of not only the classical past but also of contemporary Western music. Spiritual and ethical concerns govern the themes and genres of his works.

If Nasidze initially took the Georgian Romantic school as his starting point (the First and Second Piano Concertos, the First Symphony), then the start of the 1960s was already marked by an active attempt to overcome the inertia of his previous style, and by the development of trends latent in the symphonism of Shostakovich and Hindemith (Second Symphony, *Ostinato*). At the end of this decade he made an astounding stylistic leap in his Chamber Symphony (Third Symphony) and the First and Second string quartets. There is much here that speaks of the fruitful influence of Bartók: a leaning towards rhythmic ostinato, development through counterpoint and variation, the aphoristic thematic formulae, the specific principles of cyclical constructing, and finally, the characteristic method of using ancient strata of musical folklore. In the folklore of the highlanders (Pshav), with its austere modal and harmonic system, Nasidze found the potential for a deeply psychological content. National style became an important indication of an individualism within the context of a contemporary language which fashioned the large-scale form of his subsequent compositions. In these, semantic significance unifies image, event and reaction, thus calling for comparison with film in terms of methods of structural resolution be they montage, panorama, fade-in or parallel confrontations. Operating with contrasting strata, he synthesizes both consecutively and simultaneously various systems, styles, genres afresh within the framework of each work employing allusion, quotation and collage. Previous models – particularly neo-classicism – create a canvas of correlations between tempo, rhythm and texture, whilst pitch and timbre are often governed by contemporary methods such as serialism and sonoristic and aleatory techniques. Some vivid examples in which the confrontation of styles is artistically cogent can be found in the works written at the turn of the 1970s and 80s (symphonies five to seven, the Concerto for violin, cello and chamber orchestra, the Second Piano Sonata). Predominance of rationalism over emotion led to the neo-Bachian Tenth Symphony 'Mizgva I.S. Bakhs' ('An Offering to J.S. Bach'), of 1989, whereas the later prevalence of emotionalism reveals an inner concentration and a reflective consciousness which departs from extra-musical programmes in favour of an ever greater generalization and abstraction. The works of the 1990s make use of indeterminism and experiment with noise and sonoristics (which supplement the sound of the standard instruments with acoustic effects); his attempt to embody the changeless nature of world harmony led to the creation of quiet, meditative and spatial music whose charm lay in the unreal beauty of static panorama.

WORKS
(*selective list*)

Stage: Studentebi [The Students] (musical comedy, 3, I. Khuntsari), 1965; Orpeosi da Evridike [Orpheus and Euridice] (ballet, 2, Z. Kikaleishvili), 1972 [after themes by Gluck]; Chkhikvta kortsili [The Marriage of the Jays] (ballet, 1, G. Aleksidze, after V. Pshavela), 1978; Mepe Liri [King Lear] (ballet, 2, Aleksidze, after W. Shakespeare), 1988

11 syms.: no.1, 1957; no.2, 1963; no.3 'Kameruli simponia' [Chbr Sym.], 1969; no.4 'Kolkhuri simponia', 1975; no.5 'Pirosmani', 1977; no.6 'Passione' (Pshavela), B chorus, orch, 1978; no.7 'Dalai', 1979; no.8 'Simponia-preska', 1981; no.9 'Mizgva I. Chavchavadzes' [An Offering to I. Chavchavadze] (Chavchavadze), B, chorus, orch, 1983; no.10 'Mizgva I.S. Bakhs' [An Offering to J.S. Bach], 1989; no.11 'Liturgiuli simponia', wind qnt, str orch, perc, 1991

Other orch: Pf Conc. [no.1], 1955; Pf Conc. [no.2], 1961; Ostinato, 1966; Vn Conc., 1968; Double Vn Conc., 1979; Conc., vn, vc, chbr orch, 1982; Ob Conc., 1984; Pf Conc. [no.3] 'Sashemodgomo musika' [Autumn Music], 1984; Satsekvao suita [Dance Suite], 1985; Vn Conc., 1985; Va Conc., 1987; 6 tsekva [6 Dances], 1988; Vc Conc., 1990; Infinitas, 1994

Vocal: Chemo samshoblo [My Homeland] (orat, trad.), 1v, chorus, orch, 1966; Kartuli khalkhuri poeziidan [From Georgian Folk Poetry], song cycle, B, pf, 1969; Keba mepisa Tamarisa [In Praise of Queen Tamara] (cant., G. Chakhrukhadze), 1980; Vedreba [A Prayer] (choral cycle, D. Guramishvili), chorus, 1980; Sparsuli poeziidan [From Persian Poetry] (choral conc.), 1990

Chbr and solo inst: Pf Trio, 1958; Pf Sonata [no.1] 'Poliponiuri', 1962; Nonet, ww, 1964; 12 sabavshvo [12 Children's Pieces], pf, 1964; Str Qt [no.1], 1968; 20 poliponiuri [20 Polyphonic Pieces], pf, 1970; Str Qt [no.2], 1970; 4 improvizatsia, vn, pf, 1971; Str Qt [no.3] 'Epitapia', 1980; Pf Sonata [no.2], 1983; Str Qt [no.4], 1985; Pf Qnt, 1986; Dzveli dgiuridan [From an Old Diary], vc, pf, 1988; Wind Qnt, 1990; Lento di molto, pf, 1991; Str Qt [no.5] 'Con sordino', 1991; Pf Trio 'Antiphonie', 1994

Songs, romances, incid music, film scores

Principal publishers: Muzfond Gruzii (Tbilisi), Muzïka, Sovetskiy Kompozitor (Moscow and Leningrad)

WRITINGS

'Guruli khalkhuri simgerebis poliponiuri taviseburebebis shesakheb' [The polyphonic features of Gurian folksongs], *Sabchota khelovneba* (1970), no.2, pp.58–64

'Poliponiuri kherkhebi Zakaria Paliashvilis "Abesalom da Etershi"' [Polyphonic devices in Paliashvili's *Abesalom da Eteri*], *Sabchota khelovneba* (1971), no.10, pp.14–18

'Ramodenime sitqva tanamedrove musikis shesakheb' [A few words about contemporary music], *Sabchota khelovneba* (1974), no.5, pp.29–32

'Dar cheloveka i tvortsa' [The gift of man and the creator], *Andria Balanchivadze: sbornik statey i materialov*, ed. R. Tsurtsumia (Tbilisi, 1979), 138–9

'Traditsiebi da vitareba' [Traditions and circumstances], *Sabchota khelovneba* (1982), no.5, pp.52–5

BIBLIOGRAPHY

E. Cheishvili: 'Akhalgazrda kompozitoris tsarmateba' [A young composer's success], *Sabchota khelovneba* (1955), no.5, pp.25–6

G. Orjonikidze: 'Kartuli simponia "gazapkhulidan" "gazapkhulamde" 1959–1965' [The Georgian symphony from one 'spring' to another 1959–1965], *Sabchota khelovneba* (1965), no.5, pp.33–48

I. Nest'yev and Ya. Solodukho: 'Gruzinskaya muzïka segodnya' [Georgian music today], *SovM* (1977), no.8, pp.29–35

G. Orjonikidze: 'Gzebi da perspektivebi: tanamedrove kartuli musikis ganvitarebis zogierti sakitkhi' [Avenues and prospects: some questions about the development of contemporary Georgian music], *Sabchota khelovneba* (1978), no.9, pp.88–98

E. Balanchivadze: 'Kvartetï Sulkhana Nasidze', *Sbornik trudov Tbilisskoi Gosudarstvennoy konservatorii*, ed. A. Shaverzashvili, viii (Tbilisi, 1980), 137–53

N. Zhgenti: 'Metro-ritmis zogierti taviseburebani S. Nasidzis simphoniur natsarmoebebshi' [Certain peculiarities of metre and rhythm in the symphonic works of Nasidze], ibid., 202–8

M. Pritsker: 'S. Nasidze', *SovM* (1982), no.5, pp.31–2

N. Zhgenti: 'Sulkhan Nasidzis sami simponia' [3 symphonies by Nasidze], *Sabchota khelovneba* (1982), no.3, pp.81–8

N. Zhgenti: 'O nekotorïkh stilisticheskikh tendentsiyakh simfoniy S. Nasidze' [On certain stylistic tendencies in the symphonies of Nasidze], *Voprosï stilya i dramaturgii gruzinskoy muzïki: sbornik trudov*, ed. G. Toradze (Tbilisi, 1985), 176–87

R. Kutateladze: 'Osnovnïye stilisticheskiye osobennosti kontserta dlya skripki s orkestrom S. Nasidze' [The main stylistic peculiarities of Nasidze's Concerto for violin and orchestra], ibid., 165–75

L. Kakulia: 'O chetvyortom kvartete S. Nasidze' [On the fourth quartet of Nasidze], ibid., 203–8

G. Orjonikidze: 'Pikrebi Sulkhan Nasidzis simphoniur triadaze' [Thoughts about Nasidze's symphonic triad], *Sabchota khelovneba* (1987), no.4, pp.130–36

D. Gogua: 'Sulkhan Nasidzis ansamblur-instrumentuli shemokmedeba' [The works for instrumental ensemble by Nasidze], *Sabchota khelovneba* (1989), no.1, pp.91–100

LEAH DOLIDZE

Nasimbeni, Stefano. *See* NASCIMBENI, STEFANO.

Nasolini [Nazolin], **Sebastiano** (*b* Piacenza or Venice, ?1768; *d* ?Venice, ? 1798 or 1799). Italian composer. He is said to be a native of Piacenza on the manuscript scores of several of his operas, but some printed librettos refer to him as 'di Venezia' or 'maestro di cappella veneziano'. After musical training during the 1780s, probably in Venice, he was appointed *maestro di cappella* at the Cathedral of S Giusto in Trieste; he became *maestro al cembalo* at the Teatro S Pietro in Trieste before April 1789. According to Choron and Fayolle he died in Venice in 1798; Gervasoni placed his death in 1799. The production of several apparently new operas under his name between 1800 and 1816 has led some scholars (for example Jackman) to suggest that Nasolini may still have been alive in 1816; but a lack of evidence of his activities after 1799 supports the view that he died shortly before 1800. Some of the later operas attributed to him are probably the work of the prolific and long-lived Giuseppe Nicolini. Mount Edgcumbe, writing in the 1820s, remembered Nasolini as 'a young composer of great promise, but who died at an early age' (*Musical Reminiscences*, London, 1824).

Nasolini's early operatic output suggests a devotion to serious opera. His first work, a setting of Metastasio's *Nitteti*, was performed in Trieste during spring 1788. Following its success, he produced a number of other *opere serie*, only occasionally interrupted by comic operas, for the principal theatres of northern Italy (he seems not to have accepted commissions from southern cities, except for some Neapolitan operas of questionable attribution). By the time his *Andromaca* was performed in London in May 1790, the *Public Advertiser* could call him 'the most fashionable composer now extant in Italy'. Only in the late 1790s did he give sustained attention to comic opera, working with Giovanni Bertati among other librettists.

Gli umori contrari (1798), a one-act opera to a libretto by Bertati, was one of the most often performed of Nasolini's comic operas; the relatively large number of surviving manuscripts attests its popularity. Among his most successful serious operas was *Merope* (1796), a *dramma per musica* written for the soprano Elizabeth Billington, who created the title role in Venice and went on to sing it in Bologna, Bergamo, Livorno and Trieste; she triumphed with it in London in 1802.

WORKS

OPERAS

dm – *dramma per musica*

La Nitteti (dm, 3, P. Metastasio), Trieste, S Pietro, 5 April 1788

Il Catone in Utica (dm, 3, Metastasio), Venice, S Samuele, carn. 1789, *GB-Lbl**

Adriano in Siria (dm, 3, Metastasio), Milan, Scala, 26 Dec 1789, *I-Mr*

Andromaca (dm, 3, A. Salvi, after J. Racine), Venice, S Samuele, Feb 1790, *F-Pn*

Teseo a Stige (dramma tragico per musica, after C.I. Frugoni: *Ippolito ed Aricia*), Florence, Pergola, 28 Dec 1790, *A-Wn*, *F-Pn*, *I-Fc*

Ercole al Termodonte, ossia Ippolita regina delle Amazzoni (dramma, Sografi), Trieste, S Pietro, spr. 1791

La morte di Cleopatra (dm, 2, Sografi), Vicenza, Nuovo, 22 June 1791, *D-Bsb*, *Dl*, *F-Pn*, *I-Fc* [also as La Cleopatra; Cleopatra regina d'Egitto]

La Calliroe (dm, 2, M. Verazi), Florence, Pergola, carn. 1792, *Fc*

La morte di Semiramide (tragedia in musica, 2, Sografi), Rome, Carn. 1792 [probably incl. music written for pasticcio of G. Pratti's La vendetta di Nino, as La morte di Semiramide, Padua, 1790]

Eugenia (dramma, 3, G. Foppa, after P.-A. Beaumarchais), Venice, S Benedetto, aut. 1792

Gl'innamorati [Act 1] (dgm, 2, Foppa, after C. Goldoni), Venice, S Benedetto, 4 Feb 1793, *B-Bc* [also as Gli amici; Act 2 by V. Trento]

Tito e Berenice (dm, 2, Foppa), Venice, Fenice, Ascension 1793, *F-Pn*

Amore la vince (dg, Foppa, after Goldoni: *La locandiera*), Venice, S Benedetto, Oct 1793; reduced to 1 act by G. Artusi as La locandiera

Le feste d'Iside (dm, 2, G. Rossi), Florence, Pergola, carn. 1794, *Bc* [also as Sesostri, ossia Le feste d'Iside]

Epponina (dm, P. Giovannini), Bergamo, Riccardi, Aug 1794, aria *I-Gl*, rondo *Mc*, aria *PAc*

I raggiri fortunati (farsa, 1, P. Chiari, after *Il marchese villano*), Venice, S Benedetto, 5 Feb 1795 [also as La contessa di Sarzana, ossia Il maritaggio in contrasto]

Merope (dm, 3, M. Botturini), Venice, S Benedetto, 21 Jan 1796, *D-DS*, *F-Pn*, *GB-Lbl*, *I-Fc*, *Nc*, *US-Wc* [also as Merope e Polifonte]

La morte di Mitridate (tragedia per musica, Sografi), Trieste, S Pietro, aut. 1796, *D-Mbs*, *F-Pc*, *GB-Lbl*, *I-Fc*, *MOe* [also as Vonima e Mitridate; Il Mitridate]
Gl'Indiani (dm, 2, Botturini), Venice, S Benedetto, 9 Dec 1796
Zaira (dm, 2, ?Botturini), Venice, S Benedetto, 22 Feb 1797
Alzira, Bologna, Pubblico, spr. 1797, collab. N. Zingarelli; rev. of Zingarelli's 1794 setting
Il medico di Lucca (dgm, 1, G. Bertati), Venice, S Samuele, aut. 1797, *B-Bc*, *D-Dl*, *F-Pc*, *GB-Lbl* [also as Il medico universale; Il medico dei bagni; Il medico ai bagni]
Timoleone (dramma serio per musica, 2, Sografi), Reggio Emilia, Moderno, 29 April 1798, *I-REm*
Gli umori contrari (dgm, 1, Bertati), Venice, S Cassiano, June 1798, *A-Wgm*, *B-Bc*, *F-Pc*, *I-Fc*, *Nc*; rev. as Gli opposti caratteri, ossia Olivo e Pasquale (farsa, 1, Foppa and G. Artusi), Venice, S Samuele, 15 Oct 1799 [also as I temperamenti contrari]
Melinda (favola romanzesca in musica, 2, Bertati), Venice, S Benedetto, 12 Sept 1798
Il trionfo di Clelia (dramma, 2, Sografi), Milan, Scala, 26 Dec 1798, *Mc*
Il torto immaginario (farsa giocosa in musica, 1, Foppa), Venice, S Moisè, aut. 1800
Music in: La morte di Semiramide, Padua, 1790, Venice, 1791; Vasco di Gama, 1792; Pirro, 1793; Ines di Castro, 1795
Works attrib. Nasolini dating from after his supposed death: Gli sposi infatuati (farsa giocosa per musica), 1801; Tersandro in Eleusi (dramma serio per musica), Florence, Pergola, 1807; L'Achille (dramma serio per musica), Florence, Pergola, 1811; I riti d'Efeso, 1812; Il ritorno di Serse (dm), Naples, Fondo, 1816; La morte di Patroclo (dramma serio), Milan, Carcano, 1819

OTHER WORKS

Eurilla (cant., S.A. Sografi), Venice, S Benedetto, 1794
Il voto di Jefte (orat) mentioned in Anguissola
Della conversione di S Agostiono (orat); score, *I-Pca*
Laudate Dominum, Dilexi quoniam, both *D-Mbs*; Salmo, S, B, org, *A-Wgm*; Gratias agimus tibi
Concerto per saltero, Sinfonia: *I-Gl*

BIBLIOGRAPHY

Choron-FayolleD; *Grove6* (J.L. Jackman)
C. Gervasoni: *Nuova teoria di musica* (Parma, 1812/*R*)
E. de Giovanni: *Giuseppe Nicolini e Sebastiano Nasolini* (Piacenza,1927)
C. Anguissola: *Geminiano Giacomelli e Sebastiano Nasolini, musicisti piacentini* (Piacenza, 1935)
J.A. Rice: *Emperor and Impresario: Leopold II and the Transformation of Viennese Musical Theater, 1790–1792* (diss., U. of California, Berkeley, 1987), 269–98 [on *Teseo a Stige*]
M. Nocciolini: 'Circolazione di un melodramma e rivolgimenti politici (1796–1799): *La morte di Cleopatra*', *Studi musicali*, xxiii (1994), 329–65

JOHN A. RICE

Nason. *See under* ORGAN STOP.

Nassarre [Nasarre], **Pablo** (*b* Aragon, *c*1654; *d* Zaragoza, *c*1730). Spanish theorist, composer and organist. Documentation concerning his life is scanty, but we do know that he was blind from infancy, studied the organ with Pablo Bruna, entered the Franciscan order (at 22, according to early biographers) and served throughout his career as organist of the monastery of S Francisco at Zaragoza. From evidence in his publications he must have been born at least ten years earlier than 1664, the date of birth traditionally given. His first work was *Fragmentos músicos*; a second edition (by José de Torres) is much longer and is provided with music examples. Its four sections deal with plainchant, mensuration, counterpoint and dissonance treatment, using dialogue form and concentrating on practical considerations; for the treatment of speculative matters Nassarre referred the reader to his *Escuela música*, which was already in preparation but did not finally appear until 1723–4, representing, in his own words, a labour of 50 years. Its two volumes total over 1000 pages; each is divided into four books of 20 chapters. Comparable to Cerone in comprehensiveness, ranging from fanciful speculation to practical matters, its topics include definitions and the effects of music, plainchant, the metres and modes of polyphonic music, an exhaustive description of instruments, harmonic combinations, strict counterpoint, free composition, performing practices (particularly embellishment) and the activities of the church musician. Nassarre remained faithful to the conservative Spanish tradition, defending it against Italian innovations; his work maintained unquestioned authority among later Spanish theorists until the attacks of Eximeno, who referred to him as 'an organist by birth and a blind man by profession' and attempted to overthrow the Pythagorean view of music that he had so staunchly upheld. Of his few surviving compositions one is a toccata surprisingly in the style of an Italian concerto.

WORKS

'Arde en incendis de Amor', villancico, 1686, *E-Bc*; 3 toccatas, org, *Bc*, ed. J.M. Llorens (Barcelona, 1974)
Tiento, Sanctus versets, org; ed. J. Álvarez, *Colección de obras de órgano de organistas españoles del siglo XVII: manuscrito encontrado en la cathedral de Astorga* (Madrid, 1970)

WRITINGS

Fragmentos músicos (Zaragoza, 1683, enlarged 2/1700 by J. de Torres)
Escuela música, según la práctica moderna (Zaragoza, 1723–4/*R*) [rev. 1980 with study by L. Siemens Hernàndez]

BIBLIOGRAPHY

F. Latassa: *Biblioteca nueva de los escritores aragoneses que florecieron desde el año de 1500* (Pamplona, 1798–1802)
M. Menéndez y Pelayo: *Historia de las ideas estéticas en España* (Madrid, 1883–91; rev. 3/1962 by E. Sánchez Reyer)
D. Forrester: *Pablo Nasarre's 'Fragmentos músicos': Translation and Commentary* (diss., U. of Georgia, 1969)
F.J. León Tello: *La teoria española de la música en los siglos XVII y XVIII* (Madrid, 1974)
'La teoná del órgano y del organista de P. Nassarre', *El órgano español I: Madrid 1981*, 99–107
L. Siemens Hernàndez: 'Un dictamen de Pablo Nassarre (1694) probablemente relacionade con la polémica musical de Paredes y Durón', *Nassarre*, ii (1986), 173–84
A. Zaldívar Gracia: '"Escuela Música" de Fray Pablo Nassarre y la música de las esferas', ibid., 115–35
C. Johnson, ed.: *An Historical Survey of Organ Performance Practices and Repertoire*, i: *Spain 1550–1830* (Boston, 1994)

ALMONTE HOWELL/JUAN JOSÉ CARRERAS

Nast, Minnie (*b* Karlsruhe, 10 Oct 1874; *d* Füssen, 20 June 1956). German soprano. She studied at the Karlsruhe Conservatory and made her début at Aachen in 1897. She sang in Dresden from 1898 to 1919 and then taught there until the bombing of the city in 1945. She toured the USA and Canada in 1905 and was also heard in Russia, the Netherlands and England, where, at Covent Garden, her principal roles were Aennchen, Marzelline and Eva. This was in the 1907 winter season; its tragic sequel, the shipwreck in which many of the company lost their lives, made her determined never to go overseas again. She sang mostly light and soubrette roles, specializing in Mozart and, in 1911, creating the part of Sophie in *Der Rosenkavalier*. Her technical accomplishment and clear tone are well preserved in some early solo recordings; she also recorded her original part in the trio from *Der Rosenkavalier* and sang Micaëla in the first recording of *Carmen*.

J.B. STEANE

Nastasijević, Svetomir (*b* Gornji Milanovac, 1 April 1902; *d* Belgrade, 17 Aug 1979). Serbian composer. An architect

by profession, he played the violin and the viola in various orchestras and chamber ensembles (1920–32) in Belgrade. He also worked as assistant stage manager at the Belgrade Opera (1935–6) and as general secretary of the music programme at Radio Belgrade (1940–41).

Nationalistic ideas, in both text and music, are characteristic of his compositions; his style is predominantly diatonic and homophonic, and often achieves an archaic and folklike sonority. His best opera, *Djuradj Branković* (1938), a dramatic portrayal of the tragic destiny of a Serbian emperor, is close in style to Russian historical operas, with melodic recitative, modal diatonic harmony and leitmotifs. Among his other works, he composed orchestral suites that served as a basis for ballets (e.g. *Sabor*, 'The Country Fair', 1927) and concertos that emphasize the role of the soloist.

WORKS
(*selective list*)

STAGE

Medjuluško blago [The Medjulužje Treasure] (musical drama, 5, M. Nastasijević), 1927, concert perf., Belgrade, 4 March 1937
Djuradj Branković (musical drama, 5, M. Nastasijević), 1938, Belgrade, 12 June 1940
Začarana vodenica [The Bewitched Water-Mill] (comic op, 4, V. Goldner, after M. Glišić: *Posle devedeset godina* [After Ninety Years]), 1946, Belgrade, 1959
Prvi ustanak [The First Uprising] (4, S. Nastasijević), 1953, concert perf., Belgrade, 3 Feb 1959

Ballets: U dolini Morave [In the Morava Valley], 1926; Dragan i Milena, 1927; Živi oganj [The Living Fire], 1943–56

OTHER

Inst: Fl Conc., 1927; Sabor [The Country Fair], suite, 1927; Str Qt, 1927; 7 narodnih igara [7 Folk Dances], orch, 1928; Str Qt, 1930; Vn Conc., 1932; Vidjenje Kosovke devojke [The Vision of the Kosovo Girl], sym. poem, 1943; Sym. no.1 'Seoska' [In the Country], 1950; Hp Conc., 1951; Cl Conc., 1952; 8 balkanskih igara [8 Balkanic Dances], orch, 1955; Conc., 2 fl, orch, 1956; Sym. no.2 'Eroica', 1961
Choral: Suite, 1929–64; Slovo ljubavi [Words of Love] (cant.), 1936–60; Omer i Merima (cant.), 1937; Njegoševi aforizmu [Njegoš's Aphorisms], 1951–62; Dubrovački madrigali [Dubrovnik's Madrigals], 1961; Reči u kamenu [Words in the Stone] (cant.), 1966
Songs, incl. 10 pesama moga brata [10 of my Brother's Songs], 1926–32

BIBLIOGRAPHY

G. Brili: *Svetomir Nastasijević: neimar balkanske muzike* [Nastasijević: the builder of Balkan music] (Belgrade, 1966)
V. Peričić: *Muzički stvaraoci u Srbiji* [Musical creators in Serbia] (Belgrade, 1969)
G. Krajačić: *Opere i baleti Svetomira Nastasijevića* (Belgrade, 1976)

ROKSANDA PEJOVIĆ

Nat, Yves (*b* Béziers, Hérault, 29 Dec 1890; *d* Paris, 31 Aug 1956). French pianist and composer. He showed musical talents from an early age: when he was ten he conducted an orchestral *Fantaisie* of his own composition. Saint-Saëns and Fauré heard him and insisted he be sent to the Paris Conservatoire, where in 1907 he took a *premier prix* in Diémer's piano class. His international career began in 1909 when Debussy took him to England; during the next 25 years he appeared throughout Europe and the Americas. He was particularly noted for his performances of Beethoven and Schumann, and he also accompanied Ysaÿe, Thibaud and Enescu. In 1934 he retired from concert life and accepted a professorship at the Paris Conservatoire, where he taught until his death; among his students were Geneviève Joy, Jean-Bernard Pommier and Pierre Sancan. His final public performance was in Paris in 1954, as soloist in his own piano concerto; his other compositions include a symphonic poem, *L'enfer* (1942), piano pieces and songs. Nat's recordings of Beethoven's complete sonatas and Schumann's major works are characterized by dramatic sweep, vivid colour and a strong sense of architecture. He described his approach to performance in *Carnets* (Paris, 1983). Proust wrote of him: 'His playing is that of so great a pianist that one no longer knows if he is a pianist at all; for it becomes so transparent, so filled with what he performs, that he disappears from view and is no more than a window giving on to the masterpiece'.

BIBLIOGRAPHY

C. Timbrell: *French Pianism* (White Plains, NY, and London, 1992, 2/forthcoming)

PAUL GRIFFITHS/CHARLES TIMBRELL

Nataletti, Giorgio (*b* Rome, 12 June 1907; *d* Rome, 16 July 1972). Italian ethnomusicologist and composer. He studied composition with Vincenzo di Donato and took a diploma at Pesaro Conservatory. During his varied career he was artistic director for the first Italian radio station (Radio Araldo of Rome, 1922–3), an originator of sound films in Italy (Istituto Luce, 1930–31), a broadcaster for RAI (more than 1000 broadcasts of 'Cronache Italiane del Turismo', 1936–43), of which he was later music director (1948–55), artistic director for RCA in Italy (from 1955) and later music consultant for Fonit-Cetra. He began his research in 1926, which included making transcriptions and tapes in ethnomusicology in Italy, the Maritime Alps and Tunisia. He continued this work until 1936 and from 1946 to 1961 as technical director of Le Arti e le Tradizioni Popolari dell'OND (ENAL), and as secretary of the Comitato Nazionale delle Arti Popolari (1947–52). In 1948, under the auspices of the Accademia di S Cecilia and RAI, he founded (with Ildebrando Pizzetti and others) and became director of the Centro Nazionale Studi di Musica Popolare, an institute for Italian folk music studies, unique in Italy; by 1974 it had collected 20,000 documents. After teaching in Tunisia (1932–4), he taught folk music (from 1940), and later music history (from 1961), at the Rome Conservatory.

Nataletti was a member of many national and international societies, including the International Folk Music Council and the Italian commission on folk music to UNESCO. His writings deal chiefly with Italian folk music and he collaborated with Alan Lomax and Diego Carpitella on the Italian section (vols.xv–xvi) of *The Columbia World Library of Folk and Primitive Music*. His compositions, most of which date from the 1920s, include large-scale choral compositions (*Il cantico dei cantici*, 1929) as well as orchestral and chamber works.

WRITINGS

Canti popolari della campagna Romano (Milan, 1930)
Musica e canti della patria (Tunis, 1933)
Trenta ninna nanne popolari italiane (Rome, 1934)
Catalogo descrittive degli strumenti musicali raccolti nel Museo strumentale (Rome, 1936)
I poeti a braccio della campagna romana (Rome, 1936)
La raccolta dei canti popolari della CIATP (Rome, 1936)
Le medaglie di Giuseppe Verdi (Rome, 1941)
'Az olasz népzenei hagyomány tanulmányozsása az elmult húsz évben' [Research into musical folk traditions in the last 20 years], *Emlékkönyv Kodály Zoltán hatvanadik születésnapjára*, ed. B. Gunda (Budapest, 1943), 283–96
Il folklore musicale in Italia dal 1918 ad oggi: saggio bibliografica (Rome, 1948)

Elenco della registrazioni di musica popolare del CNSMP (Rome, 1954)
Il CNSMP e gli studi etnomusicologici in Italia dal 1948 al 1958 (Rome, 1958)
'I dieci anni del Centro Nazionale Studi di Musica Popolare', *Santa Cecilia*, vii (1959), 70–77; repr. in *EM: Annuario degli Archivi di etnomusicologia dell'Accademia nazionale di Santa Cecilia*, i (1993), 47–53
La musica folklorica italiana nel cinema (Rome, 1959)
'Alcuni di musica popolari italiani: distribuzione geografica', *Ethnomusicologie III [and IV]: Wégimont IV [recte V] 1958 and 1960*, 75–85
with D. Carpitella: *Studi e ricerche 1948–1960* (Rome, 1960)
Attività del CNSMP 1960 (Rome, 1961)
CNSMP: Catalogo sommario delle registrazioni 1948–1962 (Rome, 1963) [incl. 'In campagna e in archivio', 23–31; repr. in *EM: Annuario degli Archivi di etnomusicologia dell'Accademia nazionale di Santa Cecilia*, i (1993), 33–45]
with P. Toschi, G. Tucci and A.M. Cirese: *Canti delle tradizioni marinare* (Rome, 1968)
ed.: *La ricerca e lo studio dei linguaggi musicali della Sicilia dal 1948 al 1969 attraverso l'opera del CNSMP* (Rome, 1970) [incl. 'Il CNSMP e la Sicilia', 21–6; repr. in *EM: Annuario degli Archivi di etnomusicologia dell'Accademia nazionale di Santa Cecilia*, i (1993), 75–9]

BIBLIOGRAPHY

E. Rocca: *Panorama dell'arte radiofonica* (Milan, 1938)
F.B. Pratella: *Primo documentario per la storia dell'etnofonia in Italia* (Udine, 1941)
1922–1962: Quarant'anni di attività di Giorgio Nataletti (Rome, 1962)
F. Vacca: 'Gli studi sugli archivi di Etnomusicologia dell'Accademia Nazionale di Santa Cecilia', *EM: Annuario degli Archivi di etnomusicologia dell'Accademia nazionale di Santa Cecilia*, iii (1995), 189–225

CAROLYN GIANTURCO

Natali [Natale], **Pompeo** (*b* Ripatransone, nr Ascoli Piceno; *d* ?Rome, after 1681). Italian composer, organist and teacher. A priest, he was *maestro di cappella* and organist of Tivoli Cathedral from December 1651 to December 1652. He then moved to Rome and became chaplain and *maestro di cappella* of S Maria Maggiore. He later founded a music school there which enjoyed a great reputation; G.O. Pitoni was a pupil in the early 1660s. As a composer he is of little consequence. His two volumes of *solfeggi* possibly originated as teaching material in his school; like his two earlier books of madrigals, they are for small forces.

WORKS

Madrigali, 3 equal vv (Rome, 1656)
Madrigali e canzoni spirituali e morali, 2–3vv (Rome, 1662)
Solfeggiamenti . . . per cantare e suonare, 2–3vv (Rome, 1674)
Libro secondo solfeggiamenti per cantare, suonare, 2–3vv, vn, vle, fl etc. (Rome, 1681)
Motet, 1672[1]

BIBLIOGRAPHY

G. Radiciotti: *L'arte musicale in Tivoli nei secoli XVI–XVIII* (Tivoli, 1907, enlarged 2/1921)

ARGIA BERTINI

Natalis, N. (*fl* 1420–30). Composer, probably active in northern Italy. He is represented only by a three-voice Gloria found in *I-Bc* Q15. Its texture alternates between discantus–tenor duets marked 'unus' and three-part sections marked 'chorus'; it begins, however, with the discantus alone. The work has interesting rhythmic patterns created through coloration, and strong dissonances which raise doubts about the skill of the composer or copyist. (See also G. de Van: 'An inventory of the Manuscript Bologna, Liceo Musicale, Q 15 (*olim* 37)', *MD*, ii, 1948, pp.231–57.)

TOM R. WARD

Nathan, Hans (*b* Berlin, 5 Aug 1910; *d* Boston, 4 Aug 1989). American musicologist of German birth. His early schooling in Germany included private study of the piano, conducting, theory and stagecraft. In 1934 he received the doctorate in musicology from Berlin University, where he studied musicology with Sachs and psychology with Wolfgang Köhler; his university studies also included art history and philosophy. From 1932 to 1936 Nathan was a music critic in Berlin. After emigrating to the USA, he devoted two years to postgraduate study in musicology at Harvard University. In 1945 he was a visiting professor at Tufts University and in 1946 he became a member of the faculty of Michigan State University, from which he retired in 1981.

Nathan's broad scholarly background led to an equally broad range of musicological interests. His writings cover music from the 13th to the 20th centuries; in all of his work he attempted to place the composition or composer in question in the context of the artistic trends of his time. Negro minstrel music and the works of Dallapiccola were two of his particular enthusiasms. He edited the complete works of William Billings (Boston, 1977), and a volume of Israeli folk music (Madison, WI, 1994).

WRITINGS

'The Function of Text in French 13th-Century Motets', *MQ*, xxviii (1942), 445–62
'The Sense of History in Musical Interpretation', *MR*, xiii (1952), 85–100
'The Twelve-Tone Compositions of Luigi Dallapiccola', *MQ*, xliv (1958), 289–310
'Hungary', 'United States of America', *A History of Song*, ed. D. Stevens (London, 1960), 272–92, 408–60
Dan Emmett and the Rise of Early Negro Minstrelsy (Norman, OK, 1962)
'Luigi Dallapiccola: Fragments from Conversations', *MR*, xxvii (1966), 294–312
'American Panoramas of Twentieth Century Music: Methods and Results', *American Choral Review*, xi/4 (1969)
'William Billings: a Bibliography', *Notes*, xxix (1973), 658–70
'Considérations sur la manière de travailler de Luigi Dallapiccola', *SMz*, cxv (1975), 180–93
William Billings: Data and Documents (Detroit, 1976)
'On Dallapiccola's Working Methods', *PNM*, xv/2 (1976–7), 34–57
'Music and Dance in Paris about 1910, as Judged by Contemporaries', *Studi musicali*, xv (1986), 311–37

PAULA MORGAN

Nathan, Isaac (*b* Canterbury, 1790; *d* Sydney, 15 Jan 1864). Australian composer of Polish descent and English birth. Educated at Cambridge by Solomon Lyon from 1805, he was apprenticed by his father to Domenico Corri in London (1809) for training in singing and composition. His introduction to Lord Byron in 1814 led to their collaboration in the *Hebrew Melodies* (1815–19), for which Nathan adapted ancient Jewish chants to Byron's poems; the songs were first sung in London by John Braham and were an instant success, remaining in print until 1861. They were at once the basis and highlight of Nathan's English career, which was fostered by his association with Lady Caroline Lamb, his pupil the Princess Charlotte and the court circles of George IV, to whom he was music librarian and perhaps secret agent. He supported himself with writing, teaching and running a music warehouse and publishing business; he also made an undistinguished stage appearance as Bertram in Henry Bishop's *Guy Mannering* (1816) at Covent Garden. In recurring periods of financial distress, he wrote and published several comic operas and burlettas with the librettist James Kenney, including a pasticcio opera

Sweethearts and Wives (1823) from which the song *Why are you wand'ring here, I pray?* was still in print in 1883. But he was eventually ruined financially by some unspecified services to William IV and decided to emigrate to Australia in 1841.

In February 1841 Nathan arrived in Melbourne, where he gave several well-publicized concerts before settling in Sydney two months later. He immediately opened a singing academy, became choral director of St Mary's Cathedral and arranged an inaugural concert of Classical sacred works. Soon he established himself as a prominent member of society by his ready production of patriotic odes, including *Australia the Wide and Free* for the first municipal council of Sydney (1842) and *Loyalty, a National Paean*. Among his more ephemeral colonial works are *Currency Lasses* for the 58th anniversary of the founding of Sydney (1846), *Leichhardt's Grave*, an elegiac ode mourning the presumed death of Ludwig Leichhardt in 1846, and its instant sequel *Thy Greeting Home Again* for the explorer's unexpected return. His last composition, *A Song to Freedom* (1863), was written as a gift to Queen Victoria. A more original contribution to Australian culture was Nathan's precise observation of Aboriginal musical practice and his experiments in transcribing Aboriginal music, including *Koorinda Braia* (1842) and a series of Australian melodies published in his miscellany *The Southern Euphrosyne* in 1849. Unfortunately, he interpreted native tribal chant within the conventions of the 19th-century drawing-room.

Nathan set up his own musical type and publishing business, gave the first concerts of madrigals and contributed to many early performances of opera in Sydney, arranging, orchestrating and copying parts as well as directing performances from the keyboard. As a teacher and conductor he assisted early colonial musicians in their concert careers, and lectured on music at Sydney College (1844–6). He was responsible for the first operas written in Australia, neither of which was a financial or artistic success: *Merry Freaks in Troublous Times*, a comic opera on the life of Charles II composed in 1843 but never fully staged, and *Don John of Austria*, a historical Spanish romance composed in 1846 and first performed the following year; both suffer from poor librettos and an indebtedness to the more sentimental conventions of contemporary English opera. Three of his London operas were successfully performed in Sydney in the 1840s. Several of his descendants have contributed to music in Australia, including Harry Nathan, claimant to the music of *Waltzing Matilda*, and the conductor Sir Charles Mackerras.

WORKS

(*selective list*)

extant MSS and prints in Mitchell Library, Sydney

STAGE

Sweethearts and Wives (comic op, J. Kenney), London, Haymarket, 7 July 1823, vs, excerpts (London, 1823); collab. J. Whitaker, T.S. Cooke and J. Perry

The Alcaid, or Secrets of Office (comic op, 3, Kenney), London, Haymarket, 10 Aug 1824, vs (London, 1824)

The Illustrious Stranger, or Married and Buried (operatic farce, 2, Kenney and J.G. Millingen), London, Drury Lane, Oct 1827, excerpts (London, 1827)

Triboulet, or the King's Jester (drama, Millingen), London, Sadler's Wells, 1840, lost excerpt, Sydney, Royal Hotel, 29 May 1844, vs

Merry Freaks in Troublous Times (comic op, 2, C. Nagel) (Sydney, 1851)

Don John of Austria (op, 3, J.L. Montefiore), Sydney, Royal Victoria, 7 May 1847, vs (Sydney, n.d.)

OTHER WORKS

Collection of Hebrew Tunes (London, 1815), collab. J. Braham; A Selection of the Hebrew Melodies (Byron), 1–3vv, pf acc. (London, 1815–19); Long Live our Monarch (W. Montague), solo v, 4vv, orch, fs (London, 1830); Koorinda Braia (Sydney, 1842), transcrs. of aboriginal music; Numerous odes, songs, piano pieces

WRITINGS

An Essay on the History and Theory of Music, and on the Qualities, Capabilities and Management of the Human Voice (London, 1823, enlarged 2/1836 as *Musurgia vocalis*)

ed.: *Fugitive Pieces and Reminiscences of Lord Byron* (London, 1829)

Memoirs of Madame Malibran de Bériot(London, 3/1836; Ger. trans., 1837)

Series of Lectures on the Theory and Practice of Music (Sydney and London, 1846)

The Southern Euphrosyne and Australian Miscellany (London and Sydney, *c*1848) [incl. transcrs. of aboriginal music and orig. vocal pieces, pf acc.]

BIBLIOGRAPHY

AusDB (C.M. Mackerras); *DNB* (R.H. Legge)

C.H. Bertie: *Isaac Nathan, Australia's First Composer* (Sydney, 1922)

O.S. Phillips: *Isaac Nathan, Friend of Byron* (London, 1940)

E.R. Dibdin: 'Isaac Nathan', *ML*, xxii (1941), 75–80

C.M. Mackerras: *The Hebrew Melodist: a Life of Isaac Nathan* (Sydney, 1963)

E. Wood: *Australian Opera, 1842–1970: a History of Australian Opera with Descriptive Catalogues* (diss., U. of Adelaide, 1979)

ELIZABETH WOOD

National. *See* RESONATOR GUITAR.

National anthems. Hymns, marches, songs or fanfares used as official patriotic symbols.

National anthems are the equivalent in music of a country's motto, crest or flag. The English term 'anthem' as applied to such a piece became current in the early 19th century; in most other languages the word corresponding to the English 'hymn' is used. The occasions upon which national anthems are required vary from country to country, but one of their main functions has always been to pay homage to a reigning monarch or head of state; they are therefore normally called for on ceremonial occasions when such a person or his representative is present. The playing of anthems in theatres, cinemas and concert halls, now less widespread than it once was, dates from 1745 when Thomas Arne's version of *God Save the King* was sung at the Theatre Royal, Drury Lane. Anthems are frequently used today at football matches and sports meetings, notably at the quadriennial Olympic Games, where the winner of each event is saluted with the anthem of the country he represents. The power of a national anthem to strengthen a nation's resolve was demonstrated during World War II when the BBC's weekly broadcasts from London of the anthems of the Allied Powers attracted an audience of millions throughout Europe. It is now as much a matter of course for every country to have its own anthem as to have its own flag.

Many of the older anthems, including those of France and the USA, came into being during a period of national crisis. The earliest of all, that of Great Britain, was sung and printed at the time of the Jacobite rising, although the melody itself is probably much older; and by the end of the 18th century Spain, France and Austria had also adopted national anthems. It was the growing awareness of nationalism in the 19th century that led to their proliferation, especially in central Europe and South

America. Japan's national anthem dates from 1893, but it is only since 1949, when China adopted its anthem, that Eastern countries as a whole have followed the West's example in this way. The emergence of new independent states in Africa and elsewhere since the end of World War II and the break-up of the former Soviet Union have led to a corresponding increase in the number of anthems now in use.

The texts of national anthems are rarely of literary merit. Patriotic fervour is usually the keynote, although the forms and images used to express it vary a good deal and can reveal much about the character of a nation at the time the words were written. The text of an anthem may often have to be revised or modified in the light of political changes within the country or in its relations with its neighbours. Some countries, particularly those that have enjoyed long periods of peace and political stability, choose anthems that dwell on the natural beauty of the land. Several anthems are built around a national hero, such as Denmark's King Christian and Haiti's Jean-Jacques Dessalines, or around a nation's flag, like those of Honduras and the USA. Many are in effect prayers, like *God Save the King/Queen*, or calls to arms, like France's *La Marseillaise*. The struggle for independence (or the pride in achieving it) is a favourite theme among those countries that have emerged since 1945.

Few national anthems are noted for their musical quality any more than for their texts, but most countries have succeeded in finding a tune that is suitably dignified or stirring. Not surprisingly there has been a tendency for some countries to emulate their neighbours, with the result that the musical style of an anthem is often determined as much by geographical locality as by the date it was written. Broadly speaking, anthems may be divided according to their musical characteristics into five categories, which are not, however, entirely exclusive:

(a) *Hymns*. The stately rhythmic tread and the smooth melodic movement of *God Save the King/Queen* have served as a model for many anthems, both in Europe and among those countries that were formerly British colonies. European anthems of this kind tend to be among the oldest.

(b) *Marches*. Together with the first group, these account for the majority of all anthems. The earliest march to be adopted as a national anthem was the *Marcha real* of Spain (1770), but it is *La Marseillaise* that has provided the main inspiration for anthems of this type. Its initial phrase is echoed, either rhythmically or in pitch, in many examples.

(c) *Operatic anthems*. The tendency for an anthem of one country to resemble those of its neighbours is nowhere more clearly shown than in the examples of South and Central America. As a group they are strongly influenced by the style of 19th-century Italian opera, and at least three of them were composed by Italians. They are without question the longest, most elaborate and most impractical of all anthems. Always in march rhythm and often with an imposing orchestral introduction, they are mostly cast in a ternary form of chorus–verse–chorus. The longest and most ambitious, that of El Salvador, would not be out of place in one of Verdi's middle-period operas.

(d) *Folk anthems*. A notable and perhaps disappointing feature of the anthems of those countries previously under the rule of Britain, France or Belgium is that they have mostly been content to imitate European traditions. Several of them were composed by nationals (missionaries or government officials) of the former controlling powers. For anthems independent of the European tradition one must look mainly to Eastern countries such as Myanmar, Japan, Tibet and Sri Lanka, whose anthems rely strongly on folk music and sometimes call for indigenous instruments and are accompanied by formal gestures.

(e) *Fanfares*. A few countries, mainly in oil-producing regions of the Middle East (Bahrain, Qatar, Kuwait and the United Arab Emirates), adopted anthems that were little more than fanfare-like flourishes without text.
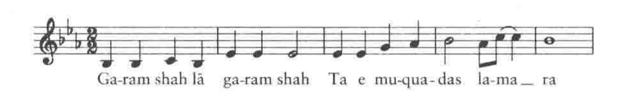
A 20th-century development stemming from the national anthem is what might be termed the 'international' or 'supra-national' anthem. The tune known as the *Internationale* (formerly the anthem of the USSR) has been used as a left-wing revolutionary song in many countries, including Italy and Yugoslavia. The melody listed under South Africa, Tanzania and Zambia has existed for many years as a pan-African anthem, especially among the southern Bantu. In January 1972 an arrangement by Herbert von Karajan of the main theme from the finale of Beethoven's Ninth Symphony was adopted (against the wishes of many musicians) as a European anthem by the Committee of Ministers of the Council of Europe (it was later chosen also as the national anthem of Rhodesia). The United Nations Organization also has an anthem by Pablo Casals to words by Auden, although this has not been (nor is likely to be) officially adopted.

The list below gives brief details of the anthems, past and present, of each country. For the complete text and music of anthems in current use see W.L. Reed and M.J. Bristow, eds.: *National Anthems of the World* (London, 9/1997); see also the general bibliography at the end of this article.

MALCOLM BOYD

ABU DHABI. See United Arab Emirates.

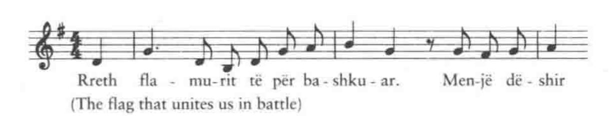
AFGHANISTAN



Music by Ustad Salim Sarmad (*b* 1928). Words by Suleiman Laeq (*b* 1930). Adopted in 1978.
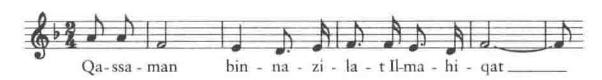
This replaced an anthem beginning 'So che do mezaka asmen wee' ('As long as there is earth and heaven') with music by Abdul Ghafoor Bereshna (1907–74) and Abdul Jalil Zaland (*b* 1931) and words by Abdul Rauf Benawa (*b* 1913), which in turn replaced one composed by Mohammed Farukh and in use since 1943.

ALBANIA



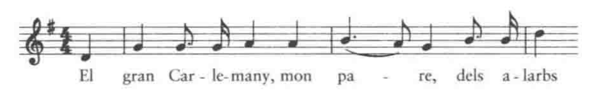
Music by Ciprian Porumbescu (1853–83). Words by A.S. Drenova (1872–1947). Music composed in 1880, adopted in 1912.

ALGERIA



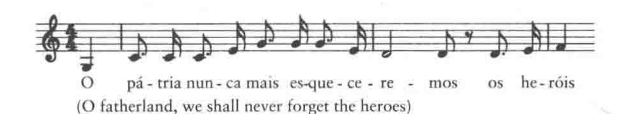
Music by Muḥammad Fawzi (1918–66). Words by Mufdī Zakariyyā (1930–78). Adopted in 1963.

ANDORRA



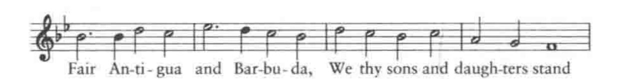
Music by Enric Marfany Bons (1871–1942). Words by Joan Benlloch i Vivó (1864–1926). Adopted in 1914.

ANGOLA
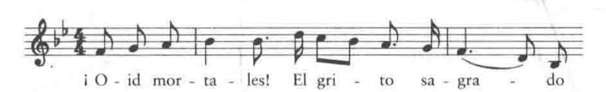


Music by Rui Alberto Vieira Dias Mingas (*b* 1939). Words by Manuel Rui Alves Monteiro (*b* 1941). Adopted in 1975.

ANTIGUA AND BARBUDA



Music by Novelle Hamilton Richards (1917–86). Words by Walter Picart Chambers (*b* 1908). Adopted in 1967.

ARGENTINA

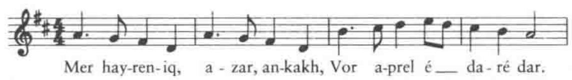


Music by Blas Parera (1765–1817), arranged in 1860 by Juan Pedro Esnaola (1808–78). Words by Vicente López y Planes (1784–1856). Adopted in 1813.

BIBLIOGRAPHY
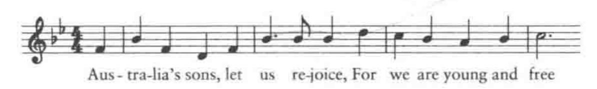
L. Cànepa: *Historia del himno nacional argentino* (Buenos Aires, 1944)
L. Cànepa: *Historia de los símbolos nacionales argentinos* (Buenos Aires, 1953)
G. Galiardo: *Juan Pedro Esnaola y el himno nacional* (Buenos Aires, 1962)
C. Vega: *El himno nacional argentino* (Buenos Aires, 1962)

ARMENIA



Music by Barsegh Kanachyan (1885–1967). Words by Miqayél Ghazari Nalbandyan (1829–66). Adopted in 1991.

AUSTRALIA



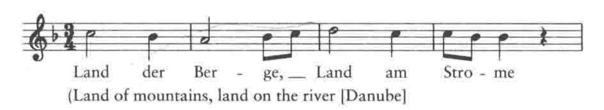
Music and words by Peter Dodds McCormick (1834–1916). Adopted in 1974.

A competition was organized in 1973 to choose an Australian anthem, but none of the entries, which numbered over 1200, was considered suitable. *Advance Australia Fair* was chosen from three well-known national songs after a poll

conducted by the Australian Bureau of Statistics. The words were not regarded as part of the official anthem until changes were made to them in 1984.

Until April 1974 the official anthem was *God Save the King/Queen* (see British Isles), and this is still used on occasions when the British monarch is present, or when it is important to acknowledge him/her as King/Queen of Australia and head of the Commonwealth.

AUSTRIA



Composer unknown. Words by Paula Preradović (1887–1951). Adopted in 1947.

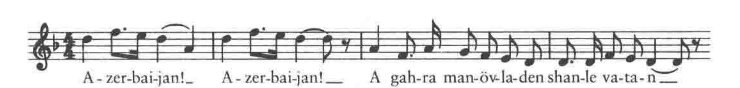
The usual attribution of the music to Mozart is questionable. The melody was first published after Mozart's death as an addition to the little masonic cantata, *Laut verkünde unsre Freude* (K623), but has no connection with that work. Johann Holzer and Joseph Baurnjöpel, both members of Mozart's masonic lodge, must also be considered as possible authors. The words originally associated with the melody began 'Lasst uns mit verschlungnen Händen'; those of Paula Preradović were selected from a number of texts submitted by Austrian poets in 1946.

The first Austrian national anthem was Haydn's *Kaiserhymne* ('Gott erhalte Franz den Kaiser'), composed in 1797 to a text by Lorenz Leopold Haschka (1749–1827). The melody is used today for the German anthem. Haschka's text was altered a number of times until 1848, when Franz Joseph became emperor and new verses were called for. The winner of the competition organized to select them was Johann Gabriel Seidl, whose text was sung to Haydn's melody until 1917. With the establishment of the Austrian Republic at the end of World War I a new national anthem was chosen with music by Wilhelm Kienzl (1857–1941) and words by Karl Renner, *Deutsch-Österreich, du herrliches Land*. This was never popular, however, and in 1929 Haydn's *Kaiserhymne* was reinstated with a text by Ottokar Kernstock, 'Sei gesegnet ohne Ende'. Meanwhile Germany had also adopted Haydn's melody to other words, and this led to Austria's selection of the present anthem in 1947.

BIBLIOGRAPHY

A. Heuss: 'Haydns Kaiserhymne', *ZMw*, i (1918–19), 5–26
F. Grasberger: *Die Hymnen Österreichs* (Tutzing, 1968)
F. Grasberger: 'Zur österreichischen Bundeshymne', *ÖMz*, xxiii (1968), 529–38
A. Weinmann: 'Ein Streit mit untauglichen Mitteln: zur Frage der Autorschaft der österreichischen Bundeshymne', *Musik und Verlag: Karl Vötterle zum 65. Geburtstag*, ed. R. Baum and W. Rehm (Kassel, 1968), 581–95
M. Getzner: 'Zur Entstehungsgeschichte der Vorarlberger Landeshymne', *Vorarlberger Oberland: Kulturinformationen der Rheticus-Gesellschaft* (1981), no.4, pp.137–40
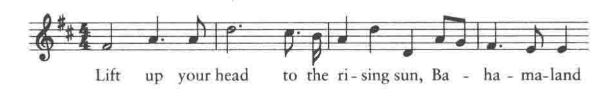
AZERBAIJAN



Music by Uzeir Hajibeyov (1885–1948). Words by Ahmed Javad (1892–1937). Adopted in 1992.

The words and music were written in 1919.

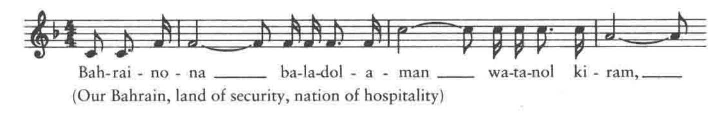
BAHAMAS



Music and words by Timothy Gibson (1903–78).
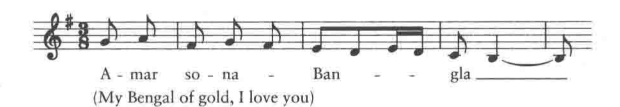
This anthem was chosen from entries submitted in a national competition and was approved by the government of the Bahamas on 21 November 1972. It became the official anthem on 10 July 1973 when the country attained independence.

BAHRAIN



Composer unknown. Words by Muḥammad Sidqī 'Ayyāsh (*b* 1925). Adopted in 1971.

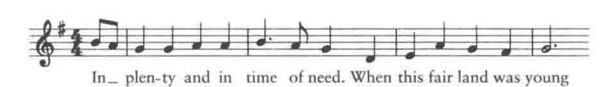
BANGLADESH



Music and words by Rabindranath Tagore (1861–1941). Adopted in 1972.

The anthem was written during the movement against the partition of Bengal effected by Lord Curzon in 1905. It was widely sung during the struggle for independence against Pakistan and was adopted as a national anthem by the provisional Bangladesh government in 1971.

BARBADOS



Music by Van Roland Edwards (1912–85). Words by Irvine Burgie (*b* 1924). Adopted in 1966; before that *God Save the King/ Queen* was used.
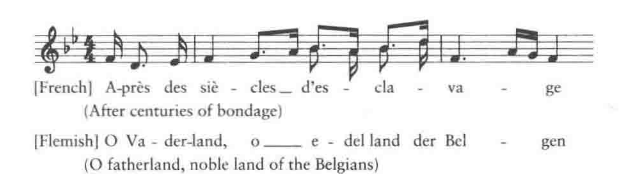
BELARUS



Music by Nester Sakalowski (1902–50). Adopted in 1955.

The words, by Mikhas Klimkovich (1899–1954), to which this melody was originally sung are no longer in general use. From 1911 *A chto tam idzie*, with music by Ludomir Michał Rogowski (1881–1954) and words by Yanka Kupala, was used as the national anthem. Belarus became a Soviet republic in 1919. After it became independent again in 1991 two competitions for a new anthem were held, but without result.

BELGIUM
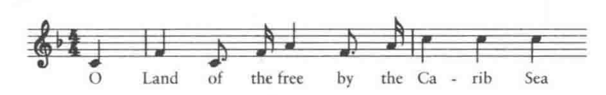


Music by François van Campenhout (1779–1848). Original text by Hippolyte Louis Alexandre Dechet ('Jenneval'; 1801–30) replaced in 1860 by another by Charles Rogier. *La Brabançonne* was written in 1830 during the struggle with Holland for Belgian independence. The Flemish population had as their own national anthem a setting by Karel Miry (1823–89) of words by H. van Peene, *De vlaamse leeuw*, composed in 1845. This was replaced in 1951 by a Flemish version of *La Brabançonne*.

BIBLIOGRAPHY

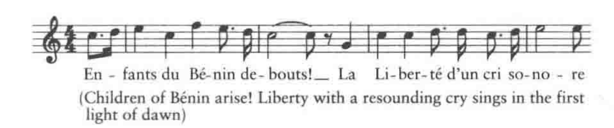
E. Closson: *Pourquoi La Brabançonne n'est pas devenue un chant populaire* (Brussels,1928)
A. Vander Linden: 'Le thème de la "Brabançonne"', *RBM*, vi (1952), 285–6
A. Vander Linden: 'Une Brabançonne inconnue', *Bulletin de la classe des beaux-arts de l'Académie royale de Belgique*, xlix (1967), 208
B. Huys: 'Historiek van de Brabançonne: haar editio princeps en andere vroege uitgaven', *Academiae analecta*, xlviii (1987), 119–60

BELIZE



Music by Selwyn Walford Young (1899–1977). Words by Samuel Alfred Haynes (1898–1971). Adopted in 1981 when the country became independent.

BENIN



Music and text by Gilbert Dagnon. Adopted in 1960.

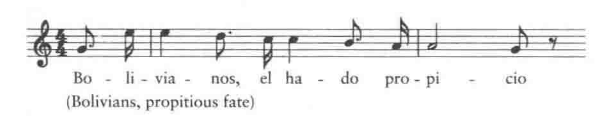
BHUTAN



Music by Aku Tongmi (*b* 1913). Words, beginning 'Druk tsendhen koipi gyelkhap na' ('In the kingdom of the thunder dragon'), by Gyaldun Dasho Thinley Dorji (1914–66). Adopted in 1953.
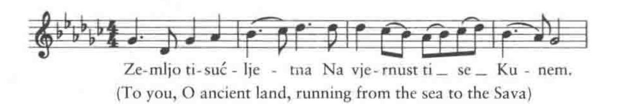
BIAFRA. See under Nigeria.

Bolivia



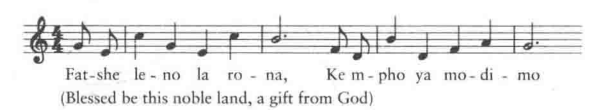
Music by Leopold Benedetto Vincenti (1815–1914). Words by José Ignacio de Sanjinés (1786–1864). Adopted in 1845.

Bosnia-Hercegovina



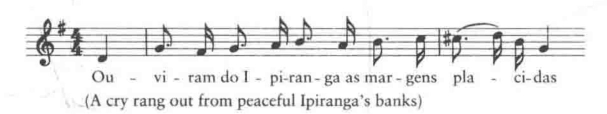
Music and words by Dino Dervišalidović. Adopted in 1995.

Botswana



Music and words by Kgalemang Tumediso Motsete (1900–74). Adopted in 1966.
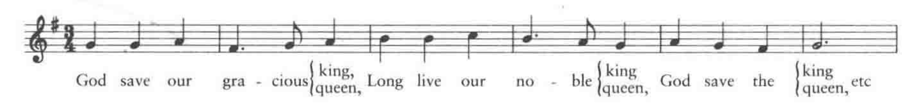
Brazil



Music by Francisco Manuel da Silva (1795–1865). Words by Joaquim Osório Duque Estrada (1870–1927). Adopted in 1922. The music was composed as a national anthem in 1831, on the accession of Emperor Dom Pedro II. The original text was replaced by the present one in 1922.

The first Brazilian anthem, *O patria, o rei, o povo*, was written and composed by Pedro I when he proclaimed himself emperor in 1822. It was also used as the national anthem of Portugal when Pedro I ascended the Portuguese throne in 1826. After the country became a republic in 1889 a competition was held to select a new Brazilian anthem, but the winning entry, by Leopoldo Miguez to words by Medeiros e Albuquerque, was not adopted and Silva's was retained.

British Isles
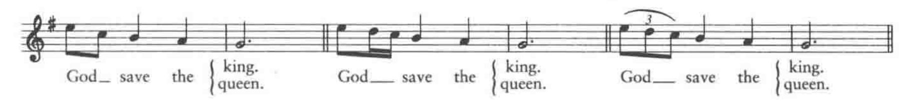


Music and words anonymous.

The origins of this, the oldest of all national anthems, remain obscure. The earliest known source is a printed volume of miscellaneous songs issued with the title of *Harmonia anglicana* in 1744 by John Simpson 'at the Bass Viol and Flute in Sweeting's Alley opposite the East Door of the Royal Exchange'. The existence of this volume was first reported by William Chappell (1855–9), but later scholars, failing to find a publication with that title containing *God Save the King*, assumed Chappell to be in error, and a similar volume with the title *Thesaurus musicus* had been generally regarded as the earliest source for the anthem. But Kidson suggested in 1916 (and again in his article on the anthem in *Grove3*) that a faint line discernible about 5 cm from the top of the title-page indicated that the words *Thesaurus musicus* had been inserted in place of another title, presumably *Harmonia anglicana*, and this theory was proved correct by the discovery of a unique copy of the original publication in the music division of the Library of Congress, Washington. Kidson suggested that Simpson might have altered the title because of the existence of five earlier collections with the title *Harmonia anglicana*, published by Walsh & Hare in 1701–3. Krummel advanced the theory that Simpson changed his title to a less nationalistic one in anticipation of a Stuart defeat and consequently of a more stable foreign commerce, but the existence of yet another *Harmonia anglicana*, published by Walsh and dated about 1745 by Smith and Humphries, might suggest a still more plausible reason.

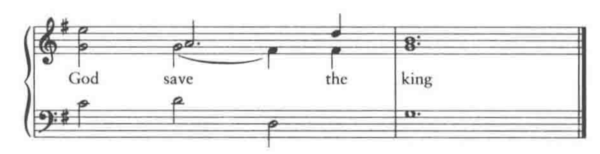
The earliest recorded performances of *God Save the King* took place at the Drury Lane and Covent Garden theatres, where the anthem was sung on several successive nights in September 1745 following the defeat of Sir John Cope's army at Prestonpans. Arne's arrangement (in E♭) for Drury Lane is in the British Library, and another version (in G, with optional flute part in F) appeared in *The Gentleman's Magazine* for October 1745 as 'a song for two voices, as sung at both the playhouses'. None of the early sources bears a composer's name, and although Thomas Arne, James Oswald, Henry Carey and others have all at various times been credited with its composition, it seems likely that the melody existed in some form before the 18th century. An *Ayre* that might be taken for a minor-key version of the anthem and

said to be by John Bull exists in a 19th-century copy in the hand of George Smart. It was transcribed from a manuscript, formerly in the library of J.C. Pepusch and later owned by William Kitchiner, dating from 1619 and containing keyboard pieces by Bull. After Kitchiner's death in 1827 the manuscript passed into the hands of Richard Clark, who is said to have made certain alterations to the *Ayre* in order to support his attribution of the anthem to Bull. Since the manuscript has now disappeared it is impossible to judge how far Smart's copy represents Bull's original tune, but the similarity as it now stands is quite striking. Further evidence of the possibility of a 17th-century origin for the anthem is found in a catch by Henry Purcell, *Since the duke is returned*, where the words 'God save the king' are prominently set to its first four notes.

Both the words and the music have undergone minor alterations since the 18th century, and no 'official' version has ever been approved. Only the first of the three strophes is now normally sung, and the tendentious second strophe ('Confound their politics/Frustrate their knavish tricks') is avoided altogether. As far as the music is concerned, only the last line is now subject to different renderings, each one of the following versions being frequently encountered:



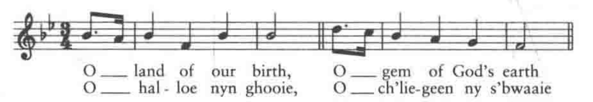
The first of these three versions is generally preferred, but any movement towards a standardization of the anthem's melody and harmony at this point would do well to consider a return to Arne's altogether sturdier version for Drury Lane in 1745:



There exist numerous arrangements, including choral ones by Elgar (1902) and Britten (1961).

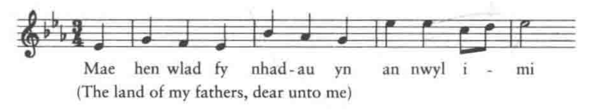
During the 19th century the music of *God Save the King* served as the national anthem for many other countries, including Denmark, Sweden, Switzerland, Russia, the USA and several independent German states. It is still used for the national anthem of Liechtenstein. The melody has also found its way into several musical compositions, although references frequently found to its use in Handel's *Occasional Oratorio* are mistaken. Beethoven used it for his *Wellingtons Sieg, oder Die Schlacht bei Vittoria* (1813) and also for a set of piano variations (1802/3). Paganini composed a set of variations on it for violin and orchestra (1829), Marschner introduced it into a concert overture for the baptism of the Prince of Wales (King Edward VII) in 1842, Weber used it as the Saxon anthem in his *Jubel-Ouvertüre*, written in 1818 to celebrate the jubilee of King Friedrich August I, and Ives based his *Variations on 'America'* for organ (1891–2) on it. A long list of works using the melody will be found in Scholes's *God Save the Queen!* (1954).

The Isle of Man and the Principality of Wales have their own anthems which are used in conjunction with, and sometimes independently of, *God Save the King/Queen*.



Music traditional, adapted by William Henry Gill (1839–1923). Words by William Henry Gill.

This melody is based on a traditional Manx air. The anthem was dedicated to Lady Raglan in 1907. The Manx translation is by John J. Kneen (1873–1939).



Music by James James (1832–1902). Words by Evan James (1809–93).

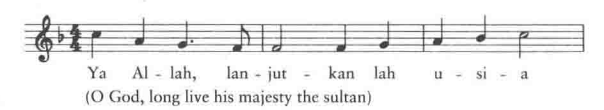
This anthem was composed in 1856 and became popular in Wales after its performance at the Llangollen Eisteddfod in 1858. It first appeared in print in John Owain's *Gems of Welsh Melody* (1860).

BIBLIOGRAPHY

R. Clark, ed.: *The Words of the Most Favourite Pieces Performed at the Glee Club, the Catch Club, and other Public Societies* (London, 1814)
R. Clark, ed.: *An Account of the National Anthem Entitled God Save the King!* (London,1822)
W. Kitchiner, ed.: *The Loyal and National Songs of England* (London, 1823)
J. Ashley: *Reminiscences and Observations Respecting the Origin of God Save the King* (Bath, 1827)
J. Ashley: *A Letter to the Rev. W.L. Bowles, Supplementary to the 'Observations'* (Bath, 1828)
W. Chappell: *Popular Music of the Olden Time* (London, 1855–9/R1965 as *The Ballad Literature and Popular Music of the Olden Time*, rev. 3/1893/R by H.E. Wooldridge as *Old English Popular Music*)
F. Chrysander: 'Henry Carey und der Ursprung des Königsgesanges *God Save the King*', *Jb für musikalische Wissenschaft*, i (1863), 287–407
A. Moffat and F. Kidson, eds.: *The Minstrelsy of England* (London, 1901)
S. Bateman: *The Strange Evolution of 'Our Illiterate National Anthem' from a Rebel Song* (London, 4/1902)
W.H. Cummings: *God Save the King: the Origin and History of the Music and Words of the National Anthem* (London, 1902)
F.S. Boas and J.E. Borland: *The National Anthem* (London, 1916)

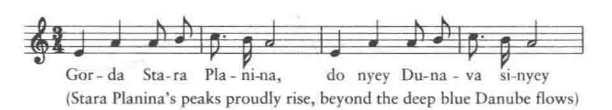
J.A. Fuller-Maitland: 'Facts and Fictions about "God Save the King"', *MQ*, ii (1916), 583–9
F. Kidson: 'The National Anthem and the London County Council', *MT*, lvii (1916), 537–9
J.A. Fuller Maitland: 'Some Theories about "God Save the King"', *PMA*, xliii (1916–17), 123–38
P. Scholes: *'God Save the King'! Its History and Romance* (London, 1942)
P. Scholes: 'Hen wlad fy nhadau', *Cylchgrawn Llyfrgell Genedlaethol Cymru/National Library of Wales Journal*, iii (1943–4), 1–10
T. Ellis: 'Yr alaw "Hen wlad fy nhadau": pwnc dadl', ibid., viii (1953–4), 244–57
P. Scholes: *God Save the Queen! The History and Romance of the World's First National Anthem* (London, 1954)
T. Dart: 'Maurice Greene and the National Anthem', *ML*, xxxvii (1956), 205–10
D.W. Krummel: 'God Save the King', *MT*, ciii (1962), 159–60

BRUNEI



Music by Inche Awang Besar bin Sagap (*b* 1914). Words by Pengiran Dato Utama Haji Mahomed Yusuf bin Pengiran Haji Abdul Rahim (*b* 1923). Composed in 1947, adopted in 1951.

BULGARIA



Music and words by Tsvetan Tsvetkov Radoslavov (1863–1931), based on a popular patriotic song, *My Beloved Land*. Adopted in 1964.

The song was composed by Radoslavov in 1885 while he was still a student and on his way to fight in the Serbo-Bulgarian war. It was used by Boris Trichkov (1881–1944) in his choral work *My Beloved Land*. Only the first of the three verses now in use is by Radoslavov. The others are by Pavel Matev and Georgy Dyagarov.

Before 1885 the Bulgarians used the Russian anthem as a patriotic song. In that year the anthem *Shoumi Maritsa* was composed by a Czech living in Bulgaria, Gabriel Šebek (*d* after 1907), to words by Maraček, later revised by Nikolo Shivkov (1847–1901). This was sung until 1946 when it was replaced by *Bulgaria mila, zemya na gheroi*, with music by Georgi Dimitrov, G. Tslatev-Cherkin and S. Obtetenov, and words by Nikola Furnadziev, M. Isacvand and Elizaveta Bagriana. This in turn was replaced by the present anthem.

BURKINA FASO

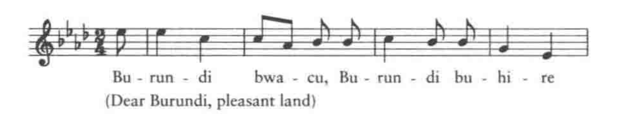


Composer unknown. Words, beginning 'Contre la férule humiliante' ('Against humiliating bondage'), by Thomas Sankara (1949–87). Adopted in 1984.

Between 1960 and 1984 the country, as Upper Volta, used as its anthem *Fière Volta de mes aïeux*, with music and words by Robert Ouédraogo.

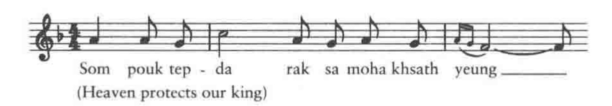
BURMA. See Myanmar.

BURUNDI



Music by Marc Barengayabo (*b* 1934). Words written collectively by a committee presided over by Jean Batiste Ntahokaja (*b* 1920). Adopted in 1962.
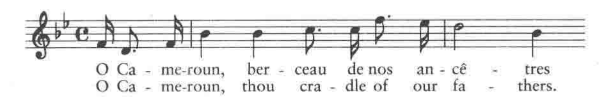
CAMBODIA



Music adapted by F. Perruchot and J. Jekyll from a Cambodian folksong. Words by Chuon Nat (1883–1969). Adopted in 1941.
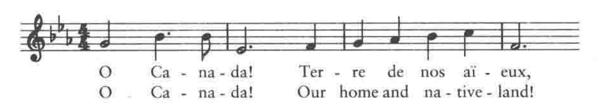
When the country became the Khmer Republic, in 1970, an anthem beginning 'Chon cheat Khmer lebey pouké muoy kong lok' ('Khmers are known throughout the world as descendants of glorious warriors') was used. This in turn was replaced by another anthem during the country's period as Kampuchea (1975–89). The present anthem was reinstated in 1993.

CAMEROON



Music by Samuel Minkyo Bamba (*b* 1911) and Moise Nyatte (1910–78). Words by René Djam Afame (1910–81) and a group of students from the Ecole Normale de la Mission Presbytérienne Américaine at Sangmelina. Used unofficially as the national anthem since 1948; officially adopted in 1957. Revisions to both text and music were made in 1978.

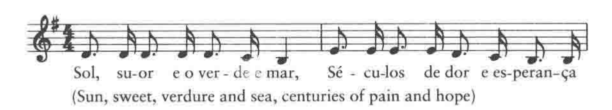
CANADA



Music by Calixa Lavallée (1842–91). Words by Adolphe Basile Routhier (1839–1920); English text by Robert Stanley Weir (1856–1926). Adopted in 1980.

Before it was officially adopted on 1 July 1980, *O Canada!* was widely used as a patriotic song. The official anthem before that date was *God Save the King/Queen* (see British Isles).

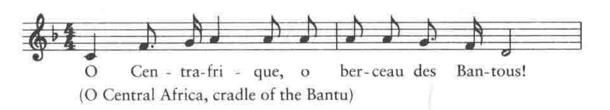
CAPE VERDE



Music and words by Amilcar Lopes Cabral (1924–73). Adopted in 1975.

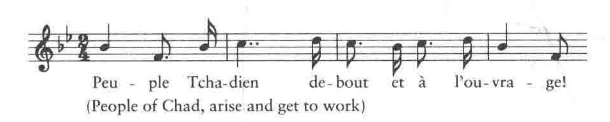
The anthem is also used by Guinea-Bissau.

CENTRAL AFRICAN REPUBLIC
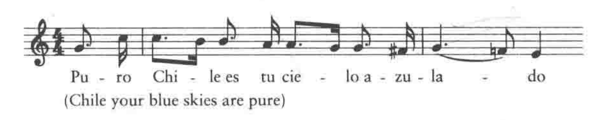


Music by Herbert Pepper (*b* 1912). Words by Barthélémy Boganda (1910–59). Adopted in 1960.

CHAD



Music by Paul Villard (1899–1988). Words by Louis Gidrol (*b* 1922) and students from St Paul's School, Fort Archambault. Composed in 1960, when Chad became independent.

CHILE



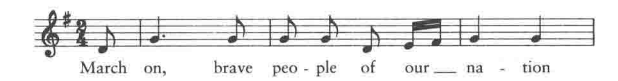
Music by Ramón Carnicer (1789–1855). Words by Eusebio Lillo (1826–1910). Present text officially adopted on 27 June 1941.

The first national anthem, *Ciudadanos, el amor sagrado*, was composed in 1819 by Manuel Robles to words by Bernardo de Vera y Pintado (1789–1826). Carnicer's music replaced this in 1828, and in 1847, after the signing of a peace treaty between Spain and Chile, a new text was written by Lillo. Subsequent modifications were made to the anthem by Fabio Petris in 1907 and by Enrique Soro (1884–1954) in 1909.

BIBLIOGRAPHY
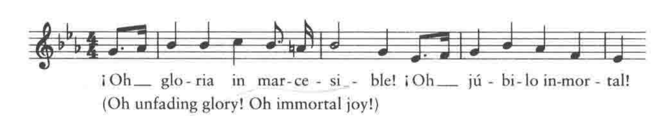
E. Pereira Salas: *El centenario de la canción nacional de Chile* (Santiago de Chile, 1948)
C. Canales Toro: *Canción nacional de Chile* (Santiago de Chile, 1960)

CHINA



Music by Nie Er (1912–35). Words by Tian Han (1898–1968). Composed in 1932 and adopted in 1949. The words were replaced by new ones in 1978 but were reinstated in 1982.

COLOMBIA

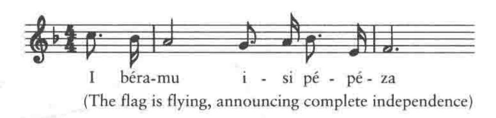


Music by Oreste Síndici (1837–1904). Words by Rafael Núñez (1825–94). First sung in 1887 and adopted in 1946.

BIBLIOGRAPHY
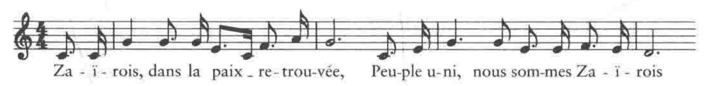
M. Aguilera: *Historia del himno nacional de Colombia* (Bogotá, 1958)
J. Durán Pombo: 'Centenario del himno nacional de Colombia', *Bolétin de historia y antigüedades*, lxxv (1988), 77–82

COMOROS



Music by Kamildine Abdallah (1943–82) and Said Hachim Sidi Abderemane (*b* 1942). Words by Said Hachim Sidi Abderemane. Adopted in 1978.

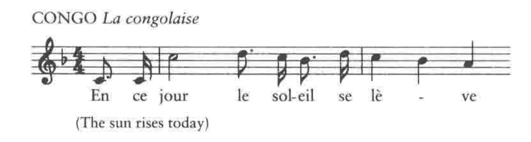
CONGO, DEMOCRATIC REPUBLIC OF THE



Music and words by Boka di Mpasi Londi (*b* 1929).

The first national anthem of the Belgian Congo, *Vers l'avenir* ('Le siècle marche et pose ses jalons'), was composed by François-Auguste Gavaert (1828–1908) in 1908, when the Congo was an independent state. It was replaced by *La Brabançonne* when the Congo became a Belgian colony. In 1960, when the country became independent again, a new anthem, *Debout Kongolais, unis par le sort*, was written by Joseph Lutumba and Simon-Pierre Boka. This was replaced by the anthem above after the country's change of name from Congo (Kinshasa) to Zaïre in 1971. It is the most recent anthem available.
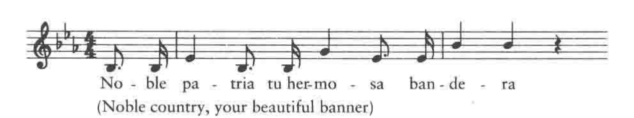
CONGO, REPUBLIC OF THE



Music and words by Jean Royer, Jacques Tondra and Jo Spadiliere.

The anthem was replaced in 1969 by *Les trois glorieuses*, with music by Philippe Mockovamy (*b* 1938) and words by Henri Lopes (*b* 1937), and was reinstated in 1991.

COSTA RICA

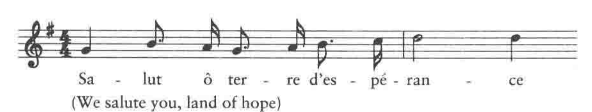


Music by Manuel María Gutiérrez (1829–87). Words by José María Zeledón (1877–1949). The music was adopted in 1853; the words were chosen as the result of a public competition in 1900.

BIBLIOGRAPHY

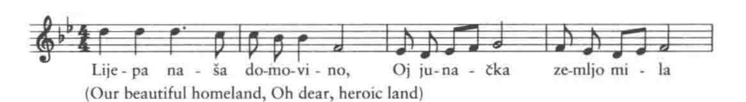
L.F. González: *Himno nacional de Costa Rica: documentos relativos a la celebración del centenario, 1852 – 11 de junio – 1952* (San José, 1952)

CÔTE D'IVOIRE



Music by Pierre Michel Pango (*b* 1926). Words by Mathieu Ekra (*b* 1917), Joachim Bony and Pierre Marie Coty (*b* 1927). Adopted in 1960.

CROATIA
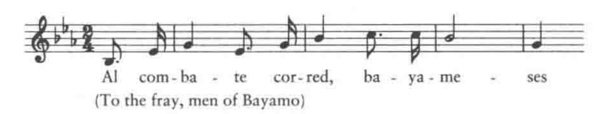


Music by Josip Runjanin (1821–78). Words by Anton Mihanović (1796–1861). Adopted in 1990.

The words were written in 1835, and the anthem was used in Croatia before it joined with other Balkan states in 1918 to form what in 1928 became Yugoslavia. The country became independent again in 1992. The music has been attributed also to Lichtenegger.

BIBLIOGRAPHY

A. Tomasek: *Lijepa naša: pripovijest a hrvatskoj himni* [*Lijepa naša*: a history of the Croatian anthem] (Zagreb, 1990)

CUBA



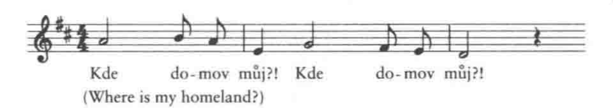
Music and text by Pedro Figueredo (1819–70). Written and first sung during the Battle of Bayamo in 1868.

BIBLIOGRAPHY

E. Gay-Calbo: *Las banderas, el escudo y el himno de Cuba* (Havana, 1956)

CYPRUS. The national anthem of Greece is generally used. See under Greece.

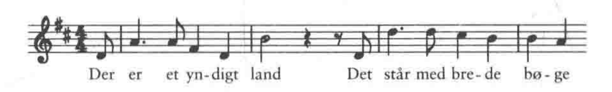
CZECH REPUBLIC



Music by František Jan Škroup (1801–62). Words by Josef Kajetán Tyl (1808–56). Adopted in 1919 as part of the anthem of Czechoslovakia.

The music was composed in 1834 as part of the incidental music Škroup wrote for Tyl's play *Fidlovačka* ('Shoemaker's Fair'). Between 1919 and 1992, when the Czech Republic and Slovakia separated, it formed the first section of the Czechoslovak anthem.

DENMARK



Music by Hans Ernst Krøyer (1798–1879). Words by Adam Oehlenschlaeger (1779–1850).

Denmark was the first country after Britain to adopt the tune of *God Save the King/Queen* (see British Isles) as a national anthem. The words, a free translation of the English text, were by Heinrich Harries (1762–1802) and appeared in 1790 in the *Flensburger Wochenblatt* as a *Lied für den dänischen Unterthan an seines Königs Geburtstag zu singen.*
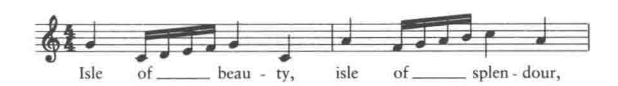
The present anthem was written in 1819 in response to a competition for a new national anthem, and by the 1920s it was accepted as such. It has existed as a patriotic song beside *Kong Kristian stod ved højen mast*, with words that originally formed part of the libretto Johannes Ewald (1743–81) wrote for the ballad opera *The Fishermen* by J.E. Hartmann (1726–93). Hartmann's melody is, however, quite different from that now sung to the words. This is sometimes attributed to Ditlev Ludvig Rogert (1742–1813), but it underwent several changes before being given its final form in the music Friedrich Kuhlau (1786–1832) wrote for J.L. Heiberg's play *Elverhøj* ('The Elf Hill', 1828).

DJIBOUTI
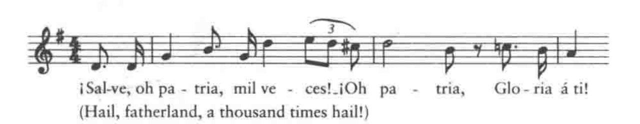


Music by Abdi Robleh Karshileh (*b* 1941). Words, beginning 'Hinjinne u sara kaca' ('Rise up with strength, for we have raised our flag'), by Aden Elmi God, Qooyare (*b* 1948). Adopted in 1977.

DOMINICA



Music by Lemuel McPherson Christian (*b* 1913). Words by Wilfred Oscar Morgan Pond (1912–85). Adopted in 1967.

Dominican Republic



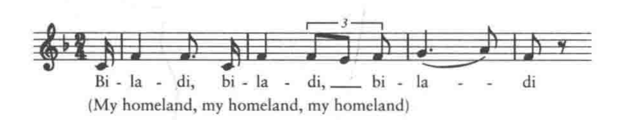
Music by José Reyés (1835–1905). Words by Emilio Prud'homme (1856–1932). Composed in 1883 and first sung as the national anthem in 1900.

Previous anthems include the *Himno de capotillo*, composed about 1865 by Ignacio Marti Calderón.

BIBLIOGRAPHY

J. de J. Ravelo: *Historia de los himnos dominicanos* (Santo Domingo, 1934, 2/1945)

Ecuador

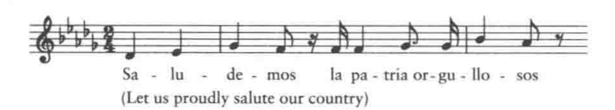


Music by Antonio Neumane [Neumann] (1818–71). Words by Juan León Mera (1832–94). Adopted in 1948, though in use since 1865.

BIBLIOGRAPHY

A. Espinosa Pólit: *Reseña histórica del himno nacional ecuatoriano* (Quito, 1948)
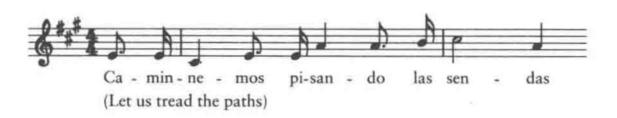
Egypt



Music and words by Sayyid Darwīsh (1892–1923). Adopted in 1979.
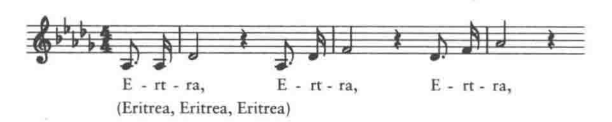
Between 1960 and 1979 the anthem used was *Walla zaman yā silābī* (music by Kamāl al-Ṭawīl, words by Ṣalāḥ Shāhīn).

El Salvador



Music by Juan Aberle (1846–1930). Words by Juan J. Cañas (1826–1918). Composed in 1879, adopted in 1953.

Equatorial Guinea



Composer unknown. Words by Atanasio Ndongo Miyono. Adopted in 1968 when the country became independent.
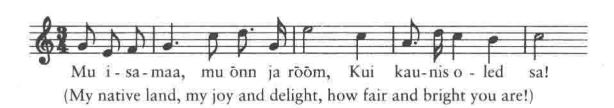
Eritrea

E - rt - ra, E - rt - ra, E - rt - ra,
(Eritrea, Eritrea, Eritrea)

Music by Isaac Abraham Meharezghi (*b* 1944) and Aron Tekle Tesfatsion (*b* 1963). Words by Solomon Tsehaye Berakhi (*b* 1956). Adopted in 1993.

The words were written in 1986 and slightly altered when the country became independent in 1993.
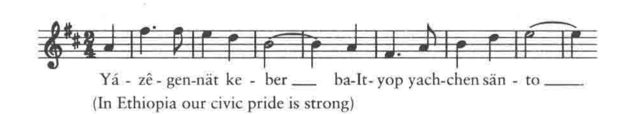
Estonia



Music by Fredrik Pacius (1809–91). Words by Johann Voldemar Jannsen (1819–1900). Adopted *c*1917.

The music was composed in 1848 and first sung with Jannsen's text in 1869. The melody is also used for the Finnish national anthem (see Finland).

Ethiopia
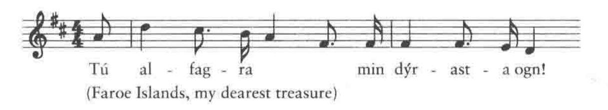


Music by Solomon Lulu Mitiku (*b* 1950). Words by Dereje Melaku Mengesha (*b* 1957). Adopted in 1992.

This anthem replaced *Ityopya, qidä mi* (music by Daniel Yohannes Haggos, words by Assefa Gebre-Mariam Tessama), adopted in 1975. This in turn had replaced the imperial anthem *Hail Ethiopia, land elect* (music by K. Nalbandian, words by a group of Ethiopians), which was adopted in 1930 at the coronation of Haile Selassi I.

BIBLIOGRAPHY

R. Pankhurst: 'The Ethiopian National Anthem in 1940 [1941]: a Chapter in Anglo-Ethiopian Wartime Relations', *Ethiopia Observer*, xiv (1971), 219–25; xv (1972–3), 63–6

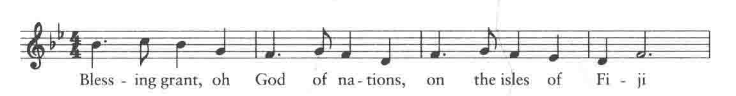
Færoes



Music by Peter Alberg (1885–1940). Words by Símun av Skarthi (1872–1942).
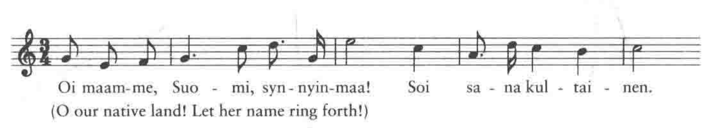
Tú alfagra landmítt became the national anthem in the late 1930s when it superseded *Eg oyggjar veit* by Frisrikkur Petersen (1853–1917) with music by Hans Jacob Højgaard (*b* 1904).

Fiji



Music based on a traditional Fijian song. Words by Michael Prescott (*b* 1928).

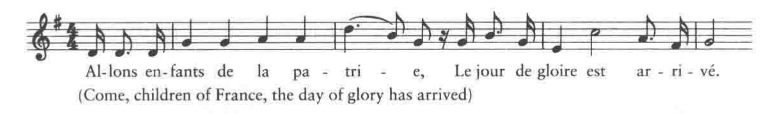
Finland



Music by Fredrik Pacius (1809–91). Words by Johan Ludvig Runeberg (1804–77).

The words were written in 1846, the music two years later, and the anthem was first sung at a students' gathering on 13 May 1848. Pacius's melody is also used for the Estonian national anthem (see Estonia).

France



Music and words by Claude-Joseph Rouget de Lisle (1760–1836). Adopted in 1795.

La Marseillaise was written in a single night in April 1792 as a marching song for Marshal Lukner's army of the Rhine. It was first sung by Mayor Dietrich of Strasbourg at his own home and was performed a few days later by the band of the Garde Nationale. Its popularity throughout France became assured when it was taken up by a battalion of volunteers from Marseilles, who sang it as they entered Paris in July the same year. It thereafter became known as *La Marseillaise*, though it had already been printed in Strasbourg under the title *Chant de guerre pour l'armée du Rhin*. An attempt was made during the Second Empire to replace the anthem with another of a less 'revolutionary' character, *Partons pour la Syrie*, in the composition of which Queen Hortense, mother of Napoleon III, is said to have had a hand. After the fall of Napoleon III *La Marseillaise* was immediately reinstated.

The authorship of *La Marseillaise* has often been contested, and claims to the music have been made on behalf of Dalayrac, Gossec, Grétry, Méhul, Ignace Pleyel and several others. Pleyel did, in fact, provide the music for another of
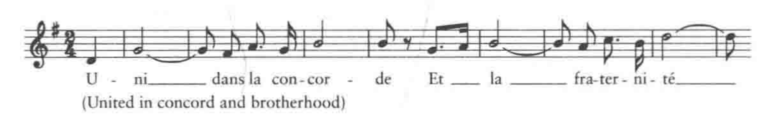
Rouget de Lisle's patriotic poems, *Hymne à la liberté*, but there is nothing to suggest that the composer of *La Marseillaise* was other than Rouget de Lisle himself.

The melody has been quoted by many composers, including Philipp Carl Hoffmann (set of variations, 1795), Salieri (*Palmira, regina di Persia*, 1795), Jean-Baptiste Lucien Grison (*Esther*), Schumann (overture *Hermann und Dorothea*, *Faschingsschwank aus Wien* and *Die beiden Grenadiere*), Wagner (*Les deux grenadiers*), Litolff (overture *Maximilian Robespierre*), Liszt (*Heroïde funèbre*), Tchaikovsky (overture *1812*), Arnold Mendelssohn (*Der Bärenhäuter*, 1900), Siegfried Ochs (*Im Namen des Gesetzes*, 1888) and Debussy (*Feux d'artifice*).

BIBLIOGRAPHY
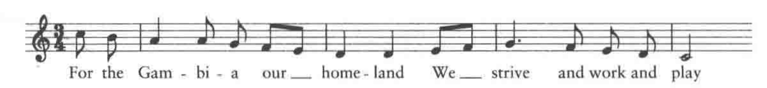
A. Rouget de Lisle: *La vérité sur la paternité de La Marseillaise* (Paris, 1865)
F.K. Meyer: *Versailler Briefe* (Berlin, 1872)
F.N. Le Roy de Sainte-Croix: *La Marseillaise et Rouget de Lisle* (Strasbourg, 1880)
F.N. Le Roy de Sainte-Croix: *Le chant de guerre pour l'armée du Rhin, ou La Marseillaise* (Strasbourg, 1880)
A. Loth: *Le chant de La Marseillaise: son véritable auteur* (Paris, 1886) [incl. facs. of orig. MS]
C. Pierre: *La Marseillaise: comparaison des différentes versions variantes* (Paris, 1887)
J. Tiersot: 'L'auteur du chant de "La Marseillaise"', *ZIMG*, ii (1900–01), 155–7
C. Pierre: *Les hymnes et chansons de la Révolution* (Paris, 1904/*R*)
R. Brancour: *La Marseillaise et le chant du départ* (Paris, 1915)
E. Newman: 'Rouget de L'Isle, "La Marseillaise", and Berlioz', *MT*, lvi (1915), 461–3; also in *Birmingham Daily Post* (19 July 1915)
J. Tiersot: *Histoire de La Marseillaise* (Paris, 1915)
L. Fiaux: *La Marseillaise: son histoire dans l'histoire des français depuis 1792* (Paris, 1918)
V. Helfert: 'Contributo alla storia della "Marseillaise"', *RMI*, xxix (1922), 622–38
E. Istel: 'Die Marseillaise: eine deutsche Melodie?', *Die Musik*, xvii (1924–5), 801–13
L. Garros: *Rouget de Lisle et La Marseillaise* (Paris, 1931)
D. Fryklund: 'Om Marseljäsen i Sverige', *STMf*, xvii (1935), 81–107
J.G. Prod'homme: 'Comment La Marseillaise fut connue à l'étranger à l'époque de la Révolution', *RMI*, xl (1936), 307–12
H. Wendel: *Die Marseillaise: Biographie einer Hymne* (Zürich, 1936)
D. Fryklund: *Marseljäsen* (Hälsingborg, 1942)
G. de Froidcourt: *Grétry, Rouget de Lisle et La Marseillaise* (Liège, 1945)
F. Chailley: *La Marseillaise: étude critique sur ses origines* (Nancy, 1960)
J. Klingenbeck: 'J. Pleyel und die Marseillaise', *SMw*, xxiv (1960), 106–19
H. Luxardo: *Histoire de la Marseillaise* (Paris, 1989)
B. Sonntag: 'Die Marseillaise als Zitat in der Musik: ein Beitrag zum Thema "Musik und Politik"', *'Nach Frankreich zogen zwei Grenadier': Zeitgeschehen im Spiegel von Musik* (Münster and Hamburg, 1991), 22–37

GABON
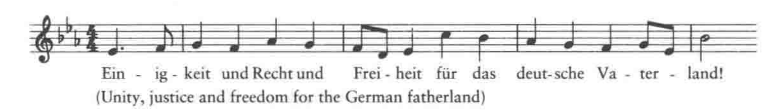


Music and words by Georges Damas (1902–82). Adopted in 1960.

GAMBIA



Music adapted by Jeremy F. Howe (*b* 1929) from the traditional Mandinka song *Foday kaba dumbuya*. Words by Virginia Julia Howe (*b* 1927). Adopted in 1965.

GERMANY



Music by Joseph Haydn. Words by August Heinrich Hoffmann von Fallersleben (1798–1874) from a poem by Walther von der Vogelweide (*c*1170–*c*1230). Adopted in 1922; present text adopted in 1950.

Haydn's music was originally written in 1797 as the national anthem of Austria, and it was used in that country until the beginning of World War II (see Austria). In 1922 it was officially adopted by Germany with Hoffmann von Fallersleben's poem beginning 'Deutschland, Deutschland über alles', and from 1933 this was sung in conjunction with the Nazi party song, the *Horst-Wessel-Lied*. In 1950 the Federal Republic replaced the first verse of Hoffmann von Fallersleben's poem by the third verse quoted above.

Until 1922 the Germans used as their anthem the tune of *God Save the King/Queen* (see British Isles), which they sang to the words 'Heil Dir im Siegerkranz' by Heinrich Harries, with modifications by B.G. Schumacher. This had been adopted as the national anthem when the German empire was established in 1871. The situation before that date was rather confused. *Heil Dir im Siegerkranz* had been in use since 1796, and during the first half of the 19th century it existed alongside a number of pan-German anthems as well as several others more particularly associated with separate German states. In 1818 Spontini composed the *Preussischer Volksgesang* to a text by J.F.L. Duncker, 'Wo ist das Volk, das kühn von Tat?'. This remained in use for about 20 years until it was superseded by *Ich bin ein Preusse* with words by Bernhard Thiersch and music by Heinrich August Neithardt. Between 1949 and 1990 the DDR used *Auferstanden*

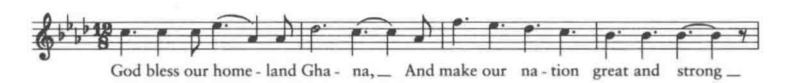
aus Ruinen, with music by Hanns Eisler (1898–1962) and words by Johannes R. Becher (1891–1958), as the national anthem.

Haydn used the melody of his anthem for a set of variations in the String Quartet op.76 no.3. It has also been quoted as a patriotic symbol in works by Tobias Haslinger, Anton Diabelli and others.

BIBLIOGRAPHY

O. Boehm: *Die Volkshymnen aller Staaten des deutschen Reiches* (Wismar, 1901)
A. Heuss: 'Haydns Kaiserhymne', *ZMw*, i (1918–19), 5–26
U. Günther: '*... über alles in der Welt?': Studien zur Geschichte und Didaktik der deutschen Nationalhymne* (Neuwied, 1966)
U. Günther: 'Die Nationalhymne als pädagogisches Problem', *Bildung und Erziehung*, xx (1967), 130

GHANA
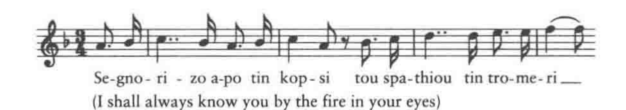


Music by Philip Gbeho (1905–76). Adopted in 1957; present words adopted in 1966.

The original words, 'Lift high the flag of Ghana', by various authors including the composer, were written in 1956 together with the music. They were replaced by the present text following a change of government in 1966.

GREAT BRITAIN. See British Isles.

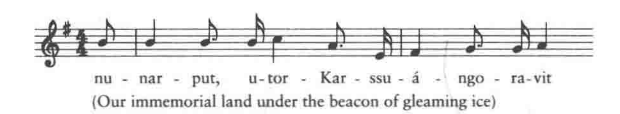
GREECE



Music by Nicolaos Mantzaros (1795–1872). Words by Dionysius Solomos (1798–1857). Adopted in 1864.

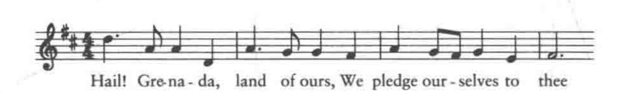
Solomos's poem was written in 1823–4; there are 158 stanzas of which only the first two are normally sung as the national anthem.

GREENLAND



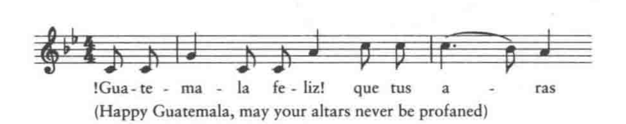
Music by Jonathan Petersen (1881–1961). Words by Henrik Lund (1875–1948).

GRENADA



Music by Louis Masanto (*b* 1938). Text by Irva Baptiste (*b* 1924). Adopted in 1974 when Grenada became independent. Before that date *God Save the King/Queen* was used (see British Isles).

GUATEMALA



Music by Rafael Álvarez (1860–1948). Words by José Joaquín Palma (1844–1911). Adopted in 1896.

This anthem was chosen from entries in a public competition in 1887. It was adopted by governmental decrees in 1896 and 1897, and modified in 1934.

BIBLIOGRAPHY
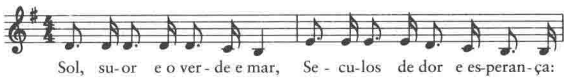
R. Bran Azmitia: *Historia de nuestro himno nacional* (Guatemala, 1958)

GUINEA



Music by Fodeba Keita (1925–70). Words (beginning 'Peuple d'Afrique! Le passé historique!') anonymous.
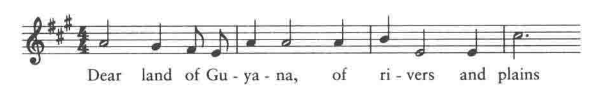
GUINEA-BISSAU



Music and words by Amilcar Cabral (1924–73). Adopted in 1974 when the country achieved independence. The anthem is also used by Cape Verde.

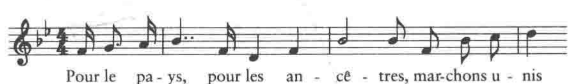
GUINEA, EQUATORIAL. See Equatorial Guinea.

GUYANA



Music by Robert Cyril Gladstone Potter (1899–1981). Words by Archibald Leonard Luker (1917–71). Adopted in 1966.
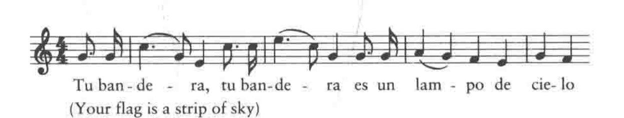
HAITI



Music by Nicolas Geffrard (1871–1930). Words by Justin Lhérisson (1873–1907).
The anthem was written to celebrate the centenary of Haiti's independence on 1 January 1904. The title refers to Jean-Jacques Dessalines, the island's liberator and its first emperor.

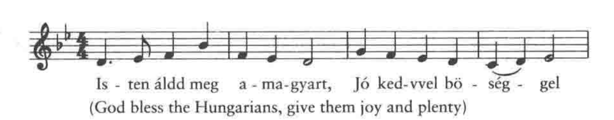
HAWAII. See under United States of America.

HONDURAS



Music by Carlos Hartling (1869–1920). Words by Augusto C. Coello (1883–1941). Adopted in 1915.

HUNGARY

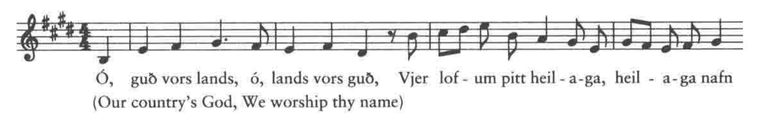


Music by Ferenc Erkel (1810–93). Words by Ferenc Kölcsey (1790–1838). Adopted in 1845.
The words were written in 1823. The music was chosen as the result of a public competition.

BIBLIOGRAPHY

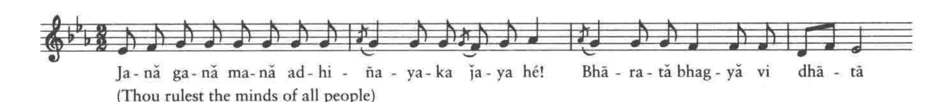
L. Somfai: 'A himnuz ösbemutatójának szólamanyga', *Írások Erkel Ferencről és a magyar zene korábbi századairól*, ed. F. Bónis (Budapest, 1968), 57–62

ICELAND



Music by Sveinbjörn Sveinbjörnsson (1847–1927). Words by Matthias Jochumsson (1835–1920). Adopted in 1874, when Iceland secured its own constitution and celebrated the 1000th anniversary of the island's first permanent settlers.

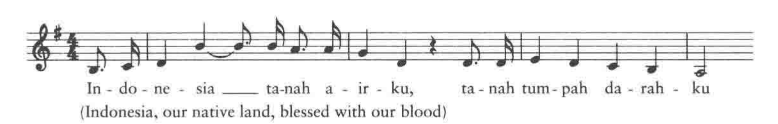
INDIA



Music and words by Rabindranath Tagore (1861–1941). Adopted in 1950.

The anthem was first published in 1912 and together with another patriotic song, *Vande mātaram*, it was for years associated with India's struggle towards independence. It was sung at the historic midnight session of the Constituent Assembly on 14 August 1947 and became the national anthem just over two years later.

INDONESIA



Music and words by Wage Rudolph Supratman (1903–38). Adopted in 1945. Sung as the Nationalist party song since 1928.

IRAN



Music by Hassan Rihahi (*b* 1945). Words, beginning 'Sar zad az ufuq mihr-i-hāwaran' ('On the horizon rises the eastern sun'), anonymous.

An early Iranian anthem was *Salamati Shah*, a setting of anonymous words by a Frenchman, General Lemaire, composed in 1873. From 1933 to 1979 the anthem in use was *Shahhanshahemaw zende baw* ('Long Live the shah'), with music by Davood Najmi Moghaddam (*b* ?1900) and words by S. Afsar (1880–1940). This was followed in 1980 by *Shod jomhooreeye eslahme bepah* ('The Islamic Republic has been established'), with music by Mohammed Beglary and words by Abolghasem Halat. The present anthem was chosen as the result of a competition in 1990.

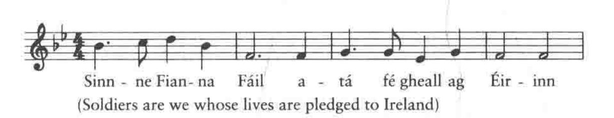
IRAQ



Music by Walīd Georges Gholmieh (*b* 1938). Words, beginning 'Waṭanun medde 'alā l-ufqi janāḥa' ('A homeland that spreads its wings over the horizon'), by Shafīq 'Abd al-Jabbār al-Kamālī (1930–84). Adopted in 1981.

Previously Iraq had used a textless anthem with music by L. Zambaka, adopted in 1959.

IRELAND

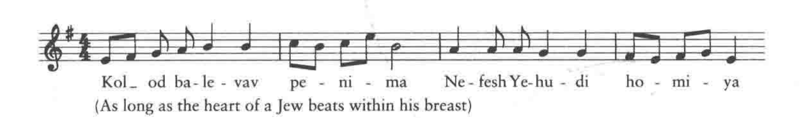


Music by Peadar Kearney (1883–1942) and Patrick Heaney (*d* 1911). Words by Peadar Kearney.

The chorus (quoted above) was adopted as the national anthem in 1926. The words were written in 1907 and first published in *Irish Freedom* in 1912.

ISLE OF MAN. See under British Isles.

ISRAEL



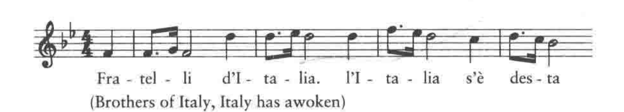
Music traditional, arranged by Samuel Cohen. Words by Naftali Herz Imber (1856–1909). Adopted in 1948.

The text of this anthem was probably written in 1878 and was first published in the collection *Barkai* ('Morning star') in 1886. The melody was adapted in 1888 from a Moldavian folksong arranged by G. Popovici as *Carul cu boi*. During the first half of the 20th century it served as the anthem of the Zionist organization.

BIBLIOGRAPHY

E. Hacohen: '*Ha-tiqvah*: sipuro sel hîmnon', *Gittît*, xxxvii (1968), 4–5

ITALY
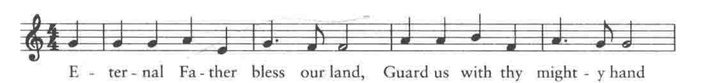


Music by Michele Novaro (1822–85). Words by Goffredo Mameli (1827–49). Adopted in 1946.

This is Italy's first official national anthem. It came into use with the establishment of the Italian Republic after World War II. Composed in 1847, its original title was *Canto degli italiani*. The anthem most widely used before 1946 was the

Marcia reale d'ordinanza, composed by Giuseppe Gabetti (1796–1862) at the request of King Carlo Felice in 1831. The *Inno di Garibaldi*, composed in 1858 by Alessio Olivieri (1830–67) to a text by Luigi Mercantini, became popular after Garibaldi's victory over the Bourbons in 1860. During the period of Fascist rule *La giovinezza* was used as a party song; the music was by G. Castaldo, the words by Marcello Manni.

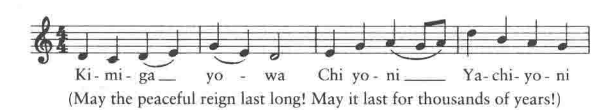
IVORY COAST. See Côte d'Ivoire.

JAMAICA



Music by Robert Lightbourne (1909–95). Words by Hugh Sherlock (*b* 1905). Adopted in 1962.

JAPAN



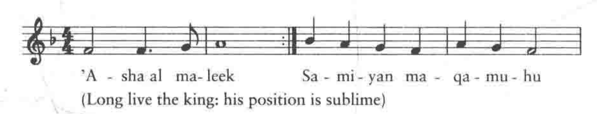
Music by Hiromori Hayashi (1831–96). Words selected from the seventh volume of *Kokinshu* (9th century). Adopted in 1893.

The anthem was first performed in 1880 on the birthday of Emperor Meiji (3 November).

BIBLIOGRAPHY

T. Sato, ed.: *Kimigayo kankei bunken mokuroku* [Bibliography of items on *Kimigayo*] (Tokyo, 1991, 2/1992)

JORDAN



Music by 'Abd al-Qādir al-Tannīr (1901–57). Words by 'Abd al-Mun'im al-Rifā'ī (1917–85). Adopted in 1946.

KAMPUCHEA. See Cambodia.

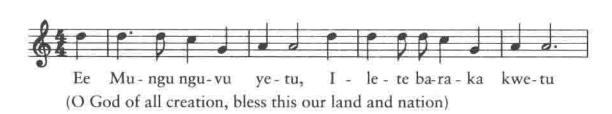
KAZAKHSTAN



Music by Latif Khamidi (*b* 1906), Mukhtan Tulebayevich Tulebayev (1913–60), and Yevgeny Grigor′yevich Brusilovsky (1905–81). Words, beginning 'Azatyk zholinda zhalyndap zhanypyz' ('We are brave people, children of honesty'), by Muzafar Alimbayev (*b* 1923), Kadïr Mïrzaliyev (*b* 1935), Tumanbai Moldagaliyev (*b* 1935) and Zhadïra Daribayeva. The music was adopted in 1944, the words in 1946.

Modifications were made to the text in 1978 and 1985.

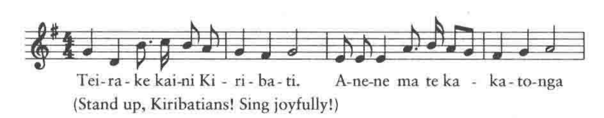
KENYA



Music traditional, based on a Kenyan folksong and adapted by a five-man commission who also wrote the words.

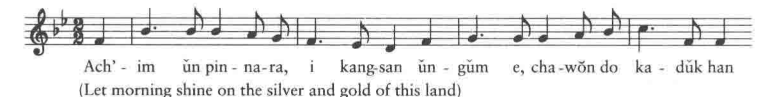
KHMER REPUBLIC. See Cambodia.

KIRIBATI
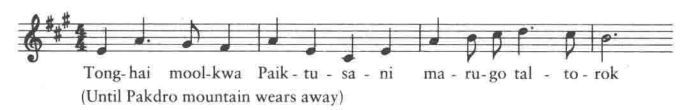


Music and words by Urium Tamuera Ioteba (1910–88). First sung in 1979 when Kiribati became independent.

KOREA, PEOPLE'S DEMOCRATIC REPUBLIC OF (NORTH)
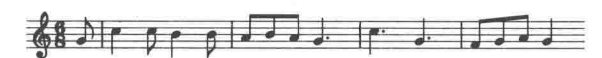


Music by Kim Wŏn-Gyun (*b* 1917). Words by Pak Se Yông (1902–89). Adopted in 1947.

KOREA, REPUBLIC OF (SOUTH)



Music by Eacktay Ahn (1906–65). Words anonymous. Adopted in 1948. The words were originally sung to a different melody.

KUWAIT



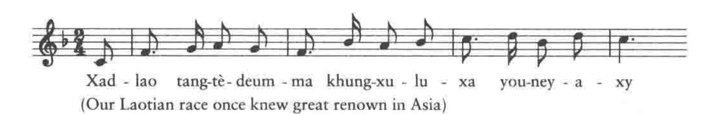
Music by Ibrāhīm Nāṣir al-Soula (*b* 1935). Words, beginning 'Waṭanī al-Kuwayt salemta lilmajdi' ('Kuwait, my country, may you be safe and glorious'), by Aḥmad Mushārī al-Adwānī (1923–92). Adopted in 1978.
Between 1951 and 1978 the textless *Amiri salute* by Yusuf Adees was used as the country's anthem.

KYRGYZSTAN



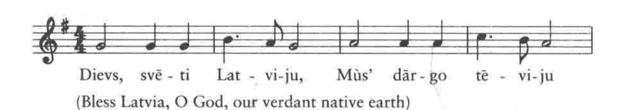
Music by N. Davlesov and K. Moldobasanov. Words by J. Sadïkov and Sh. Kuluyev. Adopted in 1992.

LAOS



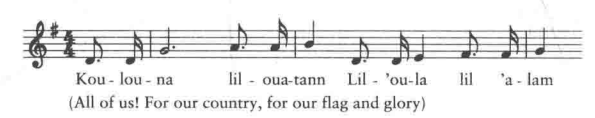
Music by Thongdy Sounthônevicit (1905–68). Words by Sisana Sisane (*b* 1923). Written in 1941; adopted in 1947. A new text was adopted in 1975.

LATVIA



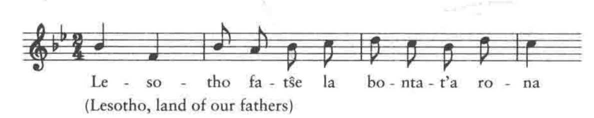
Music and words by Karlis Baumanis (1834–1904). Written for a singing festival in 1873.

LEBANON
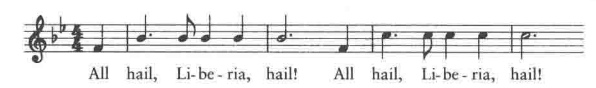


Music by Wadī' Ṣabrā (1876–1952). Words by Rachid Nakhlé (1873–1939). Adopted in 1927.

LESOTHO



Music by Ferdinand-Samuel Laur (1791–1854). Words by François Coillard (1834–1904). Adopted in 1967.

LIBERIA



Music by Olmstead Luca. Words by Daniel Bashiel Warner (1815–80), the third president of Liberia, 1864–8. Adopted in 1847.

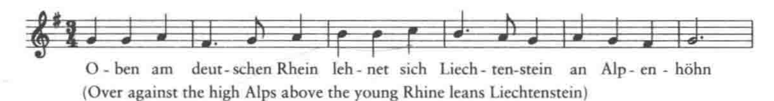
LIBYA



Music by Maḥmūd al-Chareïf (1912–1990). Words, beginning 'Allahu aklar' ('God is greatest'), by Shams al-Dīn 'Abdalla (1921–77). Adopted in 1969.

Between 1954 and 1969 the anthem used was *Yā bilādī*, with music by Muḥammad 'Abd al-Wahhāb and words by Al-Bashīr al-Arabī.

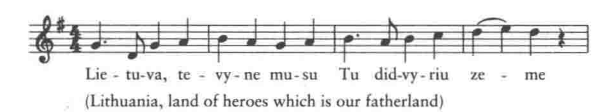
LIECHTENSTEIN



Music anonymous. Words by Jakob Joseph Jauch (1802–59).
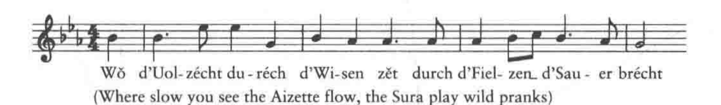
The melody is that of *God Save the King/Queen* (see British Isles). The text was written in 1850 and altered slightly in 1963.

LITHUANIA



Music and words by Vincas Kudirka (1858–99). Adopted in 1918.

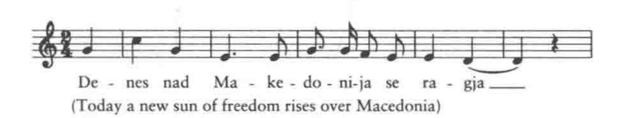
LUXEMBOURG



Music by Jean Antoine Zinnen (1827–98). Words by Michel Lentz (1820–93). Adopted in 1993.
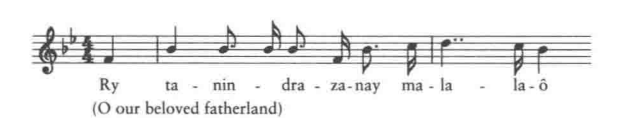
This anthem was composed and first performed in 1864. In the 1890s it gradually replaced *De feierwôn* ('The Fire-Wagon'), music and words by Lentz, in popularity.

MACEDONIA



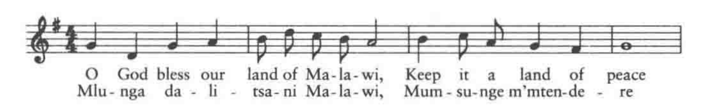
Music by Todor Skalovski (*b* 1909). Words by Vlado Malevski (1919–84). Adopted in 1992.

MADAGASCAR



Music by Norbert Raharisoa (*d* 1964). Words by P. Rahajason (1897–1971). Adopted in 1958.

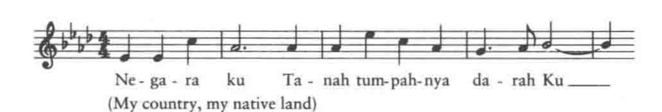
MALAWI



Music and words by Michael-Fred P. Sauka (*b* 1934). Adopted in 1964.

The anthem was chosen as a result of a competition held in 1964. It replaced *God Save the King/Queen* which had been in use since 1891 when Malawi (then Nyasaland) became a British protectorate. The Chitumbuka version, beginning 'Chiuta mtumbike Malawi', is no longer used, the official languages in Malawi now being English and Chichewa.

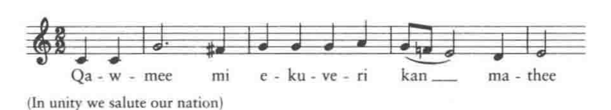
MALAYSIA



Music traditional. Words compiled by a special committee. Adopted in 1957.

As well as this national anthem each of the 13 princely states of Malaysia has its own state anthem. They are Johore, Kedah, Kelantan, Malacca, Negri Sembilan, Pahang, Penang, Perak, Perlis, Sabah, Sarawak, Selangor, Trengganu. The melody of the national anthem, *Negara ku*, was adapted from the former anthem of the state of Perak.

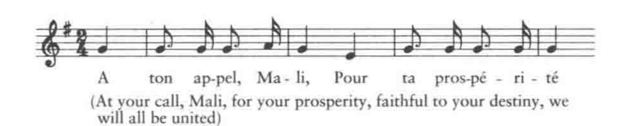
MALDIVES



Music by Wannakuwattawaduge Don Amaradeva (*b* 1927). Words by Mohamed Jameel Didi (1915–89). The music was composed and adopted in 1972.

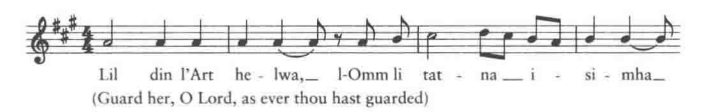
From 1946 until 1972 the words were sung to a melody based on the tune of *Auld lang syne*.

MALI



Music by Banzoumana Sissoko (1890–1987). Words by Seydou Badian Kouyaté (*b* 1928). Adopted in 1962.

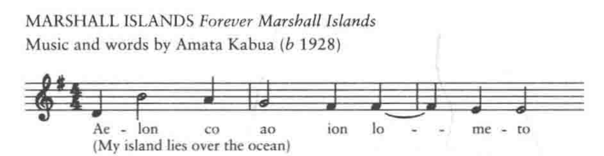
MALTA



Music by Robert Sammut (1870–1934). Words by Dun Karm Psaila (1871–1961). Adopted in 1941.

The words of this anthem were written as a school hymn in 1923. Before 1941 *Tifhîra lil Mâlta*, with words by Giovanni Antonio Vassallo and a traditional melody, was used as a national anthem.

MARSHALL ISLANDS
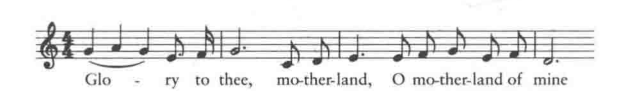


Music and words by Amata Kabua (*b* 1928).

MAURITANIA



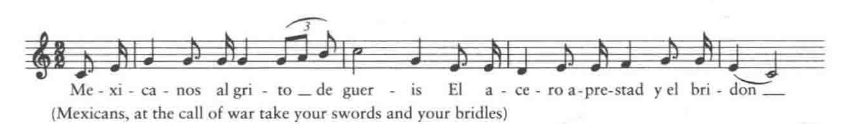
Music by Tolia Nikiprowetzky (*b* 1916), based on traditional music. No words. Adopted in 1960.

MAURITIUS



Music by Philippe Gentil (*b* 1938). Words by Jean Georges Prosper (*b* 1933). Adopted in 1968.

MEXICO



Music by Jaime Nunó (1824–1908). Words by Francisco González Bocanegra (1824–61). Adopted in 1854.
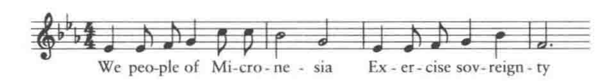
Bocanegra's poem was first sung in 1854 to music by Juan Bottesini which was coolly received. A competition organized by Mexico City led to the adoption of Nunó's setting.

BIBLIOGRAPHY

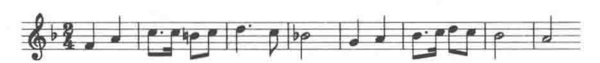
B. Beltrán: *Historia del himno nacional mexicano* (Mexico City, 1939)
J. Cid y Mulet: *México en un himno: génesis e historia del himno nacional mexicano* (Mexico City, 1954, 5/1974)

J.A. Peñalosa: *Entraña poética del himno nacional* (Mexico City, 1955)
J.C. Romero: *Verdadera historia del himno nacional mexicano* (Mexico City, 1961)

MICRONESIA

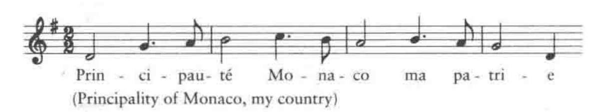


MOLDOVA



Music by Alexandru Cristi. Words, beginning 'Limba noastră-i o comoară' ('Our language is a treasure'), by Alexei Mateevici. Adopted in 1994.
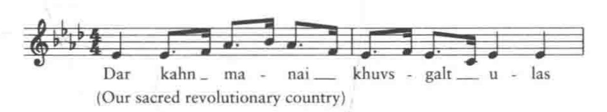
MONACO



Music by Albrecht (1817–95). Words by Théophile Bellando de Castro (1820–1903).

The music is based on a folksong which, to Bellando's words, was used as a marching song by the Garde Nationale, in which Bellando served as a captain. It was first performed as a national anthem in December 1867 to greet the arrival in the port of Monaco of Prince Albert I.

MONGOLIA

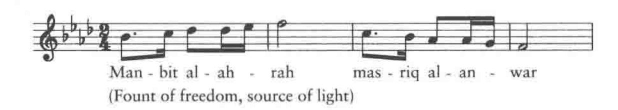


Music by Bilegyn Damdinsüren (1919–91). Words by Luvsanjamts Murjarj (1915–96) and Tsendyn Damdinsüren (1908–86). Music adopted in 1950, words in 1991.

Between 1963 and 1991 the anthem was sung to words by Tsevegmidyn Gaitav (1929–79) and Choizilyn Chimed (*b* 1927).
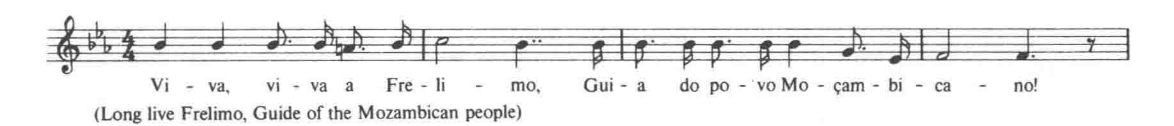
MONTENEGRO. See under Yugoslavia.

MOROCCO



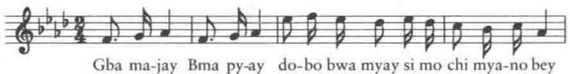
Music by Léo Morgan (1919–84). Words by 'Alī Squalli Ḥusaynī (*b* 1932).

MOZAMBIQUE
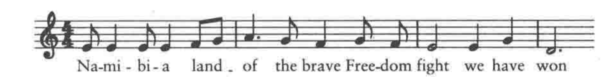


Music and words by Justino Sigaulane Chemane (*b* 1923). Adopted in 1975 when the country became independent.

MYANMAR



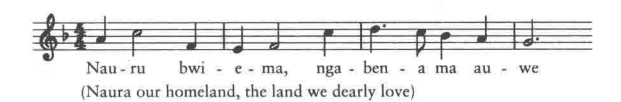
Music and words by Saya Tin (1914–47). Adopted in 1948.

NAMIBIA
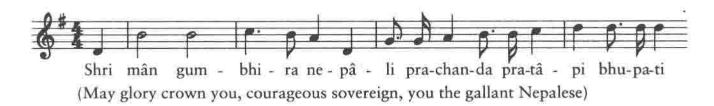


Music and words by Axali Doeseb (*b* 1954). Adopted in 1991.

NAURU



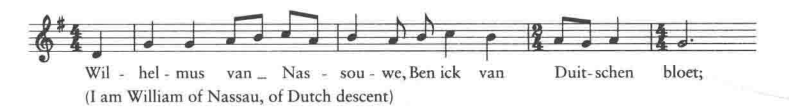
Music by Laurence Henry Hicks (*b* 1912). Words written collectively. Adopted in 1968.

NEPAL



Music by Bakhatbir Budhapirthi (1857–1920). Words by Chakrapani Chalise (1884–1959). Music adopted in 1899, words in 1924.

NETHERLANDS



Music anonymous. Words by Philip Marnix van St Aldegonde (1540–98).

The words date from about 1568 and are first found together with the music in Adriaen Valerius's *Neder-landtsche gedenck-clanck* (Haarlem, 1626). The melody, however, is even older and exists in a number of different versions. Mozart's piano variations on *Willem van Nassau* (K25) show the tune in an 18th-century guise.

Occupying a position somewhat analogous to that of *Rule Britannia!* in Great Britain is the patriotic hymn *Wien Neêrlandsch bloed door d'adren vloeit*, with words by Hendrik Tollens (1780–1856) and music by Johann Wilhelm Wilms (1772–1847), which was chosen as the first national anthem in 1816 following the foundation of the Kingdom of the Netherlands. It was gradually replaced by the present anthem after Wilhelmina became queen in 1898.

BIBLIOGRAPHY

J.W. Enschedé: 'De melodie van het Wilhelmus', *Oud-Holland*, xii (1894), 172–90, 201–32
A.D. Loman: 'De melodie van het Wilhelmus', *TVNM*, v/1 (1895), 46–73
J.W. Enschedé: 'De Wilhelmus-melodie in de Gedenck-clanck van Valerius', *TVNM*, v/2 (1896), 100–28
F. van Duyse: 'Het Wilhelmuslied uit een muzikaal oogpunt beschouwd', *TVNM*, v/3 (1897), 153–88
F. van Duyse: *Het oude Nederlandsche lied*, ii (The Hague, 1905)
F. Kossmann: 'De wijs van het Wilhelmus in 1574', *Tijdschrift voor nederlandsche taal- en letterkunde*, xl (1921), 259–67
F. Kossmann: 'Die Melodie des *Wilhelmus van Nassouwe* in den Lautenbearbeitungen des XVII. Jahrhunderts', *AMw*, v (1923), 327–31
P. Leendertz: *Het 'Wilhelmus van Nassouwe'* (Zutphen, 1925)
F. Noske: 'Early Sources of the Dutch National Anthem (1574–1626)', *FAM*, xiii (1966), 87–94
W. Kloppenburg: 'Het Wilhelmus als volkslied en als kerklied', *Het orgel*, lxxx (1984), 451–7
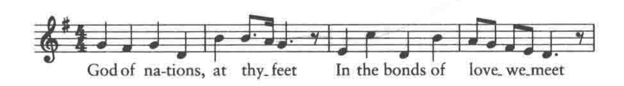
NETHERLANDS ANTILLES



Music by J.B.A. Palm (1885–1963). No words. Adopted in 1964.

This is used together with the national anthem of the Netherlands. Before 1964 it was used as the anthem of the island territory of Bonaire.

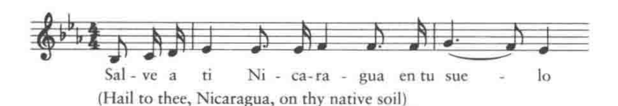
NEW ZEALAND



Music by John Joseph Woods (1849–1934). Words by Thomas Bracken (1843–98).

In 1977 this anthem was officially accorded equal status with *God Save the King/Queen* (see British Isles). There is also a Maori version by Thomas Henry Smith (1824–1907), beginning 'A ihoa, atua, Onga iwi! Matoura'.

Nicaragua



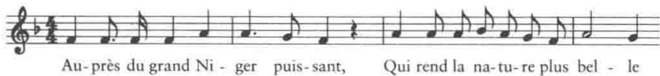
Music by Luis Delgadillo (1887–1962). Words by Salomón Ibarra Mayorga (1890–1985). Present text adopted in 1939.

The music has sometimes been attributed to Anselmo Castinove. It was originally sung to a text which began 'La patria amada canta este día'. Another patriotic song which has enjoyed the status of a national anthem is *Hermosa soberana*, with music by A. Cousin and words by Blas Villatas.

BIBLIOGRAPHY

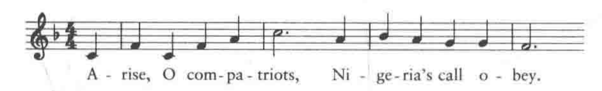
S. Ibarra Mayorga: *Monografía del himno nacional de Nicaragua* (Managua, 1955, 2/1964)

Niger



Music by Robert Jacquet (1896–1976) and Nicolas Frionnet (*b* 1911). Words by Maurice Thiriet (1906–69). Adopted in 1961.

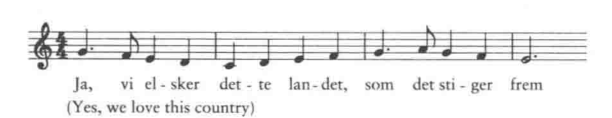
Nigeria



Music by Benedict Elide Odiase (*b* 1934). Words written collectively. Adopted in 1978.

The first anthem of Nigeria was one beginning 'Nigeria we hail thee', with music by Frances Benda and words by Lilian Jean Williams; this was used from 1960, when the country became independent, until 1978. During a short and precarious period of independence (1967–71) the Nigerian state of Biafra used as a national anthem a theme from the tone poem *Finlandia* by Sibelius.

Norway



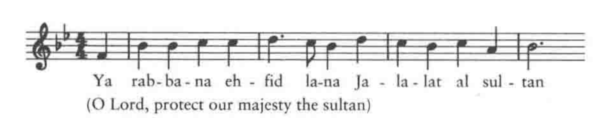
Music by Rikard Nordraak (1842–66). Words by Bjørnsterne Bjørnson (1832–1910). Adopted in 1864.

The words were first published in 1859 and the anthem first performed in public on 17 May 1864 to celebrate the 50th anniversary of the Norwegian constitution. *Sønner af Norge det aeldgamle rige* ('Sons of Norway, the time-honoured realm'), with music by Christian Blom (1787–1861) and words by Henrik Bjerregaard, has also enjoyed the status of a national anthem.

BIBLIOGRAPHY

O. Gurvin: '"Ja, vi elsker dette landet": et essay om utførelsen', *STMf*, xliii (1961), 163–70

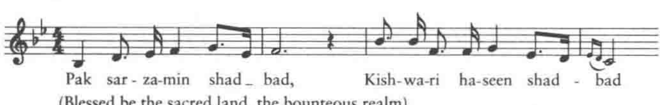
Oman



Composer and author unknown.

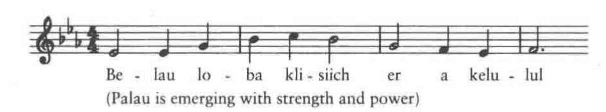
Orange Free State. See under South Africa.

Pakistan



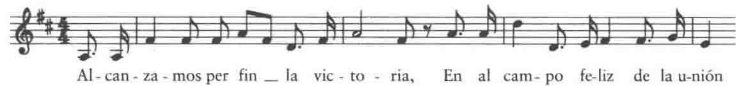
Music by Ahmad Ghulamali Chagla (1902–53). Words by Abul Asar Hafeez Jullunduri (1900–82). Music adopted in 1953; words adopted in 1954.

PALAU



Music by Ymesei O. Ezekiel (1926–84). Words written collectively. Adopted in 1980.
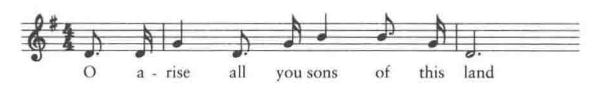
PANAMA



Music by Santos Jorge (1870–1941). Words by Jerónimo de la Ossa (1847–1907). Adopted in 1925.

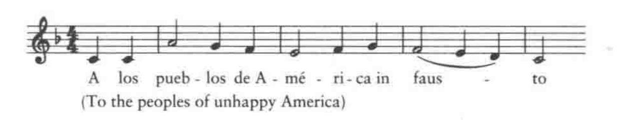
The music of this anthem was originally written to a text by Juan Agustín Torres. It was first used with the present text in 1903, when Panama became a republic. Provisionally adopted by the country's national assembly in 1906, it became the official anthem in 1925.

PAPUA NEW GUINEA



Music and text by Thomas Shacklady (*b* 1917). Adopted in 1975 when the country became independent.
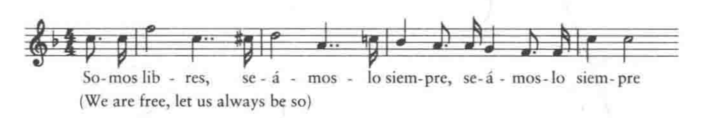
PARAGUAY



Music by Francés Dupuy (1813–61) or Louis Cavedagni (*d* 1916). Words by Francisco Esteban Acuña de Figueroa (1791–1862). Adopted in 1846.

The music is sometimes attributed to Acuña de Figueroa, author of the text, who also wrote the words of the Uruguayan national anthem. The arrangement by Remberto Giménez was declared the official version in 1934.

PERU



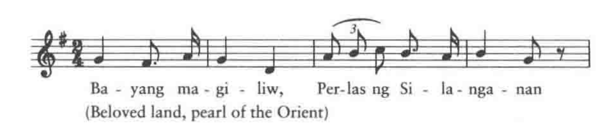
Music by José Bernardo Alcedo (1788–1878). Words by José de la Torre Ugarte (1786–1831). Adopted in 1821.

The anthem was chosen as the result of a public competition and first sung at the Teatro Segura, Lima, on 24 September 1821. It was revised in 1869 by Claudio Rebagliati and in this version declared unalterable by the Peruvian Congress in 1924.

BIBLIOGRAPHY

C. Raygada: *Historia crítica del himno nacional* (Lima, 1954)

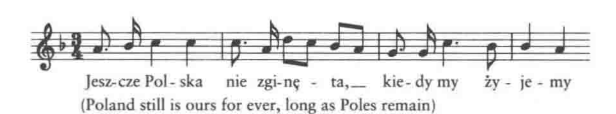
PHILIPPINES



Music by Julian Felipe (1861–1944). Words by José Palma (1876–1903).

The music was written in 1898 and performed for the first time in June that year in connection with the proclamation of Philippine independence. The text was written the following year and published in the newspaper *La independencia*. In the original Spanish this began 'Tierra adorada, hija del sol de oriente'; the Tagalog translation quoted above was made by Felipe Padilla de Leon (1912–92).

POLAND



Music traditional. Words by Józef Wybicki (1747–1822). Adopted in 1927.

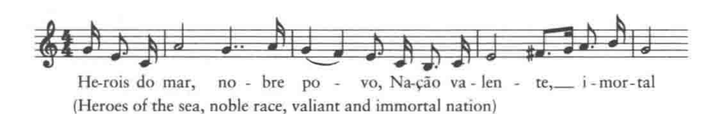
The music has sometimes been attributed to General Wybicki, who wrote the words, and to Michał Kleofas Ogiński (1765–1833). In a slightly different form it came to be associated in the 19th century with the pan-Slavonic anthem *Hej slované*, which was adopted as the national anthem of Yugoslavia in 1945. The words were written in 1797 when Wybicki was serving as a legionary in Reggio nell'Emilia, Italy, and the anthem was sung when General Dąbrowski, commander of the Polish legions, entered Poznań in 1806. In 1948 a new version harmonized by Kazimierz Sikorski (*b* 1895) was approved by the Polish Ministry of Culture and Arts.

BIBLIOGRAPHY

D. Wawrzykowska-Wierciochowa: *Mazurek Dąbrowskiego: dzieje polskiego hymnu narodowego* [*Dąbrowski's Mazurka*: a history of the Polish national anthem] (Warsaw, 1974, 3/1982)

J.S. Kopczewski: *O naszym hymnie narodowym* [Our national anthem] (Warsaw, 1982, 2/1988)

PORTUGAL



Music by Alfredo Keil (1850–1907). Words by Henrique Lopes de Mendonça (1856–1931). Written in 1890, adopted in 1910.

When Portugal became a republic this anthem replaced *O patria, o rei, o povo*, which had been written in 1822 by Pedro I of Brazil and which became the Portuguese national anthem when Pedro I ascended the throne of Portugal in 1826.

PRUSSIA. See under Germany.

PUERTO RICO
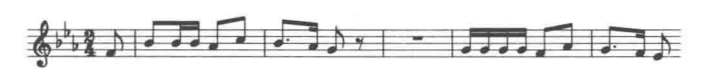


Music by F. Astol. No words. Adopted in 1952.

The Star-Spangled Banner is also used (see United States of America).

BIBLIOGRAPHY

M. Deliz: *El himno de Puerto Rico: estudio crítico de 'La borinqueña'* (Madrid, 1957)

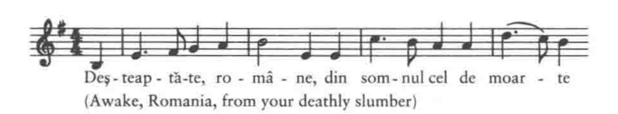
QATAR



No words. Adopted in 1954.

RHODESIA. See Zimbabwe.
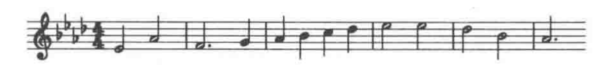
ROMANIA



Music by Anton Pann (1796–1854). Words by Andrei Mureşanu (1816–63). Adopted in 1990.

The first national anthem of Romania was *Trăiască regele în pace şi onor*, composed in 1861 by Edward A. Hübsch (1833–94). The words, by Vasile Alexandri, were written some years later. In 1947, after the proclamation of the Romanian People's Republic, Matei Socor (*b* 1908) composed a new hymn, *Zarobite cătuse in urmă vămân*, with words by Aurel Baranga. In 1953 this was replaced by another anthem by Socor which, until 1964, was sung to words by Eugen Frunza and Dan Desliu beginning 'Te slăvim Românie, pămint strămoşesc'. Between 1977 and 1990 yet another anthem, with words (beginning 'Trei culori cunose pelume') and music by Ciprian Porumbescu (1853–83), was used.

RUSSIA

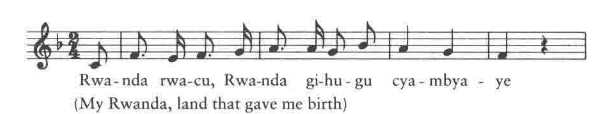


Music by Mikhail Ivanovich Glinka (1804–57). No words.

Russia's first anthem was the royalist *Bozhe, tsarya khrani* ('God Save the Tsar'), composed in 1833 by Aleksey Fyodorovich L'vov (1798–1870) to words by Vasily Andreyevich Zhukovsky. Before that date the music of *God Save the King/Queen* (see British Isles) had been used, and its influence on L'vov's anthem is easily recognizable. *Bozhe, tsarya khrani* remained in use in Russia until the Revolution of 1917 when it was replaced by the *Internationale*, composed by Pierre Degeyter to a text that Eugène Pottier, a Parisian transport worker, had written in 1871. A Russian
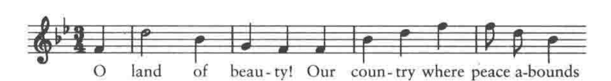
translation was made by A.Y. Kots and another, in 1932, by A. Gapov. This remained the national anthem of the USSR until 1943, when a new anthem with music by Aleksandr Vasil'yevich Aleksandrov (1883–1946) and words, beginning 'Soyuz nerushimïy respublik svobodnïkh' ('Unbreakable union of free-born republics'), by Sergey Mikhalkov (*b* 1913) and Garold Gabriyelevich El-Registan (*b* 1924) was adopted. The present anthem became current after the dissolution of the USSR in 1991.

RWANDA



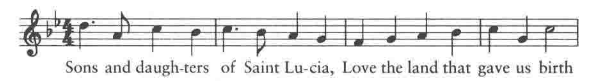
Music based on a Rwandan folktune. Adopted in 1962.

ST KITTS AND NEVIS
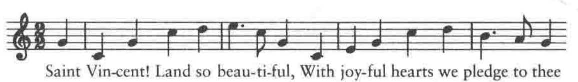


Music and words by Kenrick Anderson Georges (*b* 1955). Adopted in 1983.

ST LUCIA
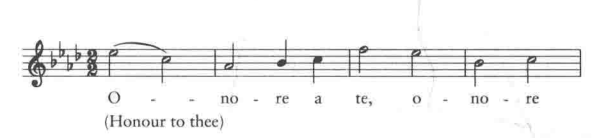


Music by Leton Felix Thomas (*b* 1926). Words by Charles Jesse (1897–1985). Adopted in 1967. St Lucia became independent in 1979.

ST VINCENT AND THE GRENADINES
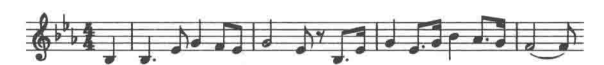


Music by Joel Bertram Miguel (*b* 1938). Words by Phyllis Joyce McClean Punnett (*b* 1917). Adopted in 1969. St Vincent and the Grenadines became independent in 1979.

SAN MARINO



Music by Federico Consolo (1841–1906). Words by Giosuè Carducci (1835–1907), not officially in use. Adopted in 1894.

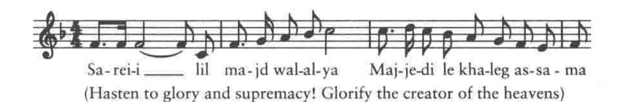
SÃO TOMÉ E PRÍNCIPE



Music by Manuel dos Santos Barreto de Sousa e Almeida (*b* 1933). Words, beginning 'Independéncia total, glorioso canto do povo' ['Complete independence, glorious song of the people'], by Alda Neves de Graça do Espirito Santo (*b* 1926).

São Tomé e Príncipe became independent in 1975.
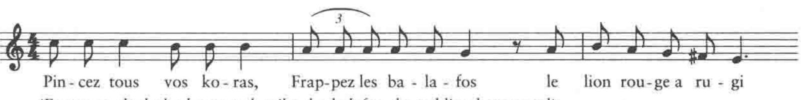
SAUDI ARABIA



Music by 'Abd al-Raḥmān al-Khaṭīb (*b* 1923). Words by Ibrāhīm Khafajī (*b* 1935). First sung in 1947, adopted in 1950.

SCOTLAND. See under British Isles.

SENEGAL

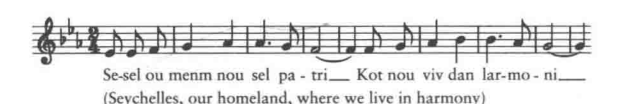


Music by Herbert Pepper (*b* 1912). Words by Leopold Sédar Senghor (*b* 1906). Adopted in 1960.

The words are adapted from the first version of an anthem previously written by the author for the former Federation of Mali. The anthem is preceded by a short flourish played on the *kora*.

SERBIA. See under Yugoslavia.
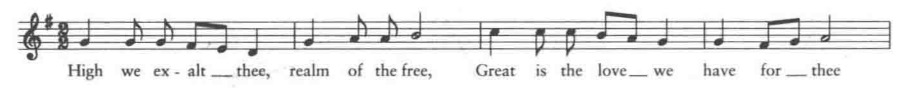
SEYCHELLES



Music and words by David François Marc André (*b* 1958) and George Charles Robert Payet (*b* 1959). Adopted in 1996.

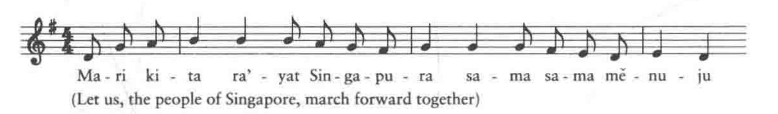
Between 1976, when the country became independent, and 1996 the anthem in use was *En avant* (composer and author unknown).

SIERRA LEONE



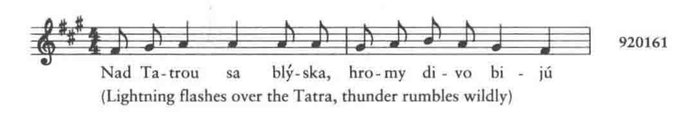
Music by John Joseph Akar (1927–75). Words by Clifford Nelson Fyle (*b* 1933). Adopted in 1961.

SINGAPORE



Music and words by Zubir Said (1907–87). First performed in 1958 and adopted in 1959.

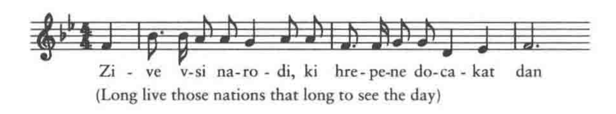
SLOVAKIA



Music traditional. Words by Janko Matuška (1821–77). Adopted in 1919.

Between 1919 and 1992 this formed part of a composite anthem for Czechoslovakia. The words were written in 1844.

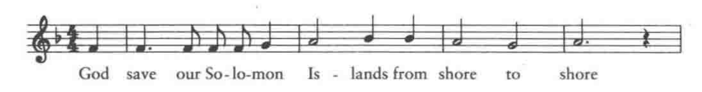
SLOVENIA



Music by Stanko Premrl (1880–1965). Words by France Prešeren (1900–49). Adopted in 1989.

The music was probably composed in 1905 and first published in 1906. The words date from 1934. In 1990 it was decreed that only the seventh stanza of Prešeren's poem (beginning as above) should serve as the national anthem. An earlier anthem, dating from 1860, was *Naprey zastava Slave*, with music by Davorin Jenko (1835–1914) and words by Simón Jenko.

SOLOMON ISLANDS
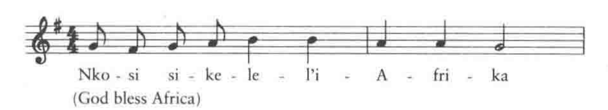


Music and words by Panapasa Balekana (*b* 1929). Adopted in 1978 on the declaration of independence.

SOMALIA



Music by Giuseppe Blanc (1886–1969). No words. Adopted in 1960.

SOUTH AFRICA



Music by Enoch Mankayi Sontonga (1860–1904) and Marthinus Lourens de Villiers (1885–1977). Words by Enoch Mankayi Sontonga and Cornelis Jacob Langenhoven (1873–1932). Adopted in 1995.

The history of South African national anthems is closely bound up with efforts to preserve the Afrikaans language against the growing domination of English. In 1865 the Orange Free State, then an independent republic, adopted the anthem *Heft, burgers, 't lied der vryheid aan*, with music by Willem Niccolaï (1829–96) and words by H.A.L. Hamelberg. At the beginning of the Eerste Taalbeweging (First-Language Movement, 1870–1900) the poem *'n leder nasie het syn land* was written by members of the Genootskap van Regte Afrikaners and set to music by J.S. de Villiers. It became better known in the setting by W.J. van Gorkum. In 1875 Catherina van Rees wrote the music and words of the Transvaal national anthem, *Kent gy dat volk vol heldenmoed*. After the Anglo-Boer War the need was felt for a truly national anthem. At first Haydn's *Kaiserhymne* was used to the words *Afrikaners, landgenote*, but this achieved neither official nor popular recognition. In 1928 *Die huisgenoot* published Langehoven's poem, *Die stem van Suid-Afrika*, in a setting by F.J. Joubert. Several other composers took up the words, and ultimately the melody by M.L. de Villiers found general and, in 1936, official approval. An English version, *The Call of South Africa*, appeared in 1952 and was revised in 1959. In 1994 two anthems were adopted, *The Call of South Africa* and the pan-African *Nkosi sikelel'iAfrika*. In 1995 these two were shortened and merged to form a single anthem which brings together two native languages (Nguni and Sotho), Afrikaans and English.

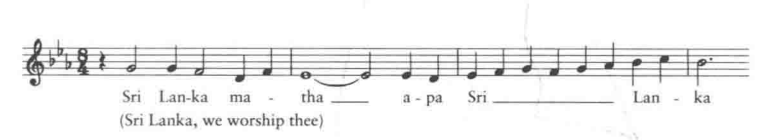
SPAIN



Music anonymous. No words. Adopted in 1942.

This anthem was chosen as the Royal March by Carlos III in 1770, and must therefore rank as the oldest national anthem after the British *God Save the King/Queen*. A popular patriotic song in the 19th century was the *Himno de riego* ('Soldados, la patria nos clama') and this was adapted as the national anthem during the period of the Spanish Republic (1931–6). In 1870 a competition for a new anthem promoted by King Amadeo I attracted over 400 contestants, but none of the entries was chosen.

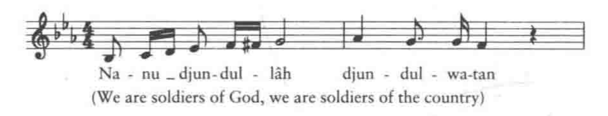
SRI LANKA



Music and words by Ananda Samarakone (1911–62). Adopted in 1952.

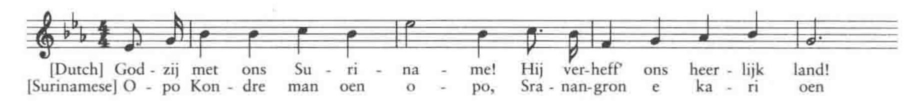
Slight alterations were made to the words in 1973 when Ceylon became the Republic of Sri Lanka. There is also a Tamil version, beginning 'Sri Lanka thāāyé, nam Sri Lanka'.

SUDAN



Music by Aḥmad Murgān (1905–74). Words by Aḥmad Muḥammad Ṣāliḥ (1896–1971).

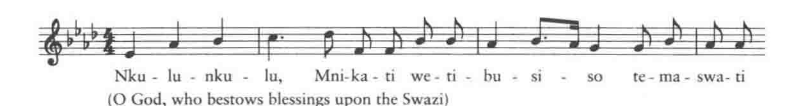
SURINAME



Music by Johanne Corstianus de Puy (1835–1924). Words by Cornelis Atses Hoekstra (1852–1911). Adopted in 1954.

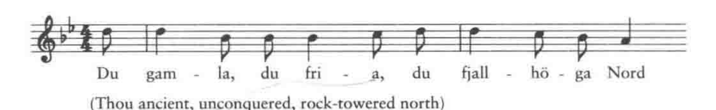
The music was written in 1876, the words in 1893. The anthem is used together with the national anthem of the Netherlands.

SWAZILAND



Music by David K. Rycroft (*b* 1924). Words by Andrease Enoke Fanyana Simelane (*b* 1934). Adopted in 1968.

SWEDEN
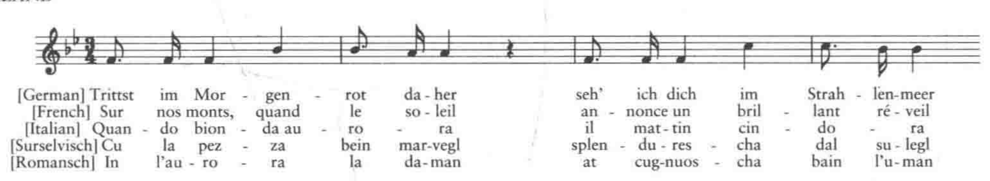


Music traditional. Words by Richard Dybeck (1811–77).

This was first sung in 1844; its use as a national anthem dates from 1880–90. It is usually sung today in the arrangement by Edvin Kallstenius (1881–1967). Other anthems have been used from time to time, including *Bevare Gud var kung* to the tune of *God Save the King/Queen*. In the same year as *Du gamla, du fria* the song *Ur Svenska hjärtans djup en gång* ('From deep in Sweden's heart') was composed, with music by Otto Jonas Lindblad (1809–64) and words by Carl Wilhelm August Strandberg (1818–77), and this also served as a royal anthem for a while. Yet another, *Sverige, Sverige, fosterland*, was written by Werner von Heidenstam (1859–1940) and set to music in 1905 by Wilhelm Stenhammar (1871–1927).

BIBLIOGRAPHY

O. Andersson: '*Du gamla, du fria* i Finland', *Om visor och låtar: studier tillägnade Sven Salén* (Stockholm, 1960), 9–28; repr. in *Studier i musik och folklore*, i (Helsinki, 1964), 311–25

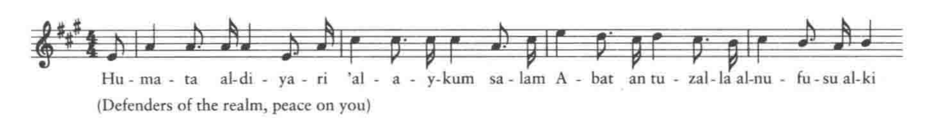
SWITZERLAND



Music by Alberik Zwyssig (1808–54). Words by Leonhard Widmer (1808–67). Adopted in 1961.

The French version is by Charles Chatelanat (1833–1907), the Italian by Camillo Valsangiacomo (1898–1978), the Surselvisch by Alfons Tuor (1871–1904) and the Romansch by Gion Antoni Bühler (1825–97). Zwyssig, who was a monk as well as a musician, adapted this melody to Widmer's text in 1841; it was originally contained in one of his Gradual settings. The anthem was printed for the first time in the *Festheft der Zürcher Zofinger für die Aufnahme Zürichs in der Schweizerbund* in May 1843, and in the same year it was heard at a singing festival in Zürich. In 1961 it was adopted for a trial period of three years as the official anthem for the army and for Swiss representations abroad. In 1965 12 of the Swiss cantons declared themselves wholeheartedly in favour of the anthem; seven cantons voted to prolong the trial period, and the other six (which included Zürich) found the anthem unsuitable. It was therefore decided to postpone a final decision and to extend the trial period indefinitely. Before 1961 there was no official national anthem, though *Rufst du, mein Vaterland?* was widely regarded as one. The words, written in 1811 by Johann Rudolf Wyss (1782–1830), were sung to the tune *God Save the King/Queen*.

SYRIA



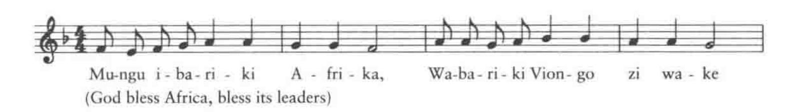
Music by Aḥmad Flayfel (1906–91) and Muḥammad Flayfel (1899–1986). Words by Khalīl Mardam Bey (1895–1959). Adopted in 1936.

TAJIKISTAN



Music by Suleiman Yudakov (*b* 1916). Words not available.

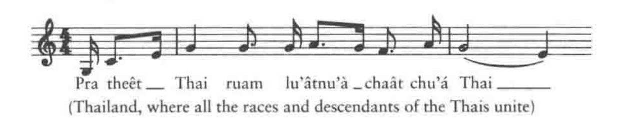
TANZANIA



Music by Enoch Mankayi Sontonga (1860–1904). Words by a group of Tanzanians. Adopted in 1964.

This was adopted as the national anthem of Tanganyika in 1961 and was retained when Tanganyika and Zanzibar were united to form Tanzania in 1964. The music is that of the Bantu song *Nkosi sikelel'iAfrika*. The words were selected from six prizewinning entries for a competition organized in 1961 by the Ministry of Education in Tanganyika. A national march for the Sultan of Zanzibar was composed by Donald Tovey (1875–1940).

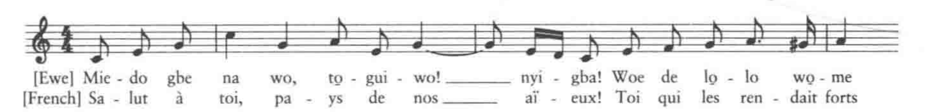
THAILAND



Music by Phra Chenduriyang (1883–1968). Words by Luang Saranuprapan (1896–1954). Adopted in 1939.

The music was composed shortly after the country became a constitutional monarchy in 1932; words by Koon Wijitmatra, beginning 'Phendin Siam nam prathuang wa muang thong', were added later and officially adopted in 1934. When the country's name was changed from Siam to Thailand in 1939 a contest to replace Wijitmatra's words was arranged and Saranuprapan's text chosen. A second anthem, *Sanrasoen phra barami*, with music by Pyotr Shurovsky (1850–1908) and words by Prince Narisaranuvadtivongs (see *Grove6*), was officially approved in 1934, but a decision to use only Chenduriyang's anthem was made some time later.
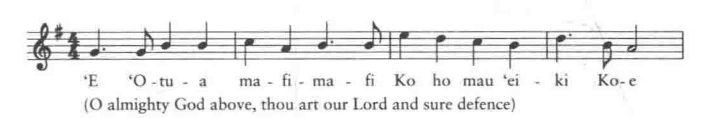
TOGO



Music and words by Alex Casimir-Dosseh (*b* 1923). Adopted in 1960.

The anthem was chosen as a result of a competition held in 1960 when Togo attained independence. The Ewe translation is by H. Kwakume.

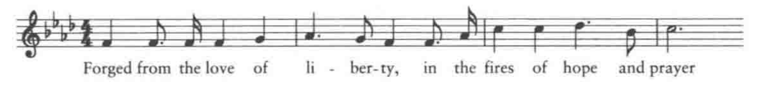
TONGA



Music by Karl Gustavus Schmitt (1834–1900). Words by Prince Uelingatoni ngu Tupoumalohi (1854–85). Composed before 1875.

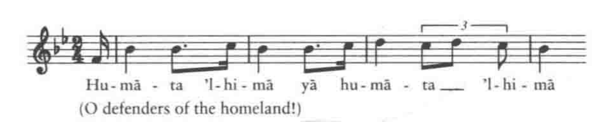
TRANSVAAL. See under South Africa.

TRINIDAD AND TOBAGO



Music and text by Patrick Stanislaus Castagne (*b* 1916). Adopted in 1962.
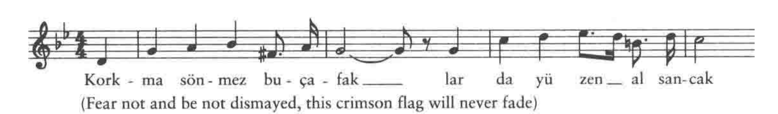
TUNISIA



Music by Muḥammad 'Abd al- Wahhāb (1915–91). Words by Muṣṭafā Ṣādiq al-Rāfi'i (1880–1937) and Aboul Kacem Chabbi (1909–34). Adopted in 1987.

The anthem in use between 1958 and 1987 was *Älä khäludî yä dimänälgläwälî*, with music by Ṣalāḥ al-Mahdī (*b* 1925) and words by Jalāl al-Dīn al-Naqqāsh (*b* 1912).

TURKEY



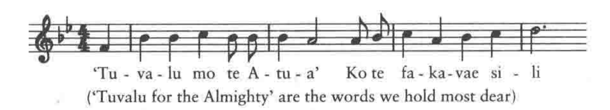
Music by Osman Zeki Güngör (1880–1958). Words by Mehmet Akif Ersoy (1873–1936). Adopted in 1921.

TURKMENISTAN



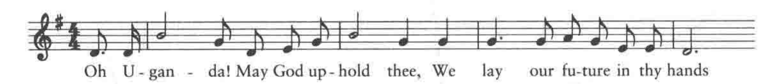
Music by Veli Mukhatov (*b* 1916). Words not available.

TUVALU
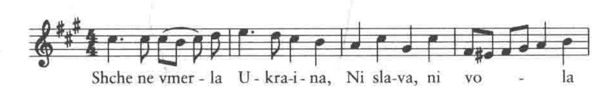


Words and music by Afaese Manoa (*b* 1942). Adopted in 1978 when the country became independent.

UGANDA



Music and words by George Wilberforce Kakoma (*b* 1923). Adopted in 1962.

UKRAINE



Music by Mikhail Verbitsky (1815–70). Words by Pavel Chubïnsky (1839–84). First performed in 1864 and adopted in 1918.

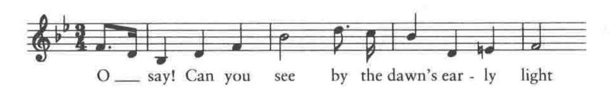
UNITED ARAB EMIRATES



Music by Sa'd 'Abd al-Wahhāb (1915–91).

This anthem replaced another, by Isḥāq Sulaymān (*b* 1930), which was adopted in 1963 as the national anthem of Abu Dhabi.

UNITED STATES OF AMERICA



Music by John Stafford Smith (1750–1836). Words by Francis Scott Key (1779–1843). Adopted in 1931.

The words were written on 14 September 1814 on board a British frigate in Baltimore Harbour where Key had been detained after successfully petitioning for the release of a civilian friend, Beanes. He was inspired to write the poem when he saw in the morning the American flag still flying over Fort McHenry, which had withstood the British bombardment during the previous night. Key fashioned his verses to fit the melody of *To Anacreon in Heaven* by the English composer John Stafford Smith, which was then very popular in America both with its original words by Ralph Tomlinson and with others of a more patriotic nature.

Although Puccini used *The Star-Spangled Banner* as a motto theme for the American Lieutenant Pinkerton in his opera *Madama Butterfly* (1904) it was not until 1931 that it became the official national anthem. Before then it shared the honour with *My country 'tis of thee*, a poem that Samuel Francis Smith (1808–95) wrote in 1831 to the tune of *God Save the King/Queen*. *Hail Columbia*, written in 1798 by Joseph Hopkinson to a tune known as *The President's March* by Philip Fyls (or Phile), was also popular as a patriotic song.

Before it became one of the United States in 1959 Hawaii used an anthem, *Hawaii ponoi*, the music and words of which are attributed to King Kalakana of Hawaii (1874–91). An earlier anthem, *He mele lahui Hawaii*, was written in 1868 by Queen Liliuokalani.

BIBLIOGRAPHY

FuldWFM

O.G.T. Sonneck: *Report on 'The Star-Spangled Banner', 'Hail Columbia', 'America', 'Yankee Doodle'* (Washington DC, 1909)

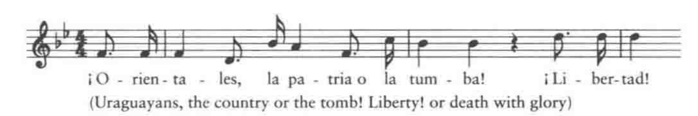
O.G.T. Sonneck: *The Star-Spangled Banner* (Washington DC, 1914/*R*) [with full bibliography]

P.W. Filby and E.G. Howard, eds.: *Star-Spangled Books: Books, Sheet Music, Newspapers, Manuscripts and Persons associated with 'The Star-Spangled Banner'* (Baltimore, 1972) [with full bibliography]

W. Lichtenwanger: 'The Music of "The Star-Spangled Banner"', *Quarterly Journal of the Library of Congress*, xxxiv (1977), 136–70

UPPER VOLTA. See Burkina Faso.

URUGUAY



Music by Francisco José Debali (1791–1859). Words by Francisco Acuña de Figueroa (1791–1862). Adopted in 1848.

Acuña de Figueroa also wrote the words for the national anthem of Paraguay.

BIBLIOGRAPHY

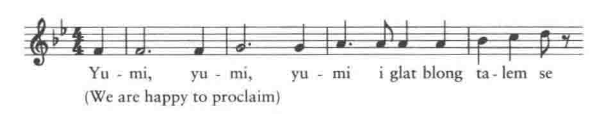
L. Ayestaran: *El himno nacional* (Montevideo, 1974)

UZBEKISTAN



Music by Matal' Burkhanov (*b* 1916). Words, beginning 'Serquyāsh, hur olkam, elga bakht najāt' ('Stand tall, my free country, good fortune and salvation to you'), by Abdulla Aripova (*b* 1941).
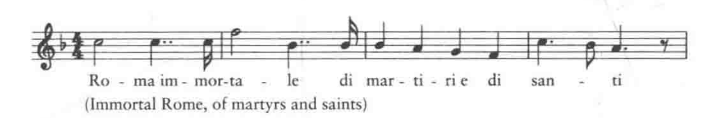
VANUATU



Music and words by François Aissav (*b* 1955). Adopted in 1979.

Between 1906 and 1980, when the islands of Vanuatu were administered as an Anglo-French condominium, the British and French anthems were used.

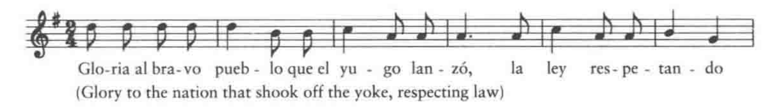
VATICAN CITY



Music by Charles Gounod (1818–93). Words by Antonio Allegra (1905–69). Adopted in 1950.

Gounod wrote the music as a *Marche pontificale* for the anniversary in 1869 of Pope Pius IX's coronation. With Allegra's words it replaced an anthem composed by Halmajr in 1857 and used until 1949.

VENEZUELA

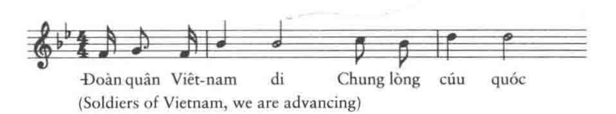


Music by Juan José Landaeta (1780–1814). Words by Vicente Salias (1786–1814). Adopted in 1881.

BIBLIOGRAPHY

R. Fernández Heres: 'Informe de la Academia nacional de la historia sobre la autoría del himno nacional', *Boletín de la Academia nacional de la historia*, lxxi (1988), 1249 only

VIETNAM

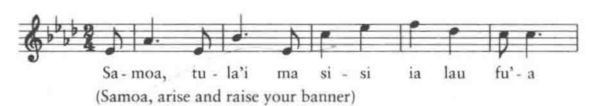


Music and words by Van-Cao (1923–95). Adopted in 1946.

From 1948 to July 1976 the Republic of Vietnam (South Vietnam) used the anthem *Thanh nien Hanh khuc*, with music and text by Luu Huu Phuoc; slight alterations were made to the words after the partition of Vietnam and the signing of the Geneva Agreement in 1954.

WALES. See under British Isles.

WESTERN SAMOA



Music and words by Sauni Iiga Kuresa (1900–78). Adopted in 1962.
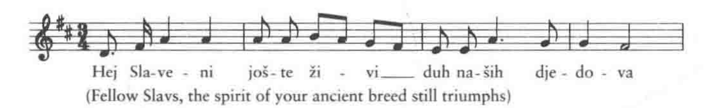
YEMEN



Music by Ayyūb Tarish (*b* 1943). Words, beginning 'Raddidī ayyatuhā 'l-dunyā nashīdī' ('Repeat my song, O world'), by 'Abdallah 'Abd al-Wahhāb Nu'mān (*c*1916–82). Adopted in 1990 when North and South Yemen were united.

This replaced a textless anthem by Juma' Khān adopted in 1967 by the People's Democratic Republic of Yemen (South Yemen) and an earlier anthem of the Yemen Arab Republic (see *Grove6*).

YUGOSLAVIA

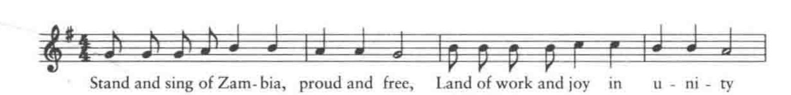


Music traditional. Words by Samuel Tomašik (1813–87). Adopted in 1945.

This dates from about the middle of the 19th century, when it was used as a pan-Slavonic anthem. The music is similar to that used for the Polish national anthem. Yugoslavia's first national anthem, adopted in 1918, was a composite piece made up from parts of the anthems of the three main national groups, the Serbs, the Croats and the Slovenes. The Serbian anthem, *Bože pravde, ti, što spase*, was written in 1872 with music by Davorin Jenko (1835–1914) and words by Jovan Djordjevič (1826–1900). Jenko also wrote the music for the Slovene anthem, *Naprey zastava Slave* (see Slovenia). Before becoming part of Yugoslavia in 1918 Montenegro had its own national anthem with words by John Soundečić and music variously attributed to Schoules, Wirner, Jenko and Špiro Ognjenovič. Also used as a national hymn was *Onam, onamo! za brda ona*, written in 1867 by King Nicola and sung to music by Davorin Jenko.

ZAÏRE. See Congo, Democratic Republic of the.

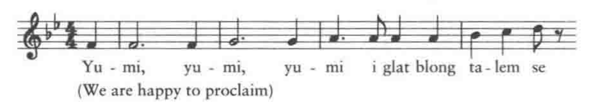
ZAMBIA



Music by Enoch Markayi Sontonga (1860–1904). Adopted in 1964.

The music is that of the well-known Bantu song *Nkosi sikelel'iAfrika*, also used for the national anthem of Tanzania. The words of the Zambian anthem were chosen from six prizewinning entries in a competition organized by the Zambian government.

ZIMBABWE



Music by Fred Lecture Changundega (*b* 1954). Words by Solomon Mutswairo (*b* 1924). Adopted in 1994.

Until the unilateral declaration of independence in 1965 *God Save the King/Queen* (see British Isles) was in use in Southern Rhodesia, as the country was then named. Between 1974 and 1980, when southern Rhodesia became fully independent as Zimbabwe, the principal theme of the last movement of Beethoven's Ninth Symphony, arranged by Kenneth Macdonald, was sung as the national anthem to the words 'Rise, O voices of Rhodesia'.

GENERAL BIBLIOGRAPHY

see also under individual countries

H.F. Chorley: *The National Music of the World*, ed. H.G. Hewlett (London, 1880, 3/1911)
R. Michels: 'Elemente zu einer Soziologie des Nationalliedes', *Archiv für Sozialwissenschaft und Sozialpolitik*, lv (1926), 317–61
H.E. Piggott: *Songs that Made History* (London, 1937)
D.R. Wakeling and G. de Frame: 'National Anthems', *MR*, iii (1942), 203–13, 285–97
E.R. Griffith: *National Anthems and How they Came to be Written* (?Astoria, NY, 1950, 2/1952)
P. Nettl: *National Anthems* (New York, 1952, enlarged 2/1967)
J. Zikmund: 'National Anthems as Political Symbols', *Australian Journal of Politics and History*, xv/3 (1969), 73–80
U. Ragozat: *Die Nationalhymnen der Welt: ein kulturgeschichtliches Lexikon* (Freiburg, 1982)
W.L. Reed and M.J. Bristow, eds.: *National Anthems of the World* (London, 9/1997)

National Arts Centre Orchestra. Orchestra established in OTTAWA, Canada, in 1969.

National Association for American Composers and Conductors. New York organization founded in 1933. *See* NEW YORK, §6.

National Association of Composers, USA. American organization. It was founded in 1933 as the National Association for American Composers and Conductors under the guidance of the composer and conductor Henry Hadley 'to arrange and encourage performances of works by American composers and to help develop understanding and friendly cooperation between composers and conductors'. To this end, regular seasons of concerts devoted to American music were for many years its major activity. The 5000 works presented during its first 40 years included 2000 premières and many performances of early works, some from the pre-Revolutionary period. In later years, under its president Leon Barzin, the final concert of each season was given by a full orchestra in Carnegie Hall as part of the American Music Festival mounted by the radio station WNYC. Other presidents over the years have included Lawrence Tibbett, Sigmund Spaeth and Robert Russell Bennett. The organization established an archive of American music at the New York Public Library and held an annual concert and reception at which the Henry Hadley Medal was awarded to individuals or institutions for 'distinguished services to American music'. It also co-sponsored the Lado Composition Competition and, in the 1950s, arranged orchestral 'reading concerts' for trial performances of works by member composers. At the height of its activities, the association had 1200 members in 48 states. It became considerably less active after the death in 1971 of Inez Barbour (Mrs Henry) Hadley, who had been the guiding spirit and benefactor since her husband's death in 1937. In 1975 the association was reorganized by John Vincent, professor of composition at UCLA, and changed its name to National Association of Composers, USA; it had about 600 members in 1998. It sponsors annual competitions for young composers and performers, as well as concerts in New York, Los Angeles and its regional chapter areas. The *Annual Bulletin* published by the earlier association between 1933 and 1970 was superseded by the quarterly journal *Composer/USA* in 1976. In 1994 this in turn was succeeded by the *Bulletin*, published three times a year and containing information on members' activities and opportunities for composers, as well as feature articles.

JOHN SHEPARD/R

National Endowment for the Arts [NEA]. An independent grant-making agency established in 1965 by the US Congress (together with the National Endowment for the Humanities) to foster excellence, diversity and vitality in the arts and to broaden public appreciation of the arts. The endowment provides funding to individuals and non-profit organizations in the categories of dance, design education, expansion arts (community centres etc.), folk and traditional arts, international arts, literature, media arts (radio, television, film), museums, music, musical theatre, opera, presenting, theatre, as well as the visual arts. The agency's programmes relating to music include fellowships; support for professional training and career development for musicians, music festivals and recordings; and funding for chamber, jazz, choral and orchestral ensembles. Many NEA grants require additional matching funds from local sources.

The endowment is headed by a chairman and the National Council for the Arts, comprised of 26 distinguished private citizens widely recognized in the appropriate disciplines. Both the chairman and the council are appointed by the President of the USA subject to Senate confirmation. Beginning in the 1980s political controversies surrounding a small number of projects partially funded by the NEA – notably an exhibition of photographs by Robert Mapplethorpe – undermined Congressional support for federal funding of the arts, and the agency's appropriation was greatly reduced.

BIBLIOGRAPHY

M. Straight: *Twigs for an Eagle's Nest: Government and the Arts, 1965–1978* (New York, 1979)

F. Taylor and A.L. Barresi: *The Arts at a New Frontier: the National Endowment for the Arts* (New York, 1984)

R. Bolton, ed.: *Culture Wars: Documents from the Recent Controversies in the Arts* (New York, 1992)

J.W. Ziegler: *Arts in Crisis: the National Endowment for the Arts versus America* (Pennington, NJ, 1994)

□

National Endowment for the Humanities [NEH]. An independent grant-making agency established in 1965 by the US Congress (together with the National Endowment for the Arts) to promote scholarship in the humanities. Areas funded by the NEH include the history, criticism and theory of the arts; the study of language; linguistics; literature; history; jurisprudence; philosophy; archaeology; comparative religion and ethics; aspects of the social sciences; and the human environment, with particular emphasis on the relevance of the humanities to the current conditions of national life. Grants are awarded for independent study, summer research seminars, humanities projects in libraries and museums, youth activities in the humanities, scholarly publications, educational materials and many other projects. The endowment has four main divisions (Education Programs, Public Programs, Research Programs and Preservation and Access), as well as the Federal-State Partnership and the Office of Challenge Grants. Some of its grants require matching funds from other sources. Like the arts endowment, the NEH is headed by a chairman and the 26-member National Council for the Humanities; both are appointed by the President of the USA subject to Senate confirmation. The agency has published the journal *Humanitas* since 1969.

□

National Exhibition Centre. Birmingham exhibition complex, which includes an arena used for concerts. *See* BIRMINGHAM, §4.

National Federation of Music Societies. British organization based in London. It was formed in 1935 by George Dyson and the Carnegie United Kingdom Trust from previously established voluntary regional groupings. Its founding was in part motivated by the plight of professional musicians, whose earnings from work with amateur choral and orchestral societies had reduced sharply during the Depression. The federation's aim is to maintain, improve and advance education by promoting the art and practice and the public performance of music throughout the United Kingdom. Membership is open to all amateur performing and promoting music societies, though the main body of its membership is formed by over 300

orchestras, 300 concert promoters and 1000 amateur choirs. In the 1990s the federation's members were promoting about 7000 concerts every year, with about half of their annual spending of £13 million going to engage professional musicians. The federation also helps its members with financial services such as insurance and with legal advice, and produces information sheets on subjects ranging from appointing a new musical director to the national lottery. It has a programme of training in performance techniques, both choral and orchestral, and in arts marketing. It lobbies government bodies in cooperation with the Voluntary Arts Network and the National Music Council of Great Britain. It encourages high standards and adventurous programming, in part through its on-line Repertoire Sevice and *The Music Experience*, its training, outreach and programming incentive schemes

EDWARD McKEON

Nationalism. The doctrine or theory according to which the primary determinant of human character and destiny, and the primary object of social and political allegiance, is the particular nation to which an individual belongs. Nationalism is recognized by historians and sociologists as a major factor in European cultural ideology by the end of the 18th century, and it has been arguably the dominant factor in geopolitics since the end of the 19th. Its multifarious impact on the arts, and on music in particular, has directly paralleled its growth and spread.

Nationalism should not be equated with the possession or display of distinguishing national characteristics – or not, at any rate, until certain questions are asked and at least provisionally answered. The most important ones are, first, who is doing the distinguishing? and second, to what end? Just as there were nations before there was nationalism, music has always exhibited local or national traits (often more apparent to outsiders than to those exhibiting them). Nor is musical nationalism invariably a matter of exhibiting or valuing stylistic peculiarities. Nationality is a condition; nationalism is an attitude.

1. DEFINITIONS. Definitions of nationalism depend, of course, on definitions of nation. It is not likely that consensus will ever be reached on their precise meaning, since different definitions serve differing interests. One thing, however, has been certain from the beginning: a nation, unlike a state, is not necessarily a political entity. It is primarily defined not by dynasties or by territorial boundaries but by some negotiation of the relationship between the political status of communities and the basis of their self-description, whether linguistic, ethnic (genetic/biological), religious, cultural or historical.

Defining traits generally occur in combination rather than isolation; within communities there are likely to be tensions and disputes as to how the various factors promoting solidarity are to be ranked and valued. German-speakers, for instance, were (and are) divided by religion, Italian co-religionists by language. Nor can anyone really say what constitutes a shared 'historical experience' when that is proffered as a definition of nationhood, since the linguistically and religiously diverse subjects of the Austrian emperor or the Russian tsar surely had a history in common.

But none of these complications has deterred the growth of nationalism as a political movement with cultural ramifications or vice versa: indeed complications have acted as a spur, since vagueness is always a stimulus to theorizing. Modern political nationalism is most often defined as the belief that political divisions between states should accord with the ways in which populations define themselves as communities. Twice in the 20th century the map of Europe was redrawn according to these principles: in 1918–19 in the aftermath of World War I, which destroyed the multinational Austrian and Ottoman empires; and in 1989–92 in the aftermath of the collapse of the multinational Soviet empire. The same idea fuels today's separatist movements (e.g. Basque, Kurdish, Québecois).

But viewed from the standpoint of the *status quo*, separatists are minorities; and general theories of nationalism have always foundered on the minorities question, especially after minorities themselves caught the nationalist fever. The most conspicuous case has been that of Zionism, a movement that originated among affluent assimilated Jews of central and eastern Europe who, aping the bourgeois nationalism of their host cultures, claimed modern nationhood for a self-defined community that had never had a contiguous territory or a common vernacular in modern times. The unresolved and perhaps unresolvable questions Zionism has raised for assimilated diaspora Jews ever since was reflected in the small but significant repertory of Jewish nationalist music in the 20th century, torn between the reflection of contemporary 'reality' through local folklore and the construction of an artificial orientalist idiom to represent the once and future homeland (see Móricz, 1999).

In the modern historiography of Western art music, the commonly accepted definition of nationalism has been the one promoted by musicology's 'dominant culture', that of the German scholarly diaspora. Willi Apel, the editor of the *Harvard Dictionary of Music*, gave it a concise and comprehensive articulation in the 1969 edition. The origins of musical nationalism are there assigned to the second half of the 19th century, and the movement is characterized as 'a reaction against the supremacy of German music'. From this it followed that 'the nationalist movement is practically nonexistent in Germany, nor has there been much of one in France'. Italian music, too, is exempted, since Italy 'had an old musical tradition to draw upon and did not need to resort to the somewhat extraneous resources of the nationalist movement'.

Musical nationalism is hence cast willy-nilly as a degenerate tendency that represents 'a contradiction of what was previously considered one of the chief prerogatives of music, i.e., its universal or international character, which meant that the works of the great masters appealed equally to any audience'. And consequently, 'by about 1930 the nationalist movement had lost its impact nearly everywhere in the world'. One of the principal achievements of recent musical scholarship has been to discredit this definition and all its corollaries, themselves the product of a nationalist agenda.

2. ORIGINS AND EARLIEST MANIFESTATIONS. It has been argued that the fine art of music as a literate tradition in Europe owes its inception to nationalism, since the earliest musical notations, preserving the so-called Gregorian chant, were the by-product of a political alliance between the Frankish kings and the Roman church, the primary objective of which was the consolidation of the Carolingian Empire. The latter, however, as a dynastic, multi-ethnic entity, did not correspond to the modern definition of a nation. What cements social groups under nationalism is not social rank as instituted by men but 'higher', more 'universal' principles – blood, soil, language – that are regarded as coming from God or Nature, and to which all humans from the sovereign downwards are therefore subject. Nationalism was, at least originally, an inherently modernizing and liberalizing force driven by mercantilism and by the economic and political interests of the emergent bourgeoisie (see Greenfeld, 1992). Its origins are often associated with those of the 'early modern' period itself.

According to one influential recent theory (Anderson, 1983), the origins of nationalism are to be sought in the rise of 'print culture' and especially newspapers. These made possible an 'imagined community' that went beyond the literate individual's personal range of acquaintances to encompass a publication's entire potential readership. This theory links the advance of vernacular literature, and the greatly enhanced speed and range of its dissemination, with the inception of a properly so-called national consciousness.

The history of music offers at least one convincing correlate. The earliest musical genres to be disseminated primarily through print were the vernacular song genres of the early 16th century. Songbooks issued for the local trade, beginning with Petrucci's first book of frottolas (Venice, 1504) and continuing with Antico in Rome (1510), Öglin in Augsburg (1512) and Attaingnant in France (1528), were the chief moneymakers for all the early music printers.

Vernacular song genres differed markedly, like their languages, from country to country, in contrast with the international 'Franco-Flemish' idiom of sacred music. The most dramatic instance was the new 'Parisian' chanson style. During the 15th century, the word 'chanson' connoted an international courtly style, an aristocratic lingua franca. A French song in a fixed form might be written anywhere in Europe, by a composer of any nationality whether at home or abroad. The age of printing fathered a new style of French chanson – the one introduced by Attaingnant and associated with Claudin de Sermisy – that was actually and distinctively French in the way the frottola was Italian and the *Hofweise* setting (or Tenorlied) was German. Despite the fact that Sermisy was a court musician, the songs he composed for the voracious presses of Attaingnant were intended primarily as household music (and therefore bourgeois entertainment). The imagined community it served was not only a localized but also a significantly democratized community.

Yet as long as the French nation was symbolized by a dynastic sovereign who could say 'L'état, c'est moi', the modern notion of nationalism as a political ideal cannot be said to have taken hold. The first country where (or on behalf of which) such a claim could be made was Britain, where absolutism was literally dealt a death-blow in 1649. An island kingdom with incontestable natural boundaries, post-Restoration Britain was perhaps the earliest nation-state to consider itself a natural community as well as a political one, and to find ideological support for that self-image outside the person of a sovereign. England, the economically and culturally dominant portion of the British Isles, was consequently the earliest country in which the audience for music was a 'public' in the modern sense, and so it was in England that modern concert life – i.e. public, collective patronage of musicians – was born.

The zenith of that powerful island community's musical self-expression was the Handelian oratorio. Recent scholarship has brought into sharper focus the political subtexts that informed the genre, reflecting the surprising extent to which political debate in 18th-century England was carried on in the guise of Old Testament exegesis (see Smith, 1995). The basic premise, according to which Handel's portrayals of the biblical 'chosen people' and their triumphs were read as coded celebrations of their modern British counterpart, was from the beginning openly proclaimed. A letter to the editor of the *London Daily Post* following the first performance of *Israel in Egypt*, printed in the issue of 18 April 1739, is a superb early document of musical nationalism. After first marvelling at the spectacle of national unity – 'a crowded Audience of the first Quality of a Nation, headed by the Heir apparent of their Sovereign's Crown, sitting enchanted at Sounds' – it quickly proceeds to the inevitable reverse side of the coin:

> *Did such a Taste prevail universally in a People, that People might expect on a like Occasion, if such Occasion should ever happen to them, the same* Deliverance *as those Praises celebrate: and Protestant, free, virtuous, united Christian England, need little fear, at any time hereafter, the whole Force of slavish, bigotted, united, unchristian Popery, risen up against her, should such a Conjuncture ever hereafter happen* [italics original].

Thus self-definition is practically always accompanied, indeed made possible, by other-definition. Any act of inclusion is implicitly an act of exclusion as well. Nationalism, whatever its democratizing and liberalizing early impact, has always harboured the seeds of intolerance and antagonism. One senses the dark side, too, in the defensive insularity described a hundred years earlier by Athanasius Kircher, otherwise in many ways a forerunner of enlightened universalism, in *Musurgia universalis* (1650). 'The style of the Italians and French pleases the Germans very little', he noted, 'and that of the Germans hardly pleases the Italians or French'. He then attempted an explanation:

> I think this happens for a variety of reasons. Firstly, out of patriotism and inordinate affection to both nation and country, each nation always prefers its own above others. Secondly, according to the opposing styles of their innate character and then because of custom maintained by long-standing habit, each nation enjoys only its own music that it has been used to since its earliest age. Hence we see that upon first hearing, the music of the Italians, albeit charming, pleases the French and Germans very little, as being to their suffering ears an unusual style, contrary to themselves and of a particular impetuosity [trans. Margaret Murâta].

Because it was cast in national terms, and displayed a high awareness of differing national styles, the Querelle des Bouffons, the pamphlet war in which the defenders of the French *tragédie lyrique* faced off against the proponents of the Italian intermezzo, is sometimes also cited as an early manifestation of nationalism in music. But of course both sides in that quarrel were French. At issue

was not the superiority of this or that particular national character, but the success with which the Italians, in the eyes of Jean-Jacques Rousseau and those who agreed with him, were able to portray the universal human nature that it was every artist's common objective to depict. 'It is the animal cry of passion that should dictate the melodic line', said Diderot through his mouthpiece, 'Rameau's nephew'; and Frenchmen, Italians and the rest of mankind were all the same animal.

That, if anything, was the principal tenet of 18th-century Enlightenment, and it is reflected in J.J. Quantz's famous treatise on flute playing (1752), when the author reflects that the virtue of German taste lay in knowing 'how to select with due discrimination from the musical tastes of various peoples what is best in each' and blend it all into a higher unity. This definition, contrasting as it did with Kircher's, paid tribute to the aristocratic liberality of Quantz's employer and pupil, Frederick the Great, the quintessential enlightened despot, who not only patronized such taste but practised it as well. It was only later that this eclecticism could (and would) be taken, under the rubric of 'universality', to be a mark of German superiority.

3. Political nationalism. The 19th century, which saw the rise of nationalism to supremacy among ideologies, fostered it in both its progressive and reactionary guises, and in both its actively political and its passively 'cultural' forms. It is precisely because it was actively political that Italian musical nationalism has remained invisible to many observers. As an aspect of Risorgimento culture, Italian opera between the 1820s and the 1850s was stylistically unselfconscious but civically committed. One theory holds that the primary social aim of Risorgimento culture was to 'raise the level of aggression' in Italians (Peckham, 1985). This attitude is well corroborated by a contemporary witness, Stendhal, who in his *Vie de Rossini* tendentiously gave Napoleon the credit for stirring the Italian arts to life (see Walton, 2000). 'Music only became bellicose', wrote Stendhal, meaning that it only became genuinely romantic,

> in *Tancredi*, of which the first performance did not take place until a good ten years had elapsed since the miraculous feats at Rivoli and at the bridge of Arcola [i.e. Napoleon's defeat of the Austrians in Lombardy]. Before the echo of those tremendous days came to shatter the age-old sleep of Italy, war and feats of arms had no part to play in music, save as a conventional background to give still greater value to the sacrifices made to love [in *opera seria*]; for indeed, how should a people, to whom all dreams of glory were forbidden, and whose only experience of arms was as an instrument of violence and oppression, have found any sense of pleasure in letting their imagination dwell on martial images?

By the 1840s, the exemplary musical artefact of Italian nationalism was the big choral unison number that conveyed a collective sentiment in tones not drawn from the oral tradition but destined to become a part of it, the *locus classicus* being 'Va, pensiero', the chorus of slaves from Verdi's *Nabucco* (1842). It has been shown that a significant part of the chorus's nationalistic import was read back on it from the perspective of the united Italy of the 1860s, and that its legendary status proceeded in stages corresponding to that of the Verdi legend itself, which in turn reflected the growing mythology of the Risorgimento (Parker, 1997). And yet myth is not falsehood but an explanatory hypothesis. That Verdi followed up on the success of 'Va, pensiero' with similar choruses in his next two operas, *I Lombardi* and *Ernani*, shows at the very least that audiences were demanding them. The genre, at once popular and grand in a sense that had formerly connoted only regal pomp, never popular triumph, was as much a political as a musical novelty, and a momentous one for European music.

By comparison, stylistically selfconscious Italian colour was a paltry matter, remaining inconspicuous in Italian music until after 1870, when Verdi, reacting to Wagner, began touting Palestrina as the fount not of 'Renaissance' or religious style, but of Italian virtues. Budden (*GroveO*, iii, 1171) associates the Italian national (as opposed to nationalist) *tinta* with *verismo*, with Puccini and with *l'Italietta* (petty picturesque Italianism). Considering that fewer than half of Puccini's operas were actually set in Italy or derived from Italian sources, this seems more a commentary on values than on subject matter – and also, perhaps, a reference to Italy's diminished place in the operatic scheme by the end of the century.

4. Cultural nationalism and German Romanticism. With its celebration of difference or uniqueness in counterpoise to the Enlightened pursuit of universality, Romanticism was nationalism's natural ally and its most powerful stimulant. The key figure in forging this nexus was the Prussian preacher Johann Gottfried Herder, and the key document Herder's *Abhandlung über den Ursprung der Sprache* ('Treatise on the Origin of Language', 1772).

Briefly, Herder's argument ran as follows. It is language that makes humans human. But language can only be learnt socially, that is, in a community. Since there can be no thought without language, it follows that human thought, too, was a social or community product – neither wholly individual nor wholly universal. Herder insisted that each language manifested or (to put it biblically) revealed unique values and ideas that constituted each language community's specific contribution to the treasury of world culture. Moreover (and this was the most subversive part), since there is no general or *a priori* scale against which particular languages can be measured, no language, hence no language community, can be held to be superior or inferior to any other. When the concept of language is extended to cover other aspects of learnt behaviour or expressive culture – customs, dress, art and so on – those aspects will be seen as essential constituents of a precious collective spirit or personality. In such thinking the concept of authenticity – faithfulness to one's essential nature – was born. It became an explicit goal of the arts, not just an inherent property, to express the specific truth of the 'imagined community' they served, and assist in its self-definition.

It seems only natural that this theory should first have occurred to a German thinker, the German-speaking lands being then (and to a degree remaining even now) a political and religious crazy quilt. What united all Germans was their linguistic heritage and the folklore that gave that heritage its most autochthonous (or, to use Herder's word, *urwüchsig*), hence authentic, expression. What united the Germans, in other words, was the very thing that distinguished them from other linguistic communities, especially the great French monolith they feared, and in whose philosophy of universalism they read condescension. It was in that oppositional thinking that Herder's Romanticism metamorphosed into German political nationalism.

The romantic linkage of language and nation found immediate reflection in the German arts. The use of the term 'Nationaltheater' to designate a theatre where plays and operas were given in the vernacular language actually preceded Herder's treatise. It first appeared in Hamburg (then a free city without ties to any larger political entity) as early as 1767, and spread from there to Vienna (1776) and Mannheim (1778). The most significant change wrought by Herder was in the value placed on folklore and its artistic appropriation, nowhere more so than in music. *Volkstümlichkeit* ('folksiness') can be found in much 18th-century art music, especially in *opera buffa* and its French, English, German and (beginning in 1772) Russian vernacular imitations, where it was associated, like all local colour, with peasants or otherwise low-born characters. The use of various local styles for peasants but a musical lingua franca for other characters continued to reflect the old 'horizontal' view of society, in which class associations rather than national ones determined a sense of community among the cosmopolitan *gebildete Kreise* ('cultivated circles'). Even when stereotyped local colour found its way into instrumental music – Scarlatti sonatas, say, or the trio sections in Haydn's symphonic minuets – its association was to the peasantry, not to the nation, and it was essentially comic. This applies as well to the portrayal of Simon, Jane and Luke, the trio of rustics in Haydn's *The Seasons*, whose idiom is vaguely identifiable as *volkstümlich* but of indeterminate origin. They are representatives of no nation, but rather of a universalized class.

As soon as folklore was seen by the *gebildete* as embodying the essential authentic wisdom of a vertically defined linguistic community or nation, its cultural stock soared. It now began attracting artistic imitators interested not in generalization or universalization but in local specifics and idiosyncrasies. Herder himself became one of the earliest collectors of folklore. In his enormous comparative anthology of folksongs from all countries, *Stimmen der Völker* ('Voices of the Peoples', two vols., 1778–9), he actually coined the term *Volkslied* (folksong) to denote what had formerly been called a 'simple', 'rustic' or 'peasant' song. His collection was followed, and as far as Germany was concerned superseded, by the greatest of all German folksong anthologies, *Des Knaben Wunderhorn* ('The Youth's Magic Horn'), brought out by the poets Achim von Arnim and Clemens Brentano between 1805 and 1808. Verses from this book, which contained no original melodies, were set as lieder by German composers throughout the century and far beyond. Arnim and Brentano were followed by the brothers Grimm, whose collecting efforts, by the middle of the century, had been duplicated in virtually every European country.

The great explosion of published folklore and its artistic imitations did a great deal to enhance the national consciousness of all peoples, but especially those in two categories: localized minority populations, like the Letts (the original object of Herder's collecting interest), whose languages were not spoken across political borders; and (at the opposite extreme) large, politically divided groups like the Germans, whose languages were widely dispersed across many borders. The boundary between the collected and the created, or between the autochthonous and the artistic, or between the discovered and the invented, was at first a soft one, easily traversed. It was not always possible to distinguish between what was collected from the folk and what was contributed by the editors or their educated informants, most of whom were poets as well as scholars and did not distinguish rigorously between creative and scholarly practice.

The most illustrative case was that of the Kalevala ('Land of Heroes'), the national epic of the Finns, who in the early 19th century lived under Swedish and, later, Russian rule. First published in 1835, it was based on lore collected from the mouths of peasants but then heavily edited and organized into a single coherent narrative by its compiler, the poet Elias Lönnrot (1802–84). It never existed in antiquity in the imposing form in which it was published and which served to imbue the modern Finns – that is, the urban, educated, cosmopolitan classes of Finnish society – with a sense of kinship and national cohesion. Nor do the ironies stop there. The distinctively incantatory trochaic metre of the poem (the result of the particular accentual patterns of the Finnish language), when translated into English, provided the model for Longfellow's *Song of Hiawatha* (1855), which purported to provide the USA, a country of mixed ethnicity and less than a century old, with a sort of borrowed national epic that would lend it a sense of cultural autochthony, independent from Europe.

5. From national to universal. In some ways this 'discovery of the folk' was a recycling of an ancient idea, that of primitivism, the belief that the qualities of technologically backward or chronologically early cultures were superior to those of contemporary civilization; or, more generally, that it is those things that are least socialized, least civilized – children, peasants, 'savages', raw emotion, plain speech – that are closest to truth. The most dogmatic recent upholder of primitivistic ideas had been Rousseau, whose *Le contrat social* (1762) began with the ringing declaration that 'man was born free and is everywhere in chains'. No-one had ever more effectively asserted the superiority of unspoilt 'nature' over decadent 'culture'.

But, as we have seen, the Herder/Grimm phase did contain a new wrinkle, namely the idea that the superior truth of unspoilt natural man was a plural truth. The next step in the Romantic nationalist programme was to determine and define the specific truth embodied in each cultural community. Here is where the motivating resentment or inferiority complex finally began to break the surface of German nationalism. Not surprisingly, the values celebrated in the German tales – the 'Prince Charming' values of honesty, seriousness, simplicity, fidelity, sincerity and so on – were projected on to the German language community, which in its political fragmentation, economic backwardness and military weakness (its primitiveness, in short) represented a sort of peasantry among peoples, with all that that had come to imply as to authenticity. It alone valued *das rein Geistige*, 'the purely spiritual', or *das Innige*, 'the inward', as opposed to the superficiality, the craftiness and artifice of contemporary civilization, as chiefly represented by the hated oppressor-empire, France.

The same values of pure spirituality and inwardness were projected by German Romantics on music itself – or rather, on instrumental music, defined in opposition to aesthetically and morally depraved Italian opera – to whose essential nature (eventually encapsulated in Wagner's term 'absolute music') the German nation was consequently credited with possessing the key. The

rediscovery of Bach as mediated through Forkel's chauvinistic biography, to say nothing of Beethoven's colossal authority as mediated through the exegetical writings of E.T.A. Hoffmann (for whom instrumental music was 'the only genuinely Romantic art'), A.B. Marx and others had the effect of universalizing the values of German music (Pederson, 1993–4; Burnham, 1995). By the middle of the century, instrumental music was identified in the minds of many Europeans, not just Germans, as being (to quote the Russian pianist and composer Anton Rubinstein) 'a *German* art' (his italics).

Thus what began as a philosophy of diversity became, in the case of music, one of hegemony. The programme of German nationalism quickly metamorphosed, for music, into one of German universalism. In the history of no other modern art has nationalism been so pervasive – yet so covert – an issue.

6. Music and German nation-building: the Vormärz phase. The first nation-specific genre in German music was the lied, originally conceived (by J.F. Reichardt and others) as a setting of *volkstümlich* verse or imitation folk poetry, of which the most elaborate genre was the ballad, with an eye towards recapturing some of the forgotten wisdom that *das Volk* had conserved through the ages of cosmopolitanism, hyperliteracy and Enlightenment. It was a neat switch on the concept of the 'Dark Ages'. The dark, especially in its natural forest habitat, was in its mystery and intuitive 'second sight' now deemed light's superior as conveyor of lore – that is, nation-specific traditional knowledge.

But the specifically German tradition of the ballad was a fiction. The earliest examples were imitations of Herder's translations (in his *Stimmen der Völker*) of English and Scandinavian originals. Thus the great German ballads like Goethe's *Erlkönig* had no true German folk prototype; in this they resembled the Kalevala as contemporary creations manufactured to supply a desired ancient heritage.

The supreme popularity of *Erlkönig*, of which dozens of settings were made (see Gibbs, 1995), was no accident. The poem surrounds the horse and riders with a whole syllabus of Germanic nature mythology, according to which the forest harbours a nocturnal spirit world, invisible to the fully mature and civilized father but terrifyingly apparent to his unspoilt son. Thus the romantically nostalgic or neo-primitivist themes of hidden reality, invisible truth, the superiority of nature over culture (or, to put it Germanically, of *Kultur* over *Zivilisation*) are clothed in the imagery and diction of folklore to lend them supreme authority.

That stance of artlessness, always present in low comedy, gained a comparable prestige in opera when a Singspiel (albeit one billed as a *Romantische Oper*), Weber's *Der Freischütz* (1821), won wide acceptance, both at home and abroad, as the exemplary German opera, a mirror of the nation and an answer to the eternal question, 'Was ist deutsch?'. Peasants, until now visible on the operatic stage only as accessories (and, as always, representing their class, not their country), formed virtually the entire cast: not just sidekicks and comic relievers but heroes and heroines, villains and all the rest.

Weber's opera gained its great national significance in part from the circumstances of its première: it was the inaugural musical offering at the newly rebuilt Nationaltheater in Berlin, the Prussian capital. That signals an important theme: the role of reception, alongside or even before the composer's intentions, as a determinant of nationalist significance. It was the nation, not the composer, who made *Der Freischütz* a national opera, and it was this prior acceptance by the nation that enabled the more aggressive nationalists of the next generation to load the opera with a freight of ideology never envisaged by the composer.

First among them was Wagner, who, a struggling unknown in Paris in 1841, took the opportunity afforded by the French première of *Der Freischütz* to send a chauvinistic dispatch to the newspapers back home – one in which, significantly, Weber's name was never even mentioned, as if to cast the opera as the collective issue of the German *Volk*:

> O my magnificent German fatherland, how must I love thee, now must I gush over thee, if for no other reason than that *Der Freischütz* rose from thy soil! . . . How happy he who understands thee, who can believe, feel, dream, delight with thee! How happy I am to be a German!

In the aftermath of Napoleon's defeat, there were many who were now revelling in Germanness and looking forward to its becoming not only a cultural but a political reality. Music could play a part in the cultural unification of the German lands, now seen as the necessary prelude to political unification. Choral music, too, came into its own under the impetus of Romantic nationalism, enjoying a rebirth that contemporary musicians loved to compare with its original 'birth' for European music history as the continent-uniting music of the medieval Christian church. That implied trajectory, from Gregorian chant to lied and from church to folk, bespeaks the transformation Romanticism wrought not only in the way one thought about nation but also the way one thought about art. Both concepts were sacralized in the process of their Romantic redefinition.

Romantic choral music was associated in Germany not only with *Gemütlichkeit*, the conviviality of social singing embodied in *Männerchöre* (male choruses in *volkstümlich* style), but also with the mass choral festivals that provided German unificatory nationalism with its hotbed. First organized in 1814, the Rhine festivals had reached grandiose proportions by the 1830s, with throngs of performers holding forth before even bigger throngs of spectators. The primary musical conveyor of the new nation-building ideology, echoing its role in Augustan England, was the refurbished Handelian oratorio, now tellingly hybridized with the Bachian strain following the famous 1829 revival of the *St Matthew Passion* under Mendelssohn in Berlin.

The specifically Bachian element in the new oratorios was the use of chorales. But since the new oratorios, like Handel's and unlike Bach's, were secular works on sacred or sacralized themes rather than service music, the chorale now took on a new aspect associated with the nation rather than the Lutheran Church. The first composer to incorporate chorales into a Rhine festival oratorio was Carl Loewe, a Catholic, and the main site of the Lower Rhine Festival was Düsseldorf, a Catholic city only recently ceded from the Holy Roman Empire to Prussia in the post-Napoleonic settlement of 1815. In short, the Lutheran repertory of chorales was now, in apparent defiance of a sometimes bloody history, considered the common property of all Germans, irrespective of creed.

The most enduring of the new chorale oratorios was Mendelssohn's *Paulus*, performed to great acclaim at the Lower Rhine Festival of 1836. Its success cast a new light on the relationship between religious and national German culture as mediated by the oratorio, since (like St Paul himself) the composer was by birth neither Protestant nor Catholic but a Jew. Mendelssohn had already worked a chorale into his 'Reformation' Symphony, composed right after the Bach première on commission for the tercentenary of the Augsburg Confession. Now at the climax of the final chorus in *Paulus*, the Lutheran creed 'Wir glauben All' an einen Gott' – the Augsburg Confession itself, originally proclaimed in defiance of the 'universal' Catholic Church and the Holy Roman Emperor – is sung as cantus firmus. Thus what had originally been one of the most divisive texts in Reformation history was now enshrined in an oratorio given its first performance before an audience largely made up of Catholics, to consecrate a religious ideal of national union.

Through his ostensibly sacred work, Mendelssohn thus emerges as perhaps the 19th century's most important civic musician. He was duly recognized and rewarded as such. In 1833 he was appointed Catholic Düsseldorf's music director. Two years later he became chief conductor of the Leipzig Gewandhaus orchestra concerts, the most prestigious music directorship in all of Protestant Germany. In 1843, Mendelssohn added to his civic duties the role of director of the newly founded Leipzig Conservatory and also became director of the Berlin Cathedral Choir. He did more than any other individual to maintain the greatness of his country's musical life and its reputation as the 'music nation'.

7. After 1848. Yet less than three years after Mendelssohn's death, in September 1850, an article appeared in the *Neue Zeitschrift für Musik* – a journal published in Leipzig, Mendelssohn's own city – that set in motion a backlash against him from which his reputation has never fully recovered, and put a whole new complexion on the idea of German nationalism, indeed of nationalism as such. Signed K. Freigedank ('K. Free-thought'), the article, called *Das Judenthum in der Musik* ('Jewry in Music'), made the claim that Jews, being not merely culturally or religiously but racially – that is, biologically – distinct from gentile Christians, could not contribute to gentile musical traditions, only dilute them. There could be no such thing as assimilation, only mutually corrupting mixture. A Jew might become a Christian by converting (as Mendelssohn had done), but never a true gentile, hence never a German.

As long as nationalism was conceived in linguistic, cultural and civic terms, it could be a force for liberal reform and tolerance. To that extent it maintained continuity, despite its Romantic origins, with Enlightenment thinking. A concept of a united Germany could encompass not only the union of Catholic and Protestant under a single flag, but could also envisage civil commonalty with Jews, even unconverted ones, so long as all citizens shared a common language, a common cultural heritage and a common political allegiance. During the 1830s and 40s, the period now known to German historians as the Vormärz, German musical culture had proved the liberality and inclusiveness of its nationalism by allowing an assimilated Jew to become, in effect, its president.

Mendelssohn, for his part, was an enthusiastic cultural nationalist, even (like Schoenberg after him) something of a chauvinist, as his letters, with their smug if affectionate remarks about the musical cultures of England, France and Italy, attest. The libretto of *Paulus*, which begins with the story of the stoning by the Jews of St Stephen, the first Christian martyr, even betrays an anti-Judaic sentiment. But there is a profound difference between the anti-Judaism of the *Paulus* libretto and the sentiment displayed in *Das Judenthum in der Musik*, now called anti-Semitism. That difference, moreover, is directly congruent with the difference between the liberal or inclusive nationalism of the early 19th century and the racialist, exclusive nationalism that took its place in the decades following 1848. A religion may be changed or shed, as a culture may be embraced or renounced. An ethnicity, however, is essential, immutable and (to use the favoured 19th-century word) 'organic'. A nationalism based on ethnicity is no longer synonymous with patriotism. It has become obsessed not with culture but with nature, for which reason it bizarrely cast itself as 'scientific'.

Thus, for the author of *Das Judenthum in der Musik*, even Mendelssohn's undoubted genius could not save him from the pitfalls of his race. He could not 'call forth in us that deep, heart-searching effect which we await from Music', because his art had no 'genuine fount of life amid the folk', and could therefore only be 'reflective', never 'instinctive'. In sly reference to E.T.A. Hoffmann's bedrock romantic tenets, the author denied Mendelssohn, or any Jew, the ability to rise above mere glib, social articulacy and achieve the 'expression of an unsayable content' – in other words, the defining criterion of absolute music for which Germans alone possessed the necessary racial (implying moral) endowment. Finally, the author warned, Germany's acceptance of this musician as its *de facto* musical president was only the most obvious sign of the *Verjudung* ('be-Jewing') of the nation in the name of enlightened liberality. The Jewish influence had to be thrown off if the nation was to achieve organic greatness, its heroic destiny.

All in all, *Das Judenthum in der Musik* is the most vivid symptom to be found in musical writings of a change in the nature of nationalism that all modern historians now recognize as a major crux in the history of modern Europe. But of course its most immediately significant aspect was the fact, guessed by many readers in 1850 and admitted by the author in 1869, that 'K. Freigedank' was a pseudonym for Richard Wagner, then a political exile from Germany, who as a composer was just then on the point of the momentous stylistic departures that would make him in his own right one of the towering figures in music history. His mature works, particularly *Der Ring des Nibelungen*, would give direct and compelling artistic embodiment to a radiantly positive expression of the same utopian ethnic nationalism of which his political fulminations were the cranky negative expression. And in those same works, which transcended (or in dialectical terms, synthesized) the distinction between the spirituality (*Geist*) of absolute music and the sensuality (*Sinnlichkeit*) of opera, Wagner embodied and (in *Das Kunstwerk der Zukunft*) advertised the achievement by Germany of 'universal art'. By the end of the 1860s, as Carl Dahlhaus has observed, Wagner had become the 'uncrowned king of German music' (Dahlhaus, 1971). Comparison of that epithet with the one applied here to Mendelssohn – '*de*

facto president of German musical culture' – is suggestive of the trajectory along which the parallel histories of music and the German nation would proceed over the course of the 19th century.

Even before Wagner's mature operas were performed, his 'progressivist' politics had been adopted as a platform for universalizing German music – that is, for establishing its values and achievements as normative, hence (as a modern linguist would put it) 'unmarked'. This was in large part the achievement of Franz Brendel, the author of the century's most widely disseminated general history of music, the explicitly neo-Hegelian *Geschichte der Musik in Italien, Deutschland und Frankreich von den ersten christlichen Zeiten an bis auf die Gegenwart* ('History of Music in Italy, Germany and France from the Earliest Christian Times to the Present'), first published in 1852, which by 1906 had gone through nine editions.

It was already symptomatic not only of Brendel's version of European music history, but also of the one still current today, that its purview was limited to the richest and most powerful countries of western Europe, the ones with the longest histories of secular art patronage and hence the largest stockpiles of artworks in all media. This was already evidence of commitment to a view of history cast in terms of the progressive realization of an essential European spirit (Hegel's 'world soul') of which Italy, Germany and France were collectively the protagonist. Although no-one speaks today of the world soul, the notion of a musical mainstream is still a powerful regulative concept in music historiography, thanks to which composers active since the early 19th century are still classified into four categories: Italian, German, French and 'nationalist'.

Brendel's narrative also re-enacts within the musical sphere the Hegelian doctrine that all meaningfully or significantly 'historical' change – all change, in other words, that is worthy of representation in the dialectic – has contributed to 'the progress of the consciousness of freedom'. Beethoven, in his traditional role of musical emancipator, naturally formed the climax, and brought Germany to the fore as the protagonist of musical evolution. The most significant chapter of Brendel's book was the last, which maintained the narrative of progressive emancipation into the present. Brendel located the latest stage in both the consciousness of freedom and the attainment of organic unity in Liszt, then the court Kapellmeister at Weimar, who in his recently inaugurated series of symphonic poems had (according to Brendel) led music to the stage in which 'content creates its own form'.

What made it possible for Liszt, neither Italian nor German nor French, to assume historical leadership was not merely his temporary residence in Germany but a new doctrine of Germanness. In a famous speech delivered in 1859 and published in the *Neue Zeitschrift für Musik*, Brendel called for the abandonment of the much ridiculed term *Zukunftsmusik* in favour of the term *Neudeutsche Schule* ('New German School') to denote 'the entire post-Beethoven development'. Anticipating the obvious objection that the school's two elder statesmen, Berlioz and Liszt, were neither of them German, Brendel asserted that it was 'common knowledge' that these two had taken 'Beethoven as their point of departure and so are German as to their origins'. Warming to the subject, he continued:

> The birthplace cannot be considered decisive in matters of the spirit. The two artists would never have become what they are today had they not from the first drawn nourishment from the German spirit and grown strong with it. Therefore, too, Germany must of necessity be the true homeland of their works.

This remarkable pronouncement testified musically to the new conception of nationhood and nationalism that had arisen in the wake of the revolutions of 1848 among the 'Young Hegelians' with whom Brendel was allied. Germanness was no longer to be sought in folklore. One showed oneself a German not ethnically but spiritually, by putting oneself in humanity's vanguard. The new concept obviously made a far greater claim than the old. Germany was now viewed as the 'world-historical' nation in Hegelian terms, the nation that served as the executor of history's grand design and whose actions led the world (or at least the world of music) to its inevitable destiny.

In work that was in progress at the time of Brendel's writing, Wagner showed that the older ethnic nationalism could in fact easily co-exist with Brendel's vanguardism. Indeed *The Ring*, the Wagner work that was to become the greatest of all standard-bearers for the principle that content must create its own form, was also his most overtly racialist work, committed as it was to the principle of blood-purity as precondition for heroic deeds. And the work that most loudly proclaimed an emancipatory message, namely *Die Meistersinger von Nürnberg*, was also the work that ended with the exhortation, 'Ehrt euren deutschen Meister!' so that the national art may for ever be 'deutsch und echt'.

Nor was adherence to the New German School a prerequisite for aggressive nationalism, especially after the next watershed, that of 1870–71. Brahms, who had protested against Brendel's proclamation in 1859, composed a cantata 12 years later for performance at Karlsruhe, already a Wagnerian stronghold, in dual celebration of the Prussian victory over France and the proclamation of the united German Empire. The *Triumphlied* op.55, in three large movements, is despite its present squeamish neglect a major work by any standard, and during the composer's lifetime one of his most popular. Except for the *German Requiem* the longest of Brahms's choral works, it is by far the largest in terms of its sonorous forces, being scored for two antiphonal mixed choruses and the biggest orchestra Brahms ever employed. One of the factors contributing to its size is the use of three trumpets, playing in a style obviously derived from that of Bach's *Magnificat*, which shares the *Triumphlied*'s key of D major, thus putting the cantata squarely in the old Mendelssohnian (and, implicitly, anti-Wagnerian) line. But the text, selected by Brahms from *Revelations*, is the most blatant example of sacralized nationalism in the whole literature of German music. Not only does it compare Bismarck's *Reich* with God's, but it also manages, in an orchestral theme that fits the rhythm of an unsung portion of the biblical text, to identify defeated France with the Whore of Babylon – a greatly relished open secret.

8. The scene shifts. The next, and crucial, chapter in the history of musical nationalism was written by the defeated French, whose crisis of national identity in the aftermath of national humiliation was played out musically in a number of tellingly contradictory ways.

Before 1871 the only nation against which France had sought to defend itself musically was Italy, not so much in the overpublicized Querelle des Bouffons as in resistance to 'meaningless' and 'unnatural' instrumental music,

epitomized in Le Bovier de Fontenelle's battle-cry, 'Sonate, que me veux-tu?', supposedly uttered in the name of the Académie Royale des Sciences, of which Fontenelle was secretary from 1699 to 1741. The remark was popularized by Rousseau in his *Dictionnaire de musique* of 1768, whence it travelled widely in the literature and became an emblem of French rationalism.

After the Revolution, France defined itself musically in civic, generic or institutional rather than 'aesthetic' terms. Their sense of political and military supremacy, moreover, made the French singularly tolerant of foreigners in their midst. Frenchness was bigness, as variously embodied in the choral odes and rescue operas of the revolutionary period, the Parisian grand opera (to which Italians were welcome to contribute, and which reached its zenith in the work of Giacomo Meyerbeer, a German-born Jew), and the huge orchestral compositions of Berlioz. Vocal music, by now in pointed contrast to German taste, was still valued as self-evidently superior to instrumental: Berlioz justified his *Symphonie fantastique*, in the original version of the programme, as an 'instrumental drama' whose five movements corresponded to the five acts of a well-made play or grand opera in which the *idée fixe* was the leading lady. His *Symphonie funèbre et triomphale* was in similar fashion an instrumental enactment of a civic ceremonial, in which the voice of the trombone (in the central Adagio) was that of the featured orator.

Berlioz's later adoption by the New German School was thus a study in irony, as Berlioz himself was acutely and acerbically aware. (He responded to news of Brendel's famous speech with a resounding 'Non credo'.) But a greater irony by far was the first attempt, following the Prussian victory, to define musical Frenchness stylistically. No German writer can describe it without a show of glee, not even Dahlhaus, who noted that 'on February 25, 1871, a few days before the Prussian army marched down the Champs Elysées, Camille Saint-Saëns and some friends of his founded the Société Nationale de Musique; its motto, *ars gallica*, expressed a cultural self-confidence to counteract France's setbacks on the political and military fronts' (Dahlhaus, 1980, trans. 1989, p.283). Yet under that rubric, the society fostered the most thoroughgoing Germanification (or 'New-Germanification') French music ever endured. The matter of chief concern was to prove that the Germans, with their absolute music, had no lock on 'lofty musical aims', to cite the preamble to the society's by-laws. The means of proof was to produce a repertory of non-programmatic orchestral and chamber music to rival the German and even surpass it in its demonstrative profundity of content, realized by means of impressive feats of structure like cyclic form, which César Franck and his pupils Chausson and d'Indy elevated to a basic principle of design.

The resulting heaviness and stuffiness in the name of 'lofty' psychology and metaphysics, quickly stigmatized as Wagnerian, elicited a backlash that finally ensconced a lasting set of 'national characteristics' in French musical consciousness, to which the country's composers would (eventually) unanimously aspire. The 'national traditions' that embodied and guaranteed these characteristics, though touted as ancient, were only decades, not centuries, old. But they had been formulated in the course of reviving an 'ancient' heritage – that of *la musique classique française*, as pre-eminently exemplified by Rameau. And this made it possible to claim that the traditions were revived along with the repertory from which they were educed. The watershed event was the publication, under the general editorship of Saint-Saëns and the musicologist Charles Malherbe, of Rameau's *Oeuvres complètes* in 18 volumes, beginning in 1895, with musical texts prepared by a pleiad of eminent composers that included d'Indy, Dukas and Debussy in addition to Saint-Saëns.

As the last great composer of the *ancien régime*, Rameau was held to have been the last exemplar of those innate French qualities that had recently been obscured by Wagnerism and the unwittingly teutonizing work of the Société Nationale. A short list of these qualities, as described by all the editors (but most enthusiastically by Debussy) – *lumière*, *clarté*, *classicisme*, *goût* – easily reveals how deliberately they were constructed against the nocturnal Romantic virtues (virtues, above all, of unconscious 'lore') that were claimed by the Germans, thus presciently forging a link between French nationalism and what would later be known as neo-classicism (see Suschitzky, 1999).

Even before Rameau became its protagonist, in 1894, the new discourse of French purity had been applied by the founders of the Schola Cantorum – Charles Bordes, Alexandre Guilmant and d'Indy – to the most venerable of all Western musics, the Gregorian chant, just then being resurrected by the Benedictines of Solesmes. Of course, in laying claim to this body of music, which gave licence to employ pentatonic or 'modal' melodies in the name of France (harmonized using methods pioneered in Russia by Balakirev), the promulgators of plainchant-nationalism had to ignore a blatant paradox: according to the same theory that associated the chant with the Franks, and hence with France, the origins of the music were held to be Roman. But then (to quote Eric Hobsbawm's famous paraphrase of Ernest Renan), 'getting its history wrong is part of being a nation'; and anyway, whether French or Roman, Gregorian chant exemplified 'latinate classicism', another universalized discourse that could serve as a locus of covert nationalism.

9. The other Empire. It is already clear that, as a value-laden question posed within the cultivated or 'art' tradition, 'How German is it?' was an older question than 'How French is it?' or 'How Italian is it?'. Even more to the point: questions like 'How Russian?' or 'How Polish?' or 'How Czech?' or 'How Hungarian?' – and the list goes on, into Spain and Scandinavia, England and the Americas – are questions that not only arose later than 'How German is it?' (and in response to it) but also questions that were at least as likely to be asked by Germans, or by those otherwise committed to the Germanic 'mainstream', as by Russians or Poles etc.

The case of Russia makes an ideal counterpoint to that of Germany. Both nations conceived of their nationhood, in the modern sense of the word, at around the same time, even though the Russian empire had been for centuries as strong a political monolith as France. Modern national consciousness emerged in Russia, as it did everywhere else, as a consequence of the cosmopolitan thinking of the urban élite – that is (to give it its Russian name), out of 'westernization'. And therefore all participants in the development in Russia of music as a secular fine art, regardless of the manner or the vehemence with which they may have professed nationalism or patriotic chauvinism, were members of the 'westernizing' faction in the Russian cultural debate.

The first writer to define Russia as a nation in the modern sense – that is, as a concept organizing a linguistically defined society 'vertically' – was Antiokh Dmitriyevich Kantemir (1709–44), in his *Letter on Nature and Humanity*, where he asserted that all Russians, noble and serf alike, were united by 'the same blood, the same bones, the same flesh'. Not by accident, the Moldavian-born Kantemir, the first Russian belletrist in the modern Western sense, was a career diplomat. He spent the last dozen years of his life – his *Letter*-writing years – abroad as ambassador in England and France of the empresses Anne and Elizabeth; and it was Anne who inaugurated the history of music in Russia as a secular fine art when in 1735 she decided to import a resident troupe of Italian opera singers to adorn her court with exotic and irrational entertainments. That was the beginning in Russia of secular music as a continuous, professional and literate artistic tradition.

But Empress Anne's early patronage of art music as a foreign import set a precedent that would make for tensions later. One of the main tensions would be that between patriotism and nationalism, a conflict that had no counterpart in western Europe. Russian patriotism, as long as it was defined by the aristocracy, was not necessarily interested in fostering indigenous artistic productivity. It could be satisfied by foreign imports that enhanced Russia's self-esteem and prestige in the world.

Anne's original patriotic act in establishing an Italian opera theatre at her court was re-enacted on a much more public scale by Tsar Nikolay I in 1843, when he invited Giovanni Battista Rubini to assemble an all-star company that was to take over St Petersburg's largest theatre (and effectively banish indigenous Russian opera for a while to Moscow). At a stroke, Nikolay had made his capital one of the operatic centres of Europe, on a par with Paris, Vienna and London; and he had identified himself in the eyes of the world as an enlightened despot. 'Let's admit it', a prominent journalist wrote in enthusiastic endorsement of the tsar's initiative, 'without an Italian opera troupe it would always seem as if something were missing in the capital of the foremost empire in the world!'.

The institutional means for maintaining Russian productivity in instrumental music – a resident court-sponsored professional orchestra in St Petersburg (from 1859) and conservatories in St Petersburg and Moscow (1862, 1866) – were achieved through the heroic labours of one man: Anton Rubinstein, a world-class virtuoso and an astoundingly prolific composer who despite his colossal service to the cause of art music in Russia was rightly viewed by the musical nationalists of the next generation with a reserve, bordering on hostility, that has left its mark on his historiographical image.

And yet even if his motives are viewed as cynically as possible (for example, as currying favour with the tsarist court in compensation for his Jewish birth, or securing for himself the bureaucratic rank of 'free artist' with all the attendant rights and privileges), Rubinstein was able to succeed in his mission of professionalization because it was seen on high as a patriotic, prestige-enhancing manoeuvre. In that peculiarly Russian manner, Rubinstein's patriotic zeal, while genuine and passionate, was in no way nationalistic as the term is currently understood. In 1855, as part of his campaign, Rubinstein published a deliberately provocative article in the Vienna *Blätter für Theater, Musik und Kunst* called 'Russian Composers', in which he outlined a Peter the Great-like programme of importing German musicians and music teachers wholesale to colonize his native land. In the process he stigmatized existing amateur musical activity in Russia, including autodidact musical creativity, as so much contemptible dilettantism – a bold insult indeed to the one Russian composer, Glinka, who had succeeded by then in making an international reputation. It inspired at last a genuinely nationalistic backlash among the Russian composers of the next generation.

The best lens for viewing the backlash, and the schism it created between the 'national' composers of Glinka's generation and the 'nationalists' of Balakirev's, would be the creative appropriation of folksong. The Herderian tradition in Russia goes back to Nikolay Aleksandrovich L'vov (1751–1803), a noble landowner and world traveller with multifarious artistic and scientific interests. His supreme passion was collecting and imitating folklore. In 1790 he issued an epoch-making anthology of what he was the first in Russia to call *narodnïye pesni* (folksongs), directly translated from Herder's coinage, *Volkslieder*.

What was epoch-making was the fact that it included not just the texts but the tunes, all conventionally harmonized for piano by a hired assistant, Johann Gottfried Pratsch, a German-speaking Bohemian piano teacher from Silesia, who had settled in St Petersburg in the 1770s. These arrangements have come in for much criticism, by turns Romantic, scientific and Soviet, but they admirably served their Herderian purpose, which was not simply documentary but moral and aesthetic: to return what was the people's to the people by making the products of oral tradition available to the literate, thereby fostering the new, all-encompassing sense of 'the people' as the imagined community of all Russians.

This was far from Glinka's purpose. His loyalty was always to the international ('horizontal') cultivated tradition, and his career is instructive in the present context as an illustration of the way in which the new view of folklore could be accommodated to an old dynastic concept of nation that was infinitely stronger in Russia than it ever was in Germany.

Glinka's view of himself as a Russian was quite similar to Quantz's view of himself as a German: a 'universal' eclectic who was able to unite within himself the best of the rest. At a time when Germany defined itself musically as the nation of *Geist* as against Italy, the nation of *Sinnlichkeit*, and when it had the longstanding reputation of being musically the nation of brains versus beauty, Glinka – uniquely among European composers – decided consciously to acquire both beauty and brains, and to do it on location. From 1830 to 1833 he lived in Milan, where he hobnobbed with Bellini and Donizetti and under their supervision wrote creditable imitations of their work. Then he spent the winter of 1833–4 in Berlin under the tutelage of the famous contrapuntist Siegfried Dehn.

Thus doubly equipped, he returned to St Petersburg to write *A Life for the Tsar*, the first Russian opera that was truly an opera (not a vaudeville or a Singspiel), and one that showed its composer to be heir to, and master of, the full range of operatic styles and conventions practised in his day. The elaborate first-act cavatina, the multipartite ensembles in the third act, and the same act's monumental finale, all show his mastery of what Julian Budden has called the 'Code Rossini'. At the same time, the opera conspicuously exhibits features of the French rescue genre

– the genre of Grétry, Méhul and Cherubini, not to mention Beethoven – with its ample choruses, its reminiscence themes and its 'popular' tone. And as Berlioz was quick to notice, Glinka's operatic style was heavily tinged with 'the influence of Germany' in the prominence accorded to the orchestra, the spectacular instrumentation, and the 'beauty of the harmonic fabric'.

Of Russian folklore there is barely a trace, just enough to contrast with the far more explicitly pronounced Polish idiom of the second act and so realize the musical plan that motivated the opera: to represent the Russian–Polish conflict of 1612 by a clash of musical styles. Besides much modified quotations of two – perhaps three – Russian songs, there was an opening chorus cast in contrasting, accurately observed male and female styles of peasant singing; an imitation of balalaikas by the strings, pizzicato; and a girls' chorus in L'vov's favourite quintuple metre. Beyond these decorative touches, however, Glinka's *volkstümlich* style, even more than its German counterpart, was an invented rather than a discovered idiom.

His folk, moreover, remained the peasantry; and the sacrificial role in which Ivan Susanin, the peasant protagonist, is cast marked the opera as a document of the official nationalism (*ofitsioznaya narodnost'*) promulgated on behalf of Nikolay I by his minister of education, Sergey Uvarov, in 1833. Within this doctrine, *narodnost'* (nationalism) was the last in a list of three tenets all Russians were expected to espouse, the others being *pravoslaviye* (Orthodoxy) and *samoderzhaviye* (autocracy); the list was an explicitly counter-revolutionary answer to *liberté, égalité, fraternité* .

Even in the first half of the century, then, Russian nationalism was no politically progressive thing. Glinka's achievement was nevertheless musically progressive, in a manner best caught in a review by the composer's friend and fellow aristocrat, Prince Vladimir Odoyevsky. By 'proving' that 'Russian melody may be elevated to a tragic style', Odoyevsky declared, Glinka had introduced 'a new element in art'. Coming from the mouths of the main characters rather than (as in the earlier Russian Singspiel) from human props, furnishing the stuff of complex musical structures and expressing sentiments any nobleman would recognize as lofty, Glinka's ersatz Russian melodies were high art – 'ernste Musik' (serious music) – as no Russian music had been before. It was music Europe had to respect.

The greatest purely national significance attached itself to the 'hymn-march' or dynastic anthem with which Glinka brought the opera's jubilant epilogue to climax. It was in a recognizable period style, that of the so-called *kantï*, the homespun late 17th- and early 18th-century partsongs that were Russia's earliest indigenous repertory of 'westernized' literate secular music. They had nothing to do with peasant lore, and neither did Glinka's hymn. Its emblematic status arose not out of its musical essence but out of its reception; for as one modern commentator has put it, 'what is accepted as national is national, wherever its roots may be' (Oramo, 1997). Later ludicrous efforts, by Vladimir Stasov and others, to prove the anthem's stylistic authenticity valuably demonstrate another important nationalist principle: that reception is apt to be justified *ex post facto* by prevaricating claims about intentions.

Once only did Glinka manufacture a musical artwork exclusively out of authentic folk materials: *Kamarinskaya* (1848), one of his three *fantaisies pittoresques* for orchestra, of which the other two were based on Spanish themes. A brilliant set of ostinato variations with a slow introduction that unexpectedly returns, the work is fashioned out of two folksongs, which (as Glinka discovered while improvising at the keyboard) have a 'hidden' melodic affinity that could be exploited as a compositional tour de force. Glinka thought of the piece as a trifle; but in the wake of Rubinstein's sallies, his adherents Stasov and Balakirev touted it as a model for all authentically national Russian music. Stasov was able to do this only in loudly trumpeted words. Balakirev did it in musical deeds, and in the process created an object lesson in the difference between national and nationalistic art.

Balakirev's deeds took the form of two overtures on Russian themes (1858, 1864). In the first, the themes came from existing anthologies, including L'vov-Pratsch. The much more elaborate second was based on themes Balakirev himself had collected and was to publish two years later in an anthology that introduced a new style of 'modal' (or strictly diatonic) harmonization, wholly Balakirev's invention, that he and Stasov nevertheless touted as an authentic and autochthonous Russian national product. It was something the peasants never knew, but it achieved a distinctiveness and recognizability that led to its acceptance as generically Russian thanks to its widespread adoption by the more famous members of Balakirev's circle, the 'mighty kuchka' (Musorgsky, Borodin, Rimsky-Korsakov), and their many imitators. The opposition of Germans both at the St Petersburg Conservatory and abroad, like the Prague professor who in 1867 pronounced Balakirev's harmonizations 'ganz falsch', did its bit to lend them an aura of *Urwüchsigkeit* – in Russian, *svoyeobraznost'*.

That prestige and that air of authenticity notwithstanding, what distinguished Balakirev's overtures (especially the second, which was later twice renamed and reclassified as a symphonic poem), was the ironic fact that unlike *Kamarinskaya* they are cast formally not as one-off experiments but as orthodox symphonic allegros with introductions; in other words, they were to that extent 'German'. That gave them another sort of prestige. It took both kinds to achieve a 'Russian school' that could compete successfully on the world stage.

But it was only in these early works of Balakirev, the one Russian composer who might fit anyone's narrowest, most bigoted definition of a nationalist, that the two sources of prestige remained in a sort of idealized balance. Afterwards an inevitable entropy set in. Within Russia the folkloric style, becoming habitual, signified less and less. Composers began to find it more a constraint on their originality than a creative stimulus, and concert audiences under the post-Rubinstein dispensation became increasingly sophisticated and catholic in their tastes.

Musorgsky – swayed by the example of the embittered Dargomïzhsky, frozen out of the Imperial Theatres establishment by the Italians – subscribed to another kind of Russian self-definition vis-à-vis the West: that of jealous omnifarious rejection. Eschewing both Germanic brains and Italianate beauty, he and Dargomïzhsky settled on good character, becoming apostles of 'truth'. There is surprisingly little in Musorgsky's work, besides the folkish or churchly set pieces demanded by the settings of his historical operas, that is indicatively Russian in musical

style. The psychological realism at which he aimed transcended nation; his model became Russian speech, seen as a particular embodiment of universal human behaviour. (His re-embrace, in his last unfinished opera, *Sorochintsï Fair*, of what was by then an old-fashioned *Volkstümlichkeit* was as much an indication of a right-ward turn in his politics as it was an aesthetic reorientation.) Yet while not primarily folkloric, Dargomïzhsky's and Musorgsky's 'realism' was the product of a particular, very emphatic moment in Russian intellectual history.

The same can be said of Rimsky-Korsakov's later music, chiefly operatic and meant primarily for home consumption. Beginning with *Mlada* (1892), a mythological opera composed under the impact of the first complete Wagnerian *Ring* cycles to be performed in Russia, Rimsky-Korsakov found his true métier in fantasy and was increasingly preoccupied in later life with post-Lisztian harmonic explorations, often involving the 'tone-semitone' scale (commonly known today as octatonic).

Tchaikovsky paid *Kamarinskaya* his meed of tribute, both in word (calling it in his diary the acorn from which the oak of Russian music had grown) and in musical deed: the finale of his Second Symphony (1872), which has a first thematic group cast, like Glinka's *fantaisie*, as a set of ostinato variations on an instrumental folkdance tune (*naigrïsh*). This has led to the symphony's being received in the West, with manifest though condescending approval, as Tchaikovsky's 'most fully Russian' work (*Grove6*). Yet as this very example illustrates, Tchaikovsky, the very model of the post-Rubinstein composing professional, used folklore only where Brahms or Verdi might have used it (instrumental finales, operatic divertissements). His signal contribution to Russian musical life was the development, through his orchestral suites and his late ballets and operas, of what George Balanchine called the sumptuous 'imperial style', marked less with national colouring than by the trappings of dynastic majesty. But that was no less an authentic Russian colouring at a time when Russia was Europe's last great dynastic autocracy.

10. Tourist nationalism. Within the purview of German universalism, non-German 'nationalism' is received and valued as exoticism. This phenomenon has been aptly called 'tourist appeal' in a recent study of Chopin (Parakilas, 1992). It provides opportunities (as it surely did for Chopin who as an exiled patriot in Paris traded heavily on what Schumann called his 'Sarmatian physiognomy'), but it also fetters, thus creating the dilemma that all 'peripheral' composers have had to face since the establishment of Germanic musical hegemony (that is, the discourse of 'classical music'). It has led to the serious devaluing, or at least the distorted posthumous reception, of two composers in particular: Tchaikovsky and Dvořák. Their plights, in some ways complementary, can be regarded as emblematic.

Tchaikovsky's difficulties began in Russia, where he was regarded with envy and compensating disdain by the composers of the 'mighty kuchka'. The issue that divided them was not nationalism but professionalism. Native-born, conservatory-trained, full-time, Tchaikovsky was the first musician to achieve both an international reputation and a position of esteem in Russian society without the advantage of blue blood or a prestigious sinecure, and without being a performing virtuoso. The 'kuchkists', by contrast, all needed their day jobs and lacked his entrée to the court musical establishment. They were the last generation of gentry dilettantes, the class that had traditionally provided Russia with its composers.

So of course they created a mythos of authenticity that excluded Tchaikovsky, as it excluded his ethnically suspect mentor, Rubinstein. Stasov was its tribune at home, César Cui (a charter kuchkist despite having by his own admission 'not a drop of Russian blood') its propagator abroad. In *La musique en Russie* (1880), an outrageously partisan survey based on a series of articles for the *Revue et gazette musicale*, Cui characterized Tchaikovsky most unfairly as being 'far from a partisan of the New Russian school; indeed he is more nearly its antagonist'.

Playing as it did into Western prejudices about exotic group identities, this remark set the terms for the French (and to a lesser extent the German) reception of Tchaikovsky ever since. By 1903, the composer Alfred Bruneau (in *Musiques de Russie et musiciens de France*) could dismiss Tchaikovsky outright, despite his continuing pre-eminence at home, for not being Russian enough: 'Devoid of the Russian character that pleases and attracts us in the music of the New Slavonic school, developed to hollow and empty excess in a bloated and faceless style, his works astonish without overly interesting us'. Without an exotic group identity, a Russian composer could possess no identity at all. Without a collective folkloristic or oriental mask he was 'faceless'.

At the time of Tchaikovsky's invited appearance at the inaugural exercises for Carnegie Hall in 1891, he was repeatedly lauded in the American press as being, along with Brahms and Saint-Saëns, one of the three greatest living composers. But while his presence in repertory has remained ineradicable, the universalization of German taste, and the consequent insistence that music from the 'peripheries' justify its existence by virtue of exoticism, cast him posthumously into a critical limbo (or more precisely, a ghetto), the victim of a double bind. At its most extreme, this exclusion has taken a bluntly racialist form, as witness the complaint by his most recent British biographer that 'his was a Russian mind forced to find its expression through techniques and forms that had been evolved by generations of alien Western creators', a judgment mitigated only to the extent that 'a composer who could show so much resourcefulness in modifying sonata structure so as to make it more compatible with the type of music *nature had decreed he would write* was no helpless bungler' (Brown, 1991; italics added).

11. Colonialist nationalism. The case of Dvořák was in some respects even more keenly unjustified. Unlike the cosmopolitan Smetana, whose first musical allegiance was to 'New Germany' via Liszt, and who learnt Czech only as an adult and spoke it imperfectly, Dvořák grew up speaking the Slavonic vernacular and, until its latest phase, made his career entirely at home. Musically, however, he was fully at home with the Germanic lingua franca, fluent in both its 'classical' and its 'New German' dialects, and, in his symphonies, was one of its virtuoso exponents. His status as a 'nationalist' is at least as much one bestowed (or saddled) upon him from the outside as one that he sought to cultivate. He made his early (chiefly Vienna) reputation, it is true, with Slavonic Dances for piano four-hands and Moravian duets for women's voices, but in this he was acting on the advice (and following the example) of Brahms, who had made his early fame (and,

perhaps more to the point, his early fortune) with his Gypsy Songs and Hungarian Dances, spicy popular fare for home consumption. Dvořák's nonchalance with respect to the authenticity of his folkishness has been demonstrated by Beckerman, who compared Dvořák's settings of folksong texts with the original melodies and found that Dvořák not only spurned the latter but substituted tunes in a deliberately adulterated style calculated for a broader consumer appeal (Beckerman, 1993). He never sought to erect a monument to Czechness comparable to Smetana's *Má vlast* – or not, at any rate, until his last half-decade, when, already an international celebrity, he composed a cycle of symphonic poems on themes drawn from national folklore.

It was not because of his Czech nationalism but because of his being the master of the unmarked mother tongue that Dvořák was invited by Jeannette Thurber in 1892, shortly after Tchaikovsky's American visit, to direct her National Conservatory of Music in New York. After Dvořák's return home Brahms, on his deathbed, tried to persuade Dvořák to accept the directorship of the Vienna conservatory to prevent a Brucknerian takeover. That leaves no question about his insider status where 'greater Austria' was concerned. The 'tourist nationalism' that Dvořák practised (and preached to his American pupils) was a matter of superficially marking received techniques, forms and media with regionalisms (drones, 'horn' 5ths, polkas or *furianty* in place of minuets or scherzos), as one might don a native holiday costume.

The 'New World' Symphony, lately shown to be the remains of an unrealized project to compose an opera or oratorio on the subject of Longfellow's *Hiawatha*, was intended as a Herderian object lesson to the Americans on how they might achieve a distinctive 'school' of composition. As quoted by the critic Henry Krehbiel, Dvořák urged that they submit the indigenous musics of their country, namely native-American ('American Indian') melodies and 'plantation songs' (alias 'Negro spirituals'), 'to beautiful treatment in the higher forms of art'.

But of course higher forms that would justify and canonize the national were themselves covertly national, and Mrs Thurber's conservatory, like Rubinstein's (or any other 19th-century conservatory outside the German-speaking lands), was an agency of musical colonialism. Like other colonialisms, this one sought justification in the claim that it could develop local resources better than the natives unaided. Like other colonialisms, it maintained itself by manufacturing and administering ersatz 'national' traditions that reinforced dependence on the mother country. But 'colonialist nationalism', like tourist nationalism, was another double bind. Dvořák's Bohemianisms were at once the vehicle of his international appeal and the eventual guarantee of his secondary status vis-à-vis natural-born universals like Brahms. Without the native costume, a 'peripheral' composer would never achieve even secondary canonical rank, but with it he could never achieve more.

In Anglo-American music criticism, especially, Dvořák's ethnicity became a barrier to admission to the company of the great. Having asserted that 'Brahms is the greatest living composer', the editor of *The Outlook*, the organ of the Christian Union, a charitable organization based in New York, asked – in 1894, while Dvořák was living and working in that very city – on behalf of whom such an allegation might be challenged: 'Dvořák or Rubinstein? Possibly. But these composers, though doubtless very distinguished, reproduce too much of what is semi-barbaric in their nationalities to rival Brahms in the estimation of people of musical culture'. John F. Runciman, in a book of essays on music published in 1899, dismissed Dvořák, 'the little Hungarian composer', for an excess of 'Slav naïveté' that in his case 'degenerates into sheer brainlessness'.

If these strictures could be directed at the mentor, what sort of reception might await the Americans whose 'tradition' Dvořák purported to establish? That is why many Americans considered Dvořák's advice well meant but meddlesome, and resisted it. Among them was Edward MacDowell, an American of European stock who had had a thorough training under Raff in Frankfurt, and who resented the implication that he could achieve musical distinction or authenticity only by appropriating a non-European identity in whiteface. Even within the terms implied by Dvořák, however, there were distinctions to be drawn and preferences to be defended. While denying the necessity of a national 'trademark' for American composers, MacDowell nevertheless insisted that 'the stern but at least manly and free rudeness of the North American Indian' was in any case less undesirable than 'the badge of whilom slavery' (Gilman, 1908).

Amy Beach went further. She embarked on her first and only symphony almost immediately after hearing the Boston première of the New World Symphony. In place of the Indian and Negro melodies that Dvořák incorporated or imitated in his work, Beach based the middle movements of her symphony, as well as the closing theme of the first movement, on the melodies of what she called 'Irish-Gaelic' folksongs, for which reason the whole symphony bears the title 'Gaelic'. Thus Beach's symphony was both a declaration of affiliation with Dvořák's aims and a correction of his methods. 'We of the north', Beach wrote in a letter to the *Boston Herald* that took explicit issue with Dvořák's prescriptions, 'should be far more likely to be influenced by old English, Scotch or Irish songs, inherited with our literature from our ancestors.'

Like many Americans, living in an increasingly multi-ethnic 'society of immigrants' that could claim no single identity on the Herderian model, Beach identified culturally not with the country of which she happened to be a citizen, but the country from which she descended ethnically – a conviction reinforced for her, as for many other Bostonians as well as other members of the Daughters of the American Revolution, by the assumption that her 'Celtic' blood descent identified her as a sort of Ur-American, an American aristocrat.

12. 20TH-CENTURY AMERICANISM. It is all the more noteworthy then, if ironic, that the first composer to achieve a style that plausibly represented a generic 'America' to classical music audiences both at home and abroad should have been Aaron Copland (the pupil of a Dvořák pupil, Rubin Goldmark), a left-leaning homosexual Jew thus triply marginalized from the majority culture of the land. The style that he created for this purpose, while based to an extent on the published cowboy songs he began mining with *Music for Radio* (1937) and continued to employ in the ballets *Billy the Kid* (1938) and *Rodeo* (1942), was deeply influenced by the music he heard during his later student years in Paris as the pupil of Nadia Boulanger, in particular the 'neo-classical' music

of Stravinsky. His characteristically wide-spaced, transparently orchestrated 'polyharmonies', like the famous one at the beginning of the ballet *Appalachian Spring* (1943–4), were particularly indebted to Stravinsky's example. They set the tone for a distinctively Americanist pastoral idiom, shared by such other Boulanger pupils as Roy Harris, Virgil Thomson and the younger Elliott Carter.

That idiom, it should be stressed, was as much a personal composerly invention as Balakirev's manner of harmonizing Russian folksongs. What made it an authentic and sharable national expression was its reception by other composers and its recognition by audiences. (The same can be said of the somewhat earlier British pastoralism of Vaughan Williams and his generation: similarly stimulated, initially, by the example of folklore collectors, it was also, in its mature phase, the product of invented composerly techniques.) In more overtly patriotic wartime works like *A Lincoln Portrait* (1942) or the *Fanfare for the Common Man* (1943), Copland's Americanism was quite comparable to the patriotic works then being composed by Soviet composers under the rubric of Socialist Realism; indeed Copland's turn to an Americanist style can be seen as part of a widespread 'anti-fascist' response to the Soviet call for a 'popular front', in which composers with left-wing political sympathies in many countries abruptly turned from a more cosmopolitan modernism to a more specifically national idiom. 'Communism', the American popular-front slogan went (drawing on the 'revolutionary' founding myth of the USA), 'is 20th-century Americanism.'

Earlier, in works like *Music for the Theater* (1925) and his Piano Concerto (1926), Copland had sought to ground an Americanist idiom in jazz, but achieved no comparable resonance. The music was rejected by the high-culture audiences of that time for seeming to degrade the 'beautiful forms of art', as Dvořák had put it, with threatening infusions from a non-literate and racially alien domain. George Gershwin's much greater personal success around the same time with the similarly motivated *Rhapsody in Blue* (1924), Concerto in F (1925) and *An American in Paris* (1928), was at least partly due to the perception that its openly proclaimed 'sociostylistic' thrust was in the opposite direction: elevating the low culture rather than profaning the high. But while enduringly popular, Gershwin's jazz-inflected concert works had scarcely any more impact on the development of musical Americanism than Copland's. The dominant attitude in America towards the Americanization of 'classical music' remained more Rubinsteinian than Balakirevesque, with the transplanted Russian conductor Serge Koussevitzky, at the helm of the Boston Symphony Orchestra, playing a midwife's role somewhat comparable to that played in Russia between 1882 and 1903 by the timber-magnate maecenas Mitrofan Belyayev.

13. Export nationalism, neo-nationalism. The Belyayev School was the incubator of Stravinsky's early development. Its watchword was 'denationalization', which the Russian composers at the turn of century viewed as their generation's signal achievement on behalf of Russian music and the mark of its cultural maturity. But of course Stravinsky achieved fame as a composer, and became a force in European music, through Serge Diaghilev's Paris-based ballet enterprise, which obliged him to write – at first very much against his generation's principles – in a folkloristic vein. Thus if Chopin's mature mazurkas and polonaises can be described (after Parakilas) as 'tourist nationalism', the style of Stravinsky's music for Diaghilev was 'export nationalism'. For a while, the more cosmopolitan Stravinsky's career became the more Russian his music had to seem.

What saved it from the inauthenticity this paradoxical description might seem to imply was the novel nature of Stravinsky's musical nationalism, which was modelled more on the example of the painters who now surrounded him than on that of the Russian music in which he had been reared. Art historians call it 'neo-nationalism', and it received a classic capsule definition in the art critic Yakov Tugenhold's review of the *Firebird* ballet: 'The folk, formerly the object of the artist's pity, has become increasingly the source of artistic style'. Neo-nationalism was the catalyst of Stravinsky's international modernism.

Glinka, Balakirev, Rimsky and the rest, when writing in a folkloristic idiom, sought only thematic material in peasant music, as an academic painter might choose a subject from peasant life, and subjected it to an artistic treatment that was, as we have seen, basically (and increasingly) 'German'. Stravinsky was the first Russian composer, and the only important one, to follow the painters and use folk music as a means of liberating his music from academic routine. His example had little resonance in Russia, partly because his music, composed for Paris, was little played at home. But Stravinsky's success in achieving and authenticating his modern idiom through the use of folklore was a powerful inspiration to Bartók, who tended to exaggerate Stravinsky's reliance on genuine individual folk artefacts (just as Stravinsky, in later life, was mendaciously at pains to disavow it).

14. Musical geopolitics. Stravinsky was also an inspiration to the musicians of France, with the even more paradoxical result that the emphatic Russianness of his early ballets made him the uncrowned king of French music and its standard-bearer against Germany. Yet Stravinsky was as much co-opted by the French as exalted by them, assimilated to a longstanding French aesthetic (or political) project that eventually served as midwife to the birth of international neo-classicism out of the spirit of French nationalism. Stravinsky became the at first inadvertent, later very committed, protagonist of this evolution.

The first to apply to Stravinsky the discourse of *clarté* and *lumière*, and to adumbrate its metamorphosis into purism, was Jacques Rivière (1886–1925), editor of the aggressively nationalistic *Nouvelle revue française*, who as early as 1913 touted Stravinsky, fresh from the *succès de scandale* of *The Rite of Spring*, as an exemplary artist for France. While everyone else was exclaiming at the orgiastic dissonance of *The Rite*, its *âme slave*, its sublime terror, Rivière called it 'absolutely pure' and 'magnificently limited'. In contrast to Debussy (whose impressionistic murkiness was rejected as Germanic by the new avant garde), Stravinsky exemplified the age-old, lately forgotten values that the editors of the *Nouvelle revue française* insisted were essentially and inherently French. 'Stravinsky has not simply amused himself by taking the opposite path from Debussy', wrote Rivière:

> If he has chosen those instruments that do not sigh, that say no more than they say, whose timbres are without expression and are like isolated words, it is because he wants to enunciate everything directly, explicitly and concretely. . . . His voice becomes the object's

proxy, consuming it, replacing it; instead of evoking it, he utters it. He leaves nothing out; on the contrary, he goes after things; he finds them, seizes them, brings them back. He gestures not to call out, nor point to externals, but to take hold and fix. Thus Stravinsky, with unmatched flair and accomplishment, is bringing about in music the same revolution that is taking place more humbly and tortuously in literature: he has passed from the sung to the said, from invocation to statement, from poetry to reportage.

By adding objectivity to the list of Stravinsky's virtues, Rivière completed the list of attributes that a decade later would collectively define the aggressively cosmopolitan stance known as 'neo-classicism', associated with the 'retour à Bach'. But Rivière had asserted them as French traits, only by implication as classical ones, and presciently located their musical focal point not in Stravinsky's neo-classical work but in his great neo-primitivist ballet, with its magnificent rejection (to quote another Parisian celebrator of Stravinskian neo-classicism, the Russian émigré critic Boris de Schloezer) of all merely personal 'emotions, feelings, desires, aspirations'. Thus another 'universalist' stance, constructed in determined opposition to the German universalism of psychological profundity, assumed its place as a covertly expressed nationalist agenda.

The 'retour à Bach' by way of Russia was thus an attempt to hijack the father, to wrest the old contrapuntist from his errant countrymen who with their abnormal psychology had betrayed his purity, his health-giving austerity, his dynamism, his detached and transcendent craft, and restore him – and France – to a properly élite station.

The battle of covert nationalisms was very much an open secret. It is what Ravel had in mind (though he characteristically put the question of nationality behind a smokescreen) when he told an interviewer, as early as 1911, that 'the school of today is a direct outgrowth of the Slavonic and Scandinavian school, just as that school was preceded by the German, and the German by the Italian'. And it is what Schoenberg had in mind when he announced his invention of 12-note technique to Josef Rufer, in 1921 or 1922, by saying, 'today I have made a discovery that will ensure the supremacy of German music for the next hundred years'. For the next quarter-century, the world of music would be a battlefield in which two national discourses vied for supremacy under cover of universalism.

That the one represented Germany and the other France was never in doubt. Americans recognized this most clearly. Roger Sessions, writing in 1933, noted with satisfaction that since the Great War, the German music that had once been taken as 'the voice of Europe's soul' had degenerated into 'mere *Vaterländerei*', while the music that mattered internationally now emanated from France, where 'music began above all to be conceived in a more direct, more impersonal, and more positive fashion', marked by 'a new emphasis on the dynamic, constructive, monumental elements of music'. After World War II, Virgil Thomson, a Boulanger pupil who had remained in Paris until 1940, when he assumed the influential position of chief music critic of the *New York Herald Tribune*, offered the hope that the Parisian current would now assume the hegemony that had formerly been Germany's. 'The latter part of our century', he predicted, 'will see the amalgamation of all the modernist musical techniques into a twentieth-century classic style; such an evolution, indeed, has been in progress ever since the First World War.' And yet he foresaw with some foreboding the likelihood of a Germanic backlash: 'Whether any of the atonal ways, the most resistant of all to absorption, can be saved for posterity or whether, as many atonalists believe, this style must either kill off all others or wholly die is a matter of passionate preoccupation to musicians' (Thomson, 1951).

15. The last of the Herderians and the Cold War. By not-so-subtly casting the intransigent aspirations of the 'atonalists' in terms reminiscent of the Nazi drive for *Lebensraum*, Thomson was playing a dangerous, two-sided game. René Leibowitz, then (despite residence as a 'displaced person' in Paris) the most passionate advocate of Schoenbergian hegemony, struck out against the other side in similar vein in a notorious critique of Bartók, in which he accused the Hungarian composer, who in his last works had stepped significantly back from the modernist extreme, of 'compromise', using another war-tainted code word (Leibowitz, 1947).

This was a tragic outcome for the one major 20th-century composer whose folkloristic 'nationalism' had remained close to the accommodating and non-aggressive Herderian ideal, and who therefore had no need of cloaking it in a discourse of universality or purity. The most telling early symptom of the musical Cold War was the ruthless partitioning of Bartók's works, like Europe itself, into Eastern and Western zones. At home, and in the rest of the Soviet bloc, the works in which folklorism seemed to predominate over modernism were touted by the cultural politicians as obligatory models and the rest was banned from public performance (see Fosler-Lussier, 1999). The Western avant garde, meanwhile, made virtual fetishes out of the banned works (particularly the Fourth Quartet, read tendentiously as proto-serial: Leibowitz, 1947; Babbitt, 1949) and consigned the rest to the dustbin of history. Bartók's continued reliance on folklore as an expressive resource was now read as a refusal to participate in the tasks mandated by history.

This Cold War-mandated antagonism towards Bartók's (or anyone's) folkloric side, loudly abetted by Stravinsky (Stravinsky and Craft, 1959), had repercussions not only in criticism but in composition. The composers who (it seemed) unexpectedly embraced serial techniques in the 1950s – Stravinsky and Copland prominent among them – now appear to have been seeking sanctuary in the abstract and universal (hence politically safe) truth of numbers rather than the particular (hence politically risky) reality of nation. The situation seems especially clearcut and poignant in the case of Copland, who was targeted for political attack by the American Legion, blacklisted by *Red Channels* and alarmed when his friends and former associates were called before the House Committee on Un-American Activities between March and June of 1950 (Copland and Perlis, 1989; his own turn to testify, before Senator Joseph McCarthy's Permanent Subcommittee on Investigations, came in 1953), and who completed the Piano Quartet, his first 12-note composition, in the autumn of the same year.

The Cold War maintained in a perpetual tense stalemate, entirely comparable to that of the contemporary geopolitical scene, the rival discourses of national particularity (as opposed to 'formalism') on the one hand, governmentally sanctioned and occasionally enforced in the Soviet bloc; and on the other, what Olivier Messiaen ironically dubbed 'the international grey on grey', the

increasingly academic atonalist avant garde, maintained by the universities in the English-speaking countries and in western Europe by municipal, corporate and sometimes overtly political patronage. Prominent examples of the latter have included the Darmstadt Ferienkurse für Neue Musik, founded in 1946 ostensibly with the financial backing of the city government but, behind that, with the cooperation of the Allied Military Government (i.e. the American army of occupation) as channelled by Everett Helm, an American composer who served from 1948 to 1950 as the United States Music Officer for the German state of Hessen (see Beal, 2000); and the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM), established in 1977 for Pierre Boulez by the government of President Georges Pompidou (see Born, 1995). Another significant means of support for stylistically 'unmarked' avant-garde composition in western Europe came from the state-subsidized radio, which established electronic music studios in Cologne and Milan.

Spokesmen for élite avant-garde composition promoted it, in terms strikingly reminiscent of the New German School a century before, as humanity's musical vanguard, obedient to the demands of history. Those demands emphatically no longer included *Volkstümlichkeit*, as unforgettably driven home by Elisabeth Lutyens, one of the earliest British serialists, who in a Dartington lecture contemptuously lumped together the musicians of the 'English Renaissance' as constituting the 'cow-pat school'. Meanwhile, the cultural politicians of the Soviet bloc insisted – in the words of the infamous Resolution on Music of the Central Committee of the All-Union Communist Party (Bolshevik), promulgated on 10 February 1948 – that composers of contemporary cultivated music were obliged to maintain a 'deep organic connection with the folk and its musical and vocal art'. Three months later, shortly after the Communist Party had taken power in Czechoslovakia, the same principle was asserted in even stronger terms in the Manifesto (drafted in German by Hanns Eisler) of the Second International Congress of Composers and Music Critics, held in Prague in May 1948. 'What is needed', this document declared, 'is a style that combines the highest artistic skills, originality and quality with the maximum *Volkstümlichkeit*.'

Debate about musical nationalism was thus turned topsy-turvy under pressure of postwar geopolitics. Particularly striking was the way in which political organs that based their authority on the writings of Karl Marx – of all 19th-century political theorists perhaps the most hostile to nationalism (regarding it as a false consciousness that served the class interests of the bourgeoisie) and who notoriously insisted that all meaningful social relationships were inherently horizontal and international (as in 'Workers of all countries, unite!') – were now imposing from above a theory of art that implied an insular and vertical ordering of society, with aesthetic value flowing upwards, by fiat, from below. Aesthetic debate had dissolved incoherently into the general geopolitical contest. Artistic nationalism, enforced on one side of the Cold War divide and anathematized on the other, could no longer be viewed in terms other than those of competition between hostile hegemonic world systems.

But the demand for *Volkstümlichkeit* within the encroaching Soviet bloc was subordinate to the general demand that art be universally accessible and 'infectious' – a demand that originated not in the theories of Marx, who was generally uninterested in aesthetics, but in the neo-Christian doctrines of Tolstoy, who had tried (in his tract *What is Art?*, 1898) to erase the distinction between aesthetics and ethics (see Taruskin, 1976). As adopted (and adapted) by the Soviets, Tolstoy's aesthetic ideas became an instrument for rendering the arts an effective delivery system for political propaganda. *Volkstümlichkeit* was further discredited in the Soviet Union by the promulgation, during what is now called the *zastoy*, the Brezhnevite 'stagnation', of the so-called *novaya fol'kloristicheskaya volna* (New Folkloric Wave). This was a sort of state-promoted neo-nationalism, widely read as an alternative modernism that allowed Soviet composers a certain stylistic leeway in return for a 'voluntary' eschewal of Schoenbergian atonality (i.e. serialism), tainted by the cosmopolitanism (i.e. the Jewishness) of its founder.

The end of the Cold War in Europe had not, by the end of the century, led to the resurgence or rehabilitation of musical nationalism. The vastly enlarged scope of repertory to which all musicians have access thanks to recording and communications technology has tainted purisms of all kind with a musty air and heightened the sense that the world's cultures are now 'an interconnected system' in which 'purely national cultures are nowhere to be found' (Toivanen, 1997). That may be read as a sign of postmodernity, as may the challenge to the prestige of what used to be called 'serious music' (after the German *ernste Musik*) and the concomitant boost in the intellectual prestige of what used to be called the commercial or entertainment genres (*Unterhaltungsmusik*) in the wake of the protest movements of the 1960s. Within the academy, the combined influence of post-colonial theory and multi-culturalism since the 1980s has led to a shift in the terms of the debate, with the dominant musical culture now increasingly identified as that of American popular music, maintaining hegemony through a global dissemination powered by the international market economy, and resistance identified increasingly in local rather than national terms (Frith, 1996; Taylor, 1997).

The arbiters of contemporary ('postmodern') music criticism are increasingly to be found within the world of ethnomusicology, which claims both a global perspective that supersedes the older eurocentric discourse and a critical awareness of local and idiolectal trends ('micromusics') that (as McLuhan predicted in the 1960s) now tend, in the sunset of print culture, to overshadow the older discourse of nation. To 'think globally and act locally', as the cultural-studies maxim would have it, is to destabilize the concept of nation as primary cultural unit. 'We are all individual music cultures', as one contemporary theorist puts it, co-existing now and in the forseeable future in a 'fascinating counterpoint of near and far, large and small, neighborhood and national, home and away' (Slobin, 1993). This may as yet be a wishful description, but the world it envisages is in any case a less bloody one than the one that nationalism has bequeathed to us.

BIBLIOGRAPHY

GENERAL

J. Herder: *Abhandlung über den Ursprung der Sprache* (1772; Eng. trans., 1827)
R. Wagner: 'Was ist deutsch?', 1865–78, *Richard Wagner's Prose Works*, ed. and trans. W.A. Ellis, iv (London, 1895), 149–70
R. Ergang: *Herder and the Foundations of German Nationalism* (New York, 1931)
B. Shafer: *Nationalism: Myth and Reality* (New York, 1955)

E. Kedourie: *Nationalism* (London, 1960)
H. Rogger: *National Consciousness in Eighteenth-Century Russia* (Cambridge, MA, 1960)
H. Kohn: *The Age of Nationalism* (New York, 1962)
M. McLuhan: *The Gutenberg Galaxy: the Making of Typographic Man* (Toronto, 1962)
E. Gellner: *Thought and Change* (London, 1964)
I. Berlin: 'The Bent Twig: a Note on Nationalism', *Foreign Affairs*, li (1972), 11–30; repr. in *The Crooked Timber of Humanity: Chapters in the History of Ideas* (London, 1990)
P. Ignotus: *Hungary* (New York, 1972)
H. Seton-Watson: *Nations and States: an Enquiry into the Origins of Nations and the Politics of Nationalism* (Boulder, CO, 1977)
I. Berlin: 'Nationalism: Past Neglect and Present Power', *Partisan Review*, xlv (1978); repr. in *Against the Current: Essays in the History of Ideas* (Harmondsworth, 1979)
J. Armstrong: *Nations Before Nationalism* (Chapel Hill, NC, 1982)
A. Walicki: *Philosophy and Romantic Nationalism: the Case of Poland* (Oxford, 1982)
B. Anderson: *Imagined Communities* (London, 1983, 2/1991)
C. Geertz: *Local Knowledge* (New York, 1983)
E. Gellner: *Nations and Nationalism* (Ithaca, NY, 1983)
E.J. Hobsbawm and T. Ranger, eds.: *The Invention of Tradition* (Cambridge, 1983)
M. Peckham: *Romanticism and Ideology* (Greenwood, FL, 1985)
A. Smith: *The Ethnic Origin of Nations* (Oxford, 1986)
B. Taylor and W. van der Will, eds.: *The Nazification of Art* (Winchester, 1990)
L. Greenfeld: *Nationalism: Five Roads to Modernity* (Cambridge, MA, 1992)
E.J. Hobsbawm: *Nations and Nationalism since 1780: Programme, Myth, Reality* (Cambridge, 1990, 2/1992)
T. Todorov: *On Human Diversity: Nationalism, Racism, and Exoticism in French Thought* (Cambridge, MA, 1993)
J. Gillis, ed.: *Commemorations: the Politics of National Identity* (Princeton, NJ, 1994)
J. Hutchinson and A.D Smith, eds.: *Nationalism* (Oxford, 1994)
S. Periwal, ed.: *Notions of Nationalism* (Budapest and New York, 1995)
G. Eley and R.G. Suny, eds.: *Becoming National: a Reader* (New York, 1996)
J. Hutchinson and A.D Smith, eds.: *Ethnicity* (Oxford, 1996)
C. Calhoun: *Nationalism* (Buckingham, 1997)
E. Gellner: *Nationalism* (New York, 1997)
T. Nairn: *Faces of Nationalism: Janus Revisited* (London, 1997)
J.A. Hall, ed.: *The State of the Nation: Ernest Gellner and the Theory of Nationalism* (Cambridge, 1998)

MUSIC-SPECIFIC LITERATURE

HDM
H. le Blanc: *Défense de la basse de viole contre les entreprises du violon et les prétensions du violoncel* (Amsterdam, 1740); Eng. trans. by B. Jackson, *JVdGSA*, x (1973), 11–28, 69–80; xi (1974), 17–58; xii (1975), 14–36
J.J. Rousseau: *Lettre sur la musique française* (Paris, 1753; Eng. trans. in *StrunkSR1*), 636–54
D. Diderot: *Le neveu de Rameau* (MS *c*1761; Eng. trans., 1965)
J.N. Forkel: *Über Johann Sebastian Bachs Leben, Kunst und Kunstwerke* (Leipzig, 1802/R; Eng. trans., 1820 and 1920/R; Fr. trans., Paris, 1876)
Stendhal: *Vie de Rossini* (Paris, 1824, 2/1854); ed. H. Prunières (Paris, 1922); Eng. trans., ed. R.N. Coe (London, 1956, 2/1970)
G. Mazzini: *Filosofia della musica* (Paris, 1836); ed. M. de Angelis (Rimini, 1977)
R. Wagner: '*Le Freischütz*', 1841, *Richard Wagner's Prose Works*, ed. and trans. W.A. Ellis, vii (London, 1898), 183–204
A.B. Marx: *Denkschrift über Organisation des Musikwesens im preussischen Staate* (Berlin, 1848)
R. Wagner: 'Das Judenthum in der Musik', 1850, *Richard Wagner's Prose Works*, ed. and trans. W.A. Ellis, iii (London, 1894), 75–122
F. Brendel: *Geschichte der Musik in Italien, Deutschland und Frankreich von den ersten christlichen Zeiten bis auf die Gegenwart* (Leipzig, 1852)
F. Brendel: *Die Musik der Gegenwart, und die Gesamtkunstwerk der Zukunft* (Leipzig, 1854)
M. Glinka: *Zapiski* [Memoirs] (1870; Eng. trans., 1963)
C. Cui: *La musique en Russie* (Paris, 1880)
A. Rubinstein: *A Conversation on Music* (New York, 1892)
'Johannes Brahms', *The Outlook* (1 Sept 1894); repr. in *American Brahms Society Newsletter*, vi/1 (1988), 1–2
J. Runciman: *Old Scores and New Readings: Discussions on Musical Subjects* (London, 1899)
A. Bruneau: *Musiques de Russie et musiciens de France* (Paris, 1903)
L. Gilman: *Edward MacDowell* (New York, 1908)
R. Rolland: *Musciens d'aujourd'hui* (Paris, 1908, many later edns; Eng. trans., 1915/*R*)
O. Sonneck: 'Das Musikleben Amerikas vom Standpunkte der musikalischen Länderkunde', *IMusSCR III: Vienna 1909*, 446–58
C. Forsyth: *Music and Nationalism: a Study of English Opera* (London, 1911)
'Maurice Ravel's Opinion of Modern French Music', *Musical Leader* (16 March 1911); repr. in *A Ravel Reader*, ed. A. Orenstein (New York, 1990), 409–10 [interview]
J.-E. Blanche: *Cahiers d'un artiste*, ii (Paris, 1916)
D. Mason: 'Folk-Song and American Music: a Plea for the Unpopular Point of View', *MQ*, iv (1918), 323–32
C. Debussy: *Monsieur Croche antidilettante* (Paris, 1921; Eng. Trans., 1927/*R*)
E. Vuillermoz: 'Gabriel Faure', *ReM*, iii/11 (1921–2), 10–21
G. Adler: 'Internationalism in Music', *MQ*, xi (1925), 281–300
J. Cocteau: *Le rappel à l'ordre* (Paris, 1926; Eng. trans., 1926)
J. Hayward , ed.: *The Letters of Saint Evremond* (London, 1930), 205–17
B. Bartók: 'Mi a népzene? A parasztzene hatása az újabb műzenére: a népzene jelentőségéről' [What is folk music? The influence of peasant music on contemporary composition], *Új idok*, xxxvii (1931), 626, 718, 818; Eng. trans. in *Béla Bartók: Essays*, ed. B. Suchoff (New York, 1976), 340–44
D. Mason: *Tune In, America: a Study of our Coming Musical Independence* (New York, 1931/*R*)
A. Schoenberg: 'National Music', 1931, *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. L. Stein (New York, 1975), 169–74
R. Sessions: 'Music in Crisis: some Notes on Recent Musical History', *MM*, x (1932–3), 63–78
L. Saminsky: *Music of the Ghetto and the Bible* (New York, 1934)
R. Vaughan Williams: *National Music* (London, 1934); repr. in *National Music and Other Essays* (London, 1963)
G. Abraham: *A Hundred Years of Music* (London, 1938, 4/1974)
E. Newman: 'Racial theories and Music: Whither is Germany Tending?', 1938, *From the World of Music* (London, 1956), 185–88
L. Schrade: *Beethoven in France: the Growth of an Idea* (New Haven, CT, 1942/*R*); see also review by P.H. Lang in *Romanic Review*, xxxv (1944), 73–82, and xxxvi (1945), 78–80
I. Stravinsky: *Poétique musicale* (Cambridge, MA, 1942; Eng. trans., 1947)
M. Bukofzer: 'The New Nationalism', *MM*, xxxiii (1946), 243–7
R. Leibowitz: 'Béla Bartók ou la possibilité de compromis dans la musique contemporaine', *Les temps modernes*, xxv (1947), 706–34
M Babbitt: 'The String Quartets of Bartók', *MQ*, xxxv (1949), 377–85
L. Saminsky: *Living Music of the Americas* (New York, 1949)
V. Thomson: *Music Right and Left* (New York, 1951)
A. Weisser: *The Modern Renaissance of Jewish Music* (New York, 1954)
Z. Lissa: 'Du style national des oeuvres de Chopin', *Annales Chopin*, ii (1957), 100–78
I. Stravinsky and R. Craft: *Conversations with Igor Stravinsky* (Garden City, NY, 1959)
S. Finkelstein: *Composer and Nation* (New York, 1960)
H.J. Moser: *Die Tonsprachen des Abendlandes* (Berlin, 1960); see also review by R.L. Crocker, *JAMS*, xv (1962), 99–102
Z. Gardonyi: 'Nationale Thematik in der Musik Franz Liszts bis zum Jahre 1848', *Liszt-Bartók: Budapest 1961*, 77–87
Z. Lissa: 'Über die nationalen Stile', *BMw*, vi (1964), 187–214
B. Szabolcsi: 'Die Anfänge der nationalen Oper im 19. Jahrhundert', *IMSCR IX: Salzburg 1964*
A. Ringer: 'On the Question of "Exoticism" in 19th Century Music', *SMH*, vii (1965), 115–23
F. Howes: *The English Musical Renaissance* (London, 1966)
H.W. Hitchcock: 'Nationalism and Anti-Nationalism in American Music Histories', *Yugoslav-American Seminar on Music: Sveti Stefan 1968*, 199–208
F. Jonas, trans.: *Vladimir Vasil'yevich Stasov: Selected Essays on Music* (London, 1968)

S. Krebs: *Soviet Composers and the Development of Soviet Music* (New York, 1970)
C. Dahlhaus: *Richard Wagners Musikdramen* (Velber, 1971; Eng. trans., 1979)
J. Kerman: 'An die ferne Geliebte', *Beethoven Studies*, ed. A. Tyson (New York, 1973), 123–57; repr. in J. Kerman: *Write All These Down: Essays on Music* (Berkeley, 1994), 173–206
R. Rosengard: *Popularity and Art in Lortzing's Operas: the Effects of Social Change on a National Operatic Genre* (diss., Columbia U., 1973)
C. Dahlhaus: *Zwischen Romantik und Moderne: vier Studien zur Musikgeschichte des späteren 19. Jahrhunderts* (Munich, 1974; Eng. trans., 1980)
H. Becker, ed.: *Die 'Couleur locale' in der Oper des 19. Jahrhunderts* (Regensburg, 1976)
R.R. Subotnik: 'Lortzing and the German Romantics: a Dialectical Assessment', *MQ*, lxii (1976), 241–64
R. Taruskin: 'Current Chronicle: Molchanov's *The Dawns are Quiet Here*', *MQ*, lxii (1976), 105–15
C. Donakowski: *A Muse for the Masses: Ritual and Music in an Age of Democratic Revolution 1770–1870* (Chicago, 1977)
M.S. Daitz: 'Grieg and Bréville: "Nous parlons alors de la jeune école française . . ."', *19CM*, i (1977–8), 233–45
R. Subotnik: 'The Historical Structure: Adorno's "French" Model for the Criticism of Nineteenth-Century Music', *19CM*, ii (1978–9), 36–60
P. Pirie: *The English Musical Renaissance* (New York, 1979)
C. Porter: 'The New Public and the Reordering of the Musical Establishment: the Lower Rhine Music festivals, 1818–67', *19CM*, iii (1979–80), 211–24
C. Dahlhaus: *Die Musik des 19. Jahrhunderts* (Wiesbaden, 1980; Eng. trans., 1989)
B. Zuck: *A History of Musical Americanism* (Ann Arbor, 1980)
M. Brown: 'Native Song and National Consciousness in Nineteenth-Century Russian Music', *Art and Culture in Nineteenth-Century Russia*, ed. T. Stavrou (Bloomington, IN, 1983), 57–84
A. Levy: *Musical Nationalism: American Composers' Search for Identity* (Westport, CT, 1983)
T. Marco: *Historia de la música española: siglo XX* (Madrid, 1983; Eng. trans., 1993)
S. Karlinsky: 'Russian Comic Opera in the Age of Catherine the Great', *19CM*, vii (1983–4), 318–25
R. Taruskin: 'Some Thoughts on the History and the Historiography of Russian Music', *JM*, iii (1984), 321–9
P. Weiss and R. Taruskin: *Music in the Western World: a History in Documents* (New York, 1984)
M. Moore: *Yankee Blues: Musical Culture and American Identity* (Bloomington, IN, 1985)
B. Tischler: *An American Music: the Search for an American Musical Identity* (Oxford, 1986)
M. Beckerman: 'In Search of Czechness in Music', *19CM*, x (1986–7), 61–73
G. Tomlinson: 'Italian Romanticism and Italian Opera; an Essay in their Affinities', ibid., 43–60
M. Brown and M. Mazo, eds.: Introduction to N. Lvov and I. Prach: *A Collection of Russian Folk Songs* (Ann Arbor, 1987)
J. Fulcher: *The Nation's Image: French Grand Opera as Politics and Politicized Art* (Cambridge, 1987)
J.A. Herd: *Change and Continuity in Contemporary Japanese Music: a Search for a National Identity* (diss., Brown U., 1987)
G. Stanley: 'Bach's *Erbe*: the Chorale in the German Oratorio of the Early Nineteenth Century', *19CM*, xi (1987–8), 121–49
S. Messing: *Neoclassicism in Music from the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Ann Arbor, 1988)
J. Tyrrell: *Czech Opera* (Cambridge, 1988)
J. Campbell: *V.F. Odoyevsky and the Formation of Russian Musical Taste in the Nineteenth Century* (New York, 1989)
A. Copland and V. Perlis: *Copland: Since 1943* (New York, 1989)
P. Franklin: 'Audiences, Critics and the Depurification of Music: Reflections on a 1920s Controversy', *JRMA*, cxiv (1989), 80–91
J. Frigyesi: *Béla Bartók and Hungarian Nationalism: the Development of Bartók's Social and Political Ideas at the Turn of the Century (1899–1903)* (diss., U. of Pennsylvania, 1989)
A. Groos: 'Return of the Native: Japan in *Madama Butterfly*/*Madama Butterfly* in Japan', *COJ*, i (1989), 167–94
M. and S. Harries: *A Pilgrim Soul: the Life and Work of Elisabeth Lutyens* (London, 1989)
M. Steinberg: *The Meaning of the Salzburg Festival: Austria as Theater and Ideology, 1890–1938* (Ithaca, NY, 1989)
P. Gossett: 'Becoming a Citizen: the Chorus in Risorgimento Opera', *COJ*, ii (1990), 41–64
R. Taruskin: 'Christian Themes in Russian Opera: a Millennial Essay', ibid., 83–91
D. Brown: *Tchaikovsky: the Final Years, 1885–1893* (London, 1991)
J. Rosselli: *Music and Musicians in Nineteenth-Century Italy* (Portland, OR, 1991)
C. Applegate: 'What is German Music? Reflections on the Role of Art in the Creation of the Nation', *German Studies Review*, xv (1992), 21–32
A. Arblaster: *Viva la Liberta! Politics in Opera*, (London, 1992)
A. Ivashkin: 'The Paradox of Russian Non-Liberty', *MQ*, lxxvi (1992), 543–56
J. Parakilas: *Ballades Without Words: Chopin and the Tradition of the Instrumental Ballade* (Portland, OR, 1992)
M. Beckerman: 'Dvořák's New World Largo and *The Song of Hiawatha*', *19CM*, xvi (1992–3), 35–48
A. Groos: 'Constructing Nuremberg: Typological and Proleptic Communities in *Die Meistersinger*', ibid., 18–34
J. Parakilas: 'Political Representation and the Chorus in Nineteenth-Century Opera', ibid., 181–202
R. Taruskin: 'Back to Whom? Neoclassicism as Ideology', *19CM*, xvi (1992–3), 286–302
M. Beckerman, ed.: *Dvořák and his World* (Princeton, NJ, 1993)
J. Bellman: *The Style Hongrois in the Music of Western Europe* (Boston, 1993)
M. Brody: '"Music for the Masses": Milton Babbitt's Cold War Music Theory', *MQ*, lxxvii (1993), 161–92
J. Hepokoski: *Sibelius: Symphony No. 5* (Cambridge, 1993)
S. Pederson: 'On the Task of the Music Historian: the Myth of the Symphony after Beethoven', *Repercussions*, ii/2 (1993), 5–30
M. Slobin: *Subcultural Sounds: Micromusics of the West* (Hanover, NH, 1993)
R. Stradling and M. Hughes: *The English Musical Renaissance, 1860–1940: Construction and Deconstruction* (London, 1993)
R. Taruskin: *Musorgsky: Eight Essays and an Epilogue* (Princeton, NJ, 1993)
M. Weiner: *Undertones of Insurrection: Music, Politics and the Social Sphere in the Modern German Narrative* (Lincoln, NE, 1993)
M. Notley: 'Brahms as Liberal: Genre, Style and Politics in Late Nineteenth-Century Vienna', *19CM*, xviii (1993–4), 107–23
S. Pederson: 'A.B. Marx, Berlin Concert Life, and German National Identity', *19CM*, xviii (1993–4), 87–107
K. Berger: 'Chopin's Ballade Op. 23 and the Revolution of the Intellectuals', *Chopin Studies 2*, ed J. Rink and J. Samson (Cambridge, 1994), 72–83
S. Campbell: *Russians on Russian Music 1830–1880: an Anthology* (Cambridge, 1994)
B. Diamond and R. Witmer, eds.: *Canadian Music: Issues of Hegemony and Identity* (Toronto, 1994)
M. Stokes, ed.: *Ethnicity, Identity and Music* (Oxford, 1994)
C. Gibbs: '"Komm, geh' mit mir": Schubert's Uncanny *Erlkönig*', *19CM*, xix (1994–5), 115–35
G. Born: *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-Garde* (Berkeley, 1995)
S. Burnham: *Beethoven Hero* (Princeton, NJ, 1995)
S. Floyd: *The Power of Black Music: Interpreting its History from Africa to the United States* (Oxford, 1995)
C. Hamm: 'Dvořák in America: Nationalism, Racism and National Race', *Putting Popular Music in its Place* (Cambridge, 1995), 344–53
P. Laki, ed.: *Bartók and his World* (Princeton, NJ, 1995)
S. Pederson: *Enlightened and Romantic German Music Criticism, 1800–1850* (diss., U. of Pennsylvania, 1995)
R. Smith: *Handel's Oratorios and Eighteenth-Century Thought* (Cambridge, 1995)
M. Weiner: *Richard Wagner and the Anti-Semitic Imagination* (Lincoln, NE, 1995)
P. Mercer-Taylor: 'Mendelssohn's "Scottish" Symphony and the Music of German Memory', *19CM*, xix (1995–6), 68–82
S. Rumph: 'A Kingdom Not of This World: the Political Context of E.T.A. Hoffmann's Beethoven Criticism', *19CM*, xix (1995–6), 50–67
Repercussions, v/1–2 (1996) [nationalism and music issue; incl. articles by G. Dubinsky, B. Levy, K. Móricz, D. Schneider, L. Sprout, R. Taruskin]
D. Beveridge, ed.: *Rethinking Dvořák: Views from Five Countries* (Oxford, 1996)

R. Crawford: 'Edward MacDowell: Musical Nationalism and an American Tone Poet', *JAMS*, xlix (1996), 528–60
D.B. Dennis: *Beethoven in German Politics, 1870–1989* (New Haven, CT, 1996)
S. Frith: *Performing Rites: on the Value of Popular Music* (Cambridge, MA, 1996)
C. Porter: *The Rhine as Musical Metaphor: Cultural Identity in German Romantic Music* (Boston, 1996)
R. Taruskin: *Stravinsky and the Russian Traditions* (Berkeley, 1996)
L. Arkin and M. Smith: 'National Dance in the Romantic Ballet', *Rethinking the Sylph: New Perspectives on the Romantic Ballet*, ed. L. Garafola (Hanover, NH, 1997), 11–68
J. DeLapp: *Copland in the Fifties: Music and Ideology in the McCarthy Era* (diss., U. of Michigan, 1997)
D. Fanning: *Nielsen: Symphony No. 5* (Cambridge, 1997)
M. Frolova-Walker: 'On *Ruslan* and Russianness', *COJ*, ix (1997), 21–46
T. Mäkelä, ed.: *Music and Nationalism in 20th-Century Great Britain and Finland* (Hamburg, 1997) [incl: I. Oramo: 'Beyond Nationalism', 35–43; E. Toivanen: 'The Allure of Distant Strains: Musical Receptiveness of the Anglo-Saxon', 53–6]
M. Notley: '*Volksconcerte* in Vienna and the Late Nineteenth-Century Ideology of the Symphony', *JAMS*, l (1997), 421–53
R. Parker: *Leonora's Last Act: Essays in Verdian Discourse* (Princeton, NJ, 1997)
D.E. Schneider: *Expression in the Time of Objectivity: Nationality and Modernity in Five Concertos by Béla Bartók* (diss., U. of California, Berkeley, 1997)
A. Suschitzky: 'Ariane et Barbe-Bleue: Dukas, the Light and the Well', *COJ*, ix (1997), 133–61
R. Taruskin: *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton, NJ, 1997)
T. Taylor: *Global Pop: World Music, World Markets* (New York, 1997)
C. Applegate: 'How German Is it? Nationalism and the Idea of Serious Music in the Early Nineteenth Century', *19CM*, xxi (1997–8), 274–96
J. Frigyesi: *Béla Bartók and Turn-of-the-Century Budapest* (Berkeley, 1998)
M. Frolova-Walker: '"National in Form, Socialist in Content": Musical Nation-Building in the Soviet Republics', *JAMS*, li (1998), 331–71
A. Gerhard: *The Urbanization of Opera: Music Theater in Paris in the Nineteenth Century* (Chicago, 1998)
P. Potter: *Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich* (New Haven, CT, 1998)
D. Beller-McKenna: 'How *deutsch* a Requiem? Absolute Music, Universality, and the Reception of Brahms's *Ein deutsches Requiem*', *19CM*, xxii (1998–9), 3–19
D. Fosler-Lussier: *Bartók Reception in Hungary and the Transition to Communism, 1945–55* (diss., U. of California, Berkeley, 1999)
J. Fulcher: *French Cultural Politics & Music: from the Dreyfus Affair to the First World War* (New York, 1999)
K. Móricz: *Jewish Nationalism in Twentieth-Century Music* (diss., U. of California, Berkeley, 1999)
A. Suschitzky: *Opera and National Identity in fin-de-siècle France* (diss., U. of California, Berkeley, 1999)
B. Milewski: 'Chopin's Mazurkas and the Myth of the Folk', *19CM*, xxii (1999–2000), 113–35
A. Beal: 'Negotiating Cultural Allies: American Music in Darmstadt, 1946–56', *JAMS*, lii (2000)
K. van Orden, ed.: *Music and the Cultures of Print* (New York, 2000)
B. Walton: *Romanticisms and Nationalisms in Restoration France* (diss., U. of California, Berkeley, 2000)
A. Shreffler: *Ideologies of Serialism: Aspects of Music and Politics 1945–65* (forthcoming)
L. Sprout: *New Music and State Support for the Arts in France, 1938–1945* (diss., U. of California, Berkeley, in preparation)

RICHARD TARUSKIN

National Music Council. British organization, founded in 1953 by the government. It was originally conceived as the British representative on the International Music Council, but has become increasingly concerned with activities within Britain. In collaboration with other British arts councils, the British Council and its member organizations, it aims to promote and represent the interests of organizations working within music in the UK. In 1972 it initiated the Local Authority Award Scheme. □

National Opera Studio. London training school established in 1978 as the successor to the London Opera Centre; *see* LONDON (i), §VIII, 3(vi).

National School of Opera. London training school founded in 1948; its work was continued by the London Opera Centre from 1963 to 1978. *See* LONDON (i), §VII, 3(vii).

National Sound Archive [NSA]. One of the largest SOUND ARCHIVES in the world, based at the British Library, London. The archive was founded after World War II by Patrick Saul, who had visited the British Museum in the 1930s in search of an ex-catalogue record only to find that sound recordings were not preserved there at all – a situation he resolved to remedy. Institutional support was not forthcoming in the 1950s until Decca gave £500 and a Birmingham-based Quaker trust donated £2000. The archive opened as the British Institute of Recorded Sound (BIRS) in 1955 on British Museum premises in Russell Square. From 1961, following lobbying by musicians including Adrian Boult and Myra Hess, the government awarded the archive an annual grant-in-aid. In 1966 it moved to premises in South Kensington; it became part of the British Library in 1983 and in 1997 moved with the library to its new building in St Pancras.

The music collections of the NSA are divided into four sections (Western art music, popular music, jazz, and traditional and non-Western classical musics), each with its own curator. Copies are received of most commercially released British recordings, and the archive purchases recordings from throughout the world. It provides the only public access to the BBC Sound Archives and has itself recorded off-air from BBC networks since the early 1960s. The archive has also received donations from private collectors.

The earliest field recordings held in the NSA are the A.C. Haddon cylinders made in the Torres Straits in the 1890s. Other notable ethnographic collections include those of Jim Carroll and Pat Mackenzie in the UK, A.L. LLOYD in Europe, KLAUS WACHSMANN in Uganda, and Brian Moser and Donald Taylor in Canada. The archive also makes recordings of events including the WOMAD festival and jazz performances in London.

Besides its own catalogue and the catalogues of the BBC Sound Archives, the NSA holds a large collection of discographies, record catalogues and periodicals. Its publications include the *Bulletin of the British Institute of Recorded Sound* (1956–60) and the journal *Recorded Sound* (1961–84). □

National Training School for Music. London conservatory founded in 1873, replaced by the Royal College of Music in 1882. *See* LONDON (i), §VII, 3.

National Youth Orchestra of Great Britain. Orchestra founded in 1947 by Ruth Railton for children under the age of 20 with exceptional musical talent who were not in full-time musical education.

Native American Indian music. *See* AMERINDIAN MUSIC and UNITED STATES OF AMERICA, §II, 4.

Natra, Sergiu [Nadler, Serge] (*b* Bucharest, 12 April 1924). Israeli composer of Romanian birth. He studied at the Bucharest Academy of Music with Leo Keppler. In 1945 he won the George Enescu Prize for his March and Chorale (which was performed by the Palestine PO in 1947, 14 years prior to his immigration to Israel); he won the Romanian State Prize in 1951. In 1961 he settled in Tel-Aviv, where his music was soon recognized and performed at the Israel Festival by the Israel PO and Israel Chamber Ensemble. From 1975 to 1985 he taught at the Rubin Academy of Music at Tel-Aviv University. His Israeli honours include the Milo (1965), Engel (1970) and Prime Minister (1984) prizes for composers.

Natra's early works show the influence of Stravinsky, Prokofiev and Hindemith, composers whose music had been banned in Bucharest and played only by an orchestra of Jewish musicians who had been dismissed from other orchestras in the city. The same Jewish orchestra performed Natra's first works of 1943–4. Natra's style changed after World War II to incorporate more folk elements, but turned back to a sonorous atonal style in 1954. A perceived link with French atonality marginalized him during the 1970s. Typical of his compositions is a manipulation of short motives through developing variation, as in the Piano Trio (1971). The use of Hebrew and an attention to biblical themes is characteristic of dramatic vocal works such as the *Song of Deborah* (1967) and *'Avodat ha-qodesh* ('Sacred Service', 1976). His works for the harp, among them Sonatina (1969), *Prayer* (1970) and *Divertimento* (1976), have won him international recognition.

WORKS
(*selective list*)

Orch: March and Chorale, 1944; Sym. no.1, 1953; Toccata, 1963; Music for ob, str, 1965; Variations, pf, orch, 1966; Voice of Fire (ballet), 1967; Pages from a Composer's Diary, 1978; Concerto a quatro, cl, trbn, vc, org, str, 1993

Vocal: 4 Poems, Bar, orch, 1957; Song of Deborah, Mez, chbr orch, 1967 [from ballet Voices of Fire, 1967]; 'Avodat ha-qodesh [Sacred Service] (trad., Jewish liturgy), T, chorus, org, 1976; Hours, Mez, cl, vn, pf, slide projections, 1981; Ness-Amim Kantata, 1984

Chbr and solo inst: Music for vn, hp, 1960; Music, hpd, 6 insts, 1964; Sonatina, hp, 1965; Interlude, hp, 1968; Sonatina, tpt, 1969; Sonatina, trbn, 1969; Prayer, hp, 1970; Pf Trio, 1971; Divertimento, hp, str qt/str orch, 1976; Sonata, 4 hps, 1993; Sonata, hp, str qt, 1997

Principal publisher: Israel Music Institute

BIBLIOGRAPHY

Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 2/1976) [pt ii of rev. edn of M. Brod: *Die Musik Israels*], 106–8

Y.W. Cohen: *Ne'imei zemirot Yisra'el* [The heirs of the psalmist] (Tel-Aviv, 1990), 224–9

'A Dialogue with Sergiu and Sonia Natra', *World Harp Congress Review*, iii/1 (1988), 6–8

URI TOEPLITZ/RONIT SETER

Nattiez, Jean-Jacques (*b* Amiens, 30 Dec 1945). French musicologist and ethnomusicologist, active in Canada. He studied semiology with Georges Mounin and Jean Molino in Aix-en-Provence (1968–70), and took the doctorate in musical semiology under Nicolas Ruwet at the Sorbonne in 1973. He was appointed professor of musicology in 1972 at the University of Montreal, where he served as director of the Groupe de Recherches en Sémiologie Musicale, 1974–80. An internationally celebrated scholar, he was elected a Member of the Royal Society of Canada in 1988, awarded the Dent Medal of the Royal Musical Association in 1989 and appointed Member of the Order of Canada in 1990.

Nattiez's earliest book on the foundations of musical semiology (1975), which has never been translated, initiated a career during which he has written prolifically as a music theorist and historian. In addition to authoring studies of Wagner (1983, 1993), Nattiez has worked closely with Boulez, with whom he co-edited the series Musique/Passé/Présent and whose collected writings and letters (written to John Cage) he edited (1986, 1991). His *Musicologie générale et sémiologie* (1991), an outstanding exposition of post-structuralist musicological methodology, runs counter to most of the trends of the 'New Musicology' of the 1980s (a term which, according to Derrick Puffett, Nattiez was the first to use; see Puffet, 1994). Nattiez has also had a parallel career as an ethnomusicologist, conducting fieldwork in Uganda, and in the Arctic regions of Canada, northern Japan and Siberia with the Inuit, Ainu and Chukchi. He has won international recognition through his recordings (*Inuit Iglulik Canada*, 1993; *An Anthology of Music from Uganda*, 1996) and research in these areas. One of the first scholars to introduce semiotics into musical analysis, his scholarship is characterized by his diversity of interests, range of methodologies, and expertise in linguistics and music. His consistent focus on epistemological issues links him to the tradition of 18th-century French Encyclopedists, and his lifelong interest in music and literature is reflected in his book *Proust musicien* (1984) and his novel *Opéra* (Paris, 1997). His scholarly articles have been published in three collections (1988, 1993, 1999).

WRITINGS

'Situation de la sémiologie musicale', *Musique en Jeu*, no.5 (1971), 3–17; Eng. trans. as 'Musicology and Linguistics: the First Stage of Musical Semiotics', *Journal canadien de recherches sémiotiques*, iii/1 (1975), 51–71

'Is a Descriptive Semiotics of Music Possible?', *Language Sciences*, no.23 (1972), 1–17

'La linguistique: voie nouvelle pour l'analyse musicale?', *Cahiers canadiens de musique*, no.4 (1972), 101–15; Eng. trans. in *IRASM*, iv (1973), 56–67

with L. Hirbour-Paquette: 'Analyse musicale et sémiologie: à propos du Prélude de *Pelléas*', *Musique en Jeu*, no.10, (1973) 42–69

'Analyse musicale et sémiologie: le structuralisme de Lévi-Strauss', *Musique en Jeu*, no.12 (1973), 59–79

'What Can Structuralism Do for Musicology?', *Journal of Symbolic Anthropology*, no.1 (1973), 59–74

'Y a-t-il une diégèse musicale?', *Musik und Verstehen: Aufsätze zur semiotischen Theorie, Aesthetik und Soziologie der musikalischen Rezeption*, ed. P. Faltin and H.P. Reinecke (Cologne, 1973), 247–57

'Sémiologie musicale: l'état de la question', *AcM*, xlvi (1974), 153–71.

'Sur les relations entre sociologie et sémiologie musicales', *IRASM*, v (1974), 61–75

'Densité 21.5' de Varèse : essai d'analyse sémiologique (Montreal, 1975); Eng. trans., rev. in *MAn*, i (1982), 243–340

Fondements d'une sémiologie de la musique (Paris, 1975)

'The Contribution of Musical Semiotics to the Semiotic Discussion in General', *A Perfusion of Signs*, ed. T.A. Sebeok (Bloomington, IN, 1977), 121–42

with C.L. Boilès: 'Petite histoire critique de l'ethnomusicologie', *Musique en Jeu*, no.28, (1977), 26–53

'Under What Conditions can one Speak of the Universals of Music?', *World of music*, xix, 1–2 (1977), 92–105, 106–16

'Récit musical et récit littéraire', *Études françaises*, xiv/1–2, (1978), 93–121

'La trahison de Chéreau', *Musique en jeu*, no.31 (1978), 85–110; Eng. trans. in *October*, no.14 (1980), 71–100

'Le solo de cor anglais de Tristan: une analyse et quelques problèmes', *Degrès*, no.18 (1979), 1–24

'Le thème de la Symphonie en sol mineur, K.550, de Mozart: la comparaison des analyses du point de vue sémiologique', *Music and Sciences*, ed. G.F. Arlandi (Bochum, 1997), 7–62; Eng. trans. in *CMR*, xvii (1998), 567–96
'Paroles d'informateurs et propos de musiciens: quelques remarques sur la place du discours dans la connaissance de la musique', *YTM*, xiii (1981), 48–59
'Comparisons within a Culture : the Example of the katajjaq of the Inuit', *Cross-cultural Perspectives on Music*, ed. R. Falck and T. Rice (Toronto, 1982), 134–40
ed., with M. Guertin and M. Desroches: *Three Musical Analyses* (Toronto, 1982) [incl. 'An Analysis of Debussy's Syrinx', 1–35]
'The Rekkukara of the Ainu (Japan) and the Katajjaq of the Inuit (Canada): a Comparison', *World of Music*, xxv/2 (1983), 33–44
'Some Aspects of the Study of Inuit Vocal Games', *EthM*, xxvii (1983), 457–75
Tétralogies 'Wagner, Boulez, Chéreau': essai sur l'infidélité (Paris, 1983)
Proust musicien (Paris, 1984; Eng. trans., 1989)
'Les concepts de mise en série et d'intrigue dans l'analyse musicale', *Analytica: Studies in the Description and Analysis of Music in Honour of Ingmar Bengtsson*, ed. A. Lönn and E. Kjellberg (Stockholm, 1985), 35–46; Eng. trans. as 'The Concepts of Plot and Seriation Process in Music Analysis', *MAn*, iv (1985), 107–18
'La relation oblique entre le musicologue et le compositeur', *Quoi? quand? comment? La recherche musicale*, ed. T. Machover (Paris, 1985), 121–34
Introduction to E. Hanslick: *Du beau dans la musique* (Paris, 1986), 11–51; rev. version in *Le combat de Chronos et d'Orphée* (Paris, 1993) [chap.3]
ed.: P. Boulez: *Orientations: Collected Writings* (London, 1986) [incl. 'On Reading Boulez', 11–28]
Il discorso musicale: per una semiologia della musica (Turin, 1987)
Musicologie générale et sémiologie (Paris, 1987; Eng. trans., 1990, as *Music and Discourse*)
De la sémiologie à la musique (Montreal, 1988) [reprs. of essays, 1972–88]
'Glenn Gould singulier: structure et atemporalité dans la pensée gouldienne', *Glenn Gould pluriel*, ed. G. Guertin (Montreal, 1988), 57–82; rev. version in *Le combat de Chronos et d'Orphée* (Paris, 1993) [chap.2]
'La mémoire et l'oubli (Wagner/Proust/Boulez): notes pour un livre imaginaire', *InHarmoniques*, no.4 (1988), 62–71; rev. version in *Le combat de Chronos et d'Orphée* (Paris, 1993) [chap.5]
'Le paradoxe du sociologue (esthétique et perception dans les travaux de P.M. Menger)', *Contrechamps*, no.10 (1989), 140–67 rev. version in *Le combat de Chronos et d'Orphée* (Paris, 1993) [chap.8]
'Reflections on the Development of Semiology in Music', *MAn*, viii (1989), 21–75
'Can Someone Speak of Narrativity in Music?', *JRMA*, xv/2 (1990), 240–57
ed.: P. Boulez and J. Cage: *Correspondance et documents* (Winterthur, 1990; Eng. trans., 1993, as *The Boulez Cage Correspondence*)
'Herméneutique, sémiologie, analyse musicales', *Tendenze e metodi nella ricerca musicologica* (Latina, 1990), 43–62
Wagner androgyne (Paris, 1990; Eng. trans., 1993)
'Arom, ou le sémiologue sans le savoir', *Analyse musicale*, no.23 (1991), 77–82; Eng. trans., as 'Simha Arom and the Return of Analysis to Ethnomusicology', *MAn*, xii (1993), 241–65
'Existe-t-il des relations entre les diverses méthodes d'analyse?', *Analisi musicale: Trent: 1991*, 537–65
'Musica e semiologia del giudizio critico', *Identita della Critica*, ed. L. Nanni (Bologna, 1991), 11–31
'Über die Verhältnisse zwischen historischer Musikwissenschaft und Ethnomusikologie bei der musikalischen Analyse', *Ethnomusikologie und historische Musikwissenschaft: Mainz 1991*, 90–97
'Fidelity to Wagner', *Wagner in Performance*, ed. B. Millington and S. Spencer (New Haven, CT, 1992), 75–98
Le combat de Chronos et d'Orphée (Paris, 1993; Eng. trans., forthcoming) [essays]
'Les trois Nornes et la petite madeleine: les esquisses de Richard Wagner pour *Siegfrieds Tod* (1850)', *Le combat de Chronos et d'Orphée* (Paris, 1993); enlarged version in *RdM*, lxxxi (1995), 191–213; lxxxiii (1996), 39–122 [separate pubn forthcoming]
'Analyse d'"un"chant inuit (paradigmes et mises-en-série)', Dehoux V. et al. (éds.), *Ndroje balendro: Musiques, terrains et disciplines: Textes offerts à Simha Arom*, ed. V. Dehoux and others (Paris, 1995), 305–21
'Musique, structures, cultures', *EM: annuario degli archivi di etnomusicologia dell'Accademia Nazionale di Santa Cecilia*, iii (1995), 37–54
'Inuit Throat-Games and Siberian Throat Singing: a Comparative, Historical, and Semiological Approach', *Ethm*, xliii (1999), 399–418
La musique, la recherche et la vie: un dialogue et quelques dérives (Montreal, 1999)
Les esquisses de Richard Wagner pour Siegfried's Tod (1850) (forthcoming)
La musique et ses doubles (Montreal, forthcoming) [collected articles]

BIBLIOGRAPHY

P. Turnstall: 'Structuralism and Musicology: an Overview', *CMc*, no.27 (1979), 51–64
J. Dunsby: 'Music and Semiotics: the Nattiez Phase', *MQ*, xix (1983), 27–43
J. Bernard: 'On Density 21.5: a Response to Nattiez', *MAn*, v (1986), 207–31
C. Mersey: 'Qu'est-ce que le postmodernisme musical?', *Circuit: revue nord-américaine de musique du xxe siècle*, i/1 (1990), 9–25 [interview]
J. Jaránek: 'Ein Beitrag zu Nattiez: Analyse zur Musikanalysen', *Analisi musicale II: Trent 1991*, 577–84; see also A. Whittall, ibid., 585–92; J. Dunsby, ibid., 573–7; M. Bristiger, ibid., 567–72 [responses to Nattiez]
D. Puffett: Introduction to *MAn*, xiii (1994), 3 only
A. Remme: 'Jean-Jacques Nattiez' muusikasemiootikast', *Akadeemia*, no.11 (1994), 2382–401 [in Eng. and Estonian]
A. Orcalli: 'La ricerca timbrica nella semiologia della musica di Jean-Jacques Nattiez', *Il saggiatore musicale*, ii (1995) 349–56
J. Buhler: *Informal Music Analysis: a Critique of Formalism, Semiology and Narratology as Discourses on Music* (diss., U. of Pennsylvania, 1996)
A. Pryer: 'Nattiez's Music and Discourse: Situating the Philosophy', *MAn*, xv (1996), 101–16

JONATHAN DUNSBY

Natural (Fr. *bécarre*; Ger. *Auflösungszeichen*, *Quadrat*; It. *bequadro*; Sp. *becuadro*). In Western notation the sign ♮, normally placed to the left of a note and thereby cancelling a flat or sharp that would otherwise affect that note (either as an accidental earlier in the same bar or as part of the prevailing key signature). The adjective 'natural' indicates a note that is neither sharpened nor flattened.

See also ACCIDENTAL and NOTATION, §III, 3, 4.

RICHARD RASTALL

Natural horn. Term applied to the many different types of valveless horn. *See* HORN, §2(i) and (iii).

Natural notes. The notes of the harmonic series of a brass instrument, particularly of a 'natural' instrument, i.e. one not provided with valves, slide or keys in order to change the tube length while playing, and therefore confined to one series of harmonics or to such other series that are made available by changes of crook. The French expression 'sons naturels' is also used in music for horn to countermand 'sons bouchés' ('stopped notes') and in music for violin, harp etc., to countermand playing in harmonics.

□

Naturhorn (Ger.). Hand HORN.

Nāṭyaśāstra. Sanskrit treatise on Indian dance, dramaturgy and music. *See* INDIA, §II, 2(i)(a) and MODE, §V, 2(ii).

Natzka, Oscar (*b* Matapara, 15 June 1912; *d* New York, 5 Nov 1951). New Zealand bass. He was at first a blacksmith, but in 1935 won a scholarship to study at Trinity College of Music in London with Albert Garcia.

In 1938 he was engaged to sing at Covent Garden, where he made his début as Wagner in *Faust* and later created the leading role of De Fulke in George Lloyd's *The Serf*. He also sang in *Rigoletto* and *Die Meistersinger*. After war service with the Royal Canadian Navy, he returned to sing leading bass roles at Covent Garden in 1947, notably Sarastro; the next year he made his début at the New York City Opera as Sparafucile in *Rigoletto*. Thereafter he sang widely in North America in opera and concerts, but in 1951 he was taken ill during a performance of *Die Meistersinger* in New York, and 13 days later he died. Possessor of an outstandingly powerful and resonant bass voice, he made a number of recordings of ballads and operatic arias in the late 1930s and the 1940s.

BIBLIOGRAPHY

A. Simpson and P. Downes: 'Oscar Natzka', *Southern Voices: International Opera Singers of New Zealand* (Auckland, 1992), 52–63

PETER DOWNES

Nau, Simon (*fl* 1638–42). English violinist, probably brother of STEPHEN NAU.

Nau [Naw, Noe, Nor], **Stephen** [Etienne] (*b* Orléans, *c*1600; *d* London, 13 March 1647). French composer, violinist and dancing-master. Little is known of him before he was given a post in the English court violin band by a patent dated 4 March 1627, back-dated to Michaelmas 1626. However, a virtuoso manuscript fantasia for solo violin (formerly in *PL-WRu*, now in *D-Ba*) is ascribed to 'Stephan Nau . . . der Princessin zu Heydelberg Dantzmeister', and he is recorded as 'Gallus Aureliensis' (a Frenchman from Orléans) at Leiden University on 11 June 1627. He was evidently back in England by Christmas, for, by a warrant dated 22 November 1628 back-dated to then, he inherited the post of composer to the violin band previously held by Thomas Lupo.

He was evidently highly valued at the English court, for he received the enormous salary of £200 a year (the same as the Master of the Music) on his arrival, and was made the effective leader of the violin band within the year. In the course of his duties he collaborated with Sebastian La Pierre in the production of dances for James Shirley's masque *The Triumph of Peace* (February 1634) and the Hampton Court production of William Cartwright's *Royal Slave* (January 1637). He served at court until the beginning of the Civil War in 1642, but he did not subsequently leave England as did most of the other French musicians. He was ill in 1644 (Sir Theodore Turquet de Mayerne's case notes are in *GB-Lbl*) and died on 13 March 1647 in the London parish of St Giles-in-the-Fields. He was survived by his wife Cornelia and eight children. The Simon Nau who served in the violin band from 1638 to 1642 was probably his brother.

Nau's music deserves to be better known. Only eight pieces survive in English sources (*GB-Ob*,*US-NH*; see *DoddI*), all in fragmentary form, but 14 complete four- and five-part dances apparently by him (*S-Uu*, ed. in MMS, viii, 1976) and a six-movement 'ballet' for five instruments (*D-Kl*, ed. J. Ecorcheville: *Vingt suites d'orchestre du XVIIe siècle français* Paris, 1906/*R*) also survive. In 1636 a book containing music by Nau was in the collection of William Cavendish, Duke of Newcastle. Although he restricted himself to the fashionable dance forms of the day, Nau was a composer of skill and imagination, with a feeling for string sonority and a fondness for quirky cross-rhythms and unpredictable harmonies.

BIBLIOGRAPHY

AshbeeR i, iii, v, viii; *BDECM*; *DoddI*
E. Bohn: *Die musikalischen Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau* (Breslau, 1890/*R*)
L. Hulse: 'Apollo's Whirligig: William Cavendish, Duke of Newcastle and his Music Collection', *The Seventeenth Century*, ix (1994), 213–46
P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993, 2/1995)
P. Walls: *Music in the English Courtly Masque 1604–1640* (Oxford, 1996)

PETER HOLMAN

Naudé, Gabriel (*b* Paris, 2 Feb 1600; *d* Abbeville, 30 July 1653). French bibliographer and composer. He studied medicine in Paris and Padua. In 1633 he received the honorary title of *médecin du roi*. As librarian to Cardinal Mazarin, he established in 1644 the first public library in France; the Fronde of the Paris *parlement* (1648–53) ordered that it be sold, and Naudé purchased many of the medical books. He then left for Stockholm, where he danced in the court entertainments of Queen Christina during the first half of 1653. His participation is documented by a piece by him headed 'Galliard Mons: Nau ae' [Naudé] (in a manuscript at *S-Uu*, ed. in MMS, viii, 1976). Other dances bearing the ascription 'Noë' are possibly by him or by Stephen Nau. He died on his way back to France. (J.J.S. Mráček: 'An Unjustly Neglected Source for the Study and Performance of Seventeenth-Century Instrumental Dance Music', *IMSCR XI: Copenhagen 1972*, 563–75)

JAROSLAV MRÁČEK

Naudot, Jacques-Christophe (*b* *c*1690; *d* Paris, 26 Nov 1762). French composer, flautist and teacher. He is sometimes erroneously referred to as Jean-Jacques. First heard of in 1719, when he was identified as a 'master of music' in a marriage document, Naudot published his first compositions in 1726. According to Quantz's autobiography, Naudot was among the flautists then active in Paris. He was described by Walther (1732) as a 'flourishing' French flautist, and in 1739 was one of three flautists (with Lucas and Michel Blavet) whose 'rare talent' for the flute caused the poet Denesle to dedicate his poem *Syrinx, ou L'origine de la flûte* to them. Although it seems clear that Naudot was well known in Paris as a player, it is not known where he played; perhaps it was mainly in private salons, for the dedications to many of his works show that he had a number of aristocratic and bourgeois pupils and patrons. He may have taught the hurdy-gurdy and musette as well as the flute. Naudot was a freemason, and on 7 May 1737 was elected 'superintendent of music' for the Coustos-Villeroy lodge; in the same year he brought out the earliest collection of masonic songs to appear in France. Between 1726 and 1742 he published a long line of compositions, principally for the flute; thereafter they appeared less regularly, and after 1752 he published no more. When he died in 1762, an official document described him as a 'master of flute and of music'. (Giannini mistranslates 'm.^{e}' in this document as 'merchant', and hence uses it as the basis for an unfounded hypothesis about Naudot's association with the flute trade.)

Among Naudot's compositions, of special importance are the flute concertos of op.11, probably published between 1735 and 1737, which were the second printed set of flute concertos to appear in all Europe (preceded

only by Vivaldi's *VI Concerti a flauto traverso*, op.10). In these concertos Naudot showed himself to be a master of the Italian concerto and of a technically advanced flute style full of rapid scalic runs and broken-chord figuration. Naudot's early solo sonatas for flute and continuo, generally in four movements, already showed a leaning towards this style. By op.9 he had developed a new type of moderate-tempo third movement, called 'Aria', which was adopted by his contemporaries Boismortier and Blavet. In his later flute works Naudot occasionally approached the *galant* style in his slow movements, and his fast movements became more clearly phrased, concise and lightly flowing. Most of his duet and trio sonatas are lighter in vein than the solo works, except for the last trios (op.15), three-movement works which contain elements of the Italian symphonic style (just beginning to be heard in Paris) as well as skilfully worked out fugues.

Apart from his flute works, Naudot produced a set of difficult sonatas for hurdy-gurdy and continuo (op.14) of which three exploit double stops more thoroughly than any other composer's works for the instrument, a set of concertos designed principally for a solo hurdy-gurdy or musette (op.17), dedicated to the hurdy-gurdy virtuoso Danguy *l'aîné*, and a number of lightweight pieces for hurdy-gurdies or musettes. He also published two books of simple pieces for two hunting horns or trumpets and, in his collection of masonic songs, two marches for hunting horns, flutes, oboes and continuo and his only known vocal work, a 'Duo pour les Francs-maçons'. Though Naudot wrote much music that was frivolous, his best works were important in contributing to the greater virtuosity the flute was gaining in French music in the 1730s and in helping to strengthen the role of the Italian style and of the solo concerto in French woodwind literature. They also comprise some of the most rewarding pieces produced by the French flute school. His works were reprinted many times and must have been well liked by the amateur players of his day.

WORKS
published in Paris

op.	
1	[6] Sonates, fl, bc (1726, 2nd edn as Oeuvre contenant 6 sonates, n.d.)
2	Sonates, 2 fl, bc (1726)
3	Sonates, 2 fl (1727)
4	6 sonates, fl, bc (1728)
5	6 sonates, 2 fl (1728)
6	6 Sonates, 2 fl (*c*1728–30)
7	6 sonates et un caprice en trio, 2 fl/vn/ob, bc (*c*1730), 3 also for musettes/hurdy-gurdies/recs
8	6 fêtes rustiques, musette/hurdy-gurdy, fl/ob/vn, bc (*c*1732)
9	6 sonates, fl, bc (*c*1733), no.5 also for musette
—	Livre contenant diverses pieces, 2 hn/tpt/fl/ob (1733)
10	6 babioles, 2 hurdy-gurdies/musettes/rec/fl/ob/vn (by 1737)
11	6 concerto en 7 parties, fl, 3 vn, va, bn, bc (*c*1735–7)
12	Diverses pièces, fl/other inst, bc (by 1737)
13	6 sonates, fl, bc (*c*1737–40)
14	6 sonates, hurdy-gurdy, bc (*c*1737–40), 3 also for 2 hurdy-gurdies, bc, or hurdy-gurdy, vn, bc
15	6 sonates en trio, 2 fl/other insts, bc (1740)
16	6 sonates, fl, bc (1740)
17	6 concerto en 4 parties, hurdy-gurdy/musette/fl/rec/ob, 2 vn, bc (*c*1740–42)
[18]	Les plaisirs de Champigny ou suite en trio, musette/hurdy-gurdy, fl, vn (*c*1742–51)
—	25 menuets, 2 hn/tpt/fl/ob/vn/pardessus de viole (1748)
—	Divertissement champêtre, en trio, musette/hurdy-gurdy, fl, vn (1749)
—	Airs choisis et connus en duo avec leurs variations, 2 fl/other insts (1752)
—	Noëls choisis et connus, avec leurs variations, 2 fl/other insts (1752)
—	1 chanson, 2 marches in Naudot, ed., Chansons notées de la très vénérable confrérie des maçons-libres (1737), various later edns; several other pieces in 18th-century anthologies

BIBLIOGRAPHY

LabordeMP; WaltherML

F.W. Marpurg: 'Nachricht von verschiedenen berühmten Violinisten und Flötenisten itziger Zeit zu Paris', *Historisch-kritische Beyträge zur Aufnahme der Musik*, i (Berlin, 1754–5), 473

J.J. Quantz: 'Herrn Johann Joachim Quantzens Lebenslauf, von ihm selbst entworfen', *Historisch-kritische Beyträge zur Aufnahme der Musik*, ed. F.W. Marpurg, i (Berlin, 1754–5), 238 [Eng. trans. in P. Nettl: *Forgotten Musicians* (New York, 1951), 311]

M. Brenet: 'La librairie musicale en France de 1653 à 1790', *SIMG*, viii (1906–7), 401–66, esp. 430, 439

L. de La Laurencie and G.de Saint-Foix: 'Contribution à l'histoire de la symphonie française vers 1750', *Année musicale*, i (1911), 1–123, esp. 22–5

G. Cucuel: 'Notes sur quelques musiciens, luthiers, éditeurs et graveurs de musique au XVIIIe siècle', *SIMG*, xiv (1912–13), 243–9

T.J. Underwood: *The Life and Music of Jacques-Christophe Naudot* (diss., North Texas State U., 1970)

J.M. Bowers: *The French Flute School from 1700 to 1760* (diss., U. of California, Berkeley, 1971)

A. Devriès: *Edition et commerce de la musique gravée à Paris dans la première moitié du XVIIIe siècle* (Geneva, 1976), 231–2

J.M. Bowers: 'A Catalogue of French Works for the Transverse Flute, 1692–1761', *Recherches sur la musique française classique*, xviii (1978), 102, 110, 116–17, 121

J. Morehen: 'Masonic Instrumental Music of the Eighteenth Century: a Survey', *The Music Review*, xlii (1981), 219–21

R.A. Green: 'Eighteenth-Century French Chamber Music for Vielle', *EMc*, xv (1987), 469–79

R. Cotte: *La musique maçonnique et ses musiciens* (Le Mans, 2/1991)

T. Giannini: *Great Flute Makers of France: the Lot and Godfroy Families, 1650–1900* (London, 1993)

R.A. Green: *The Hurdy-Gurdy in Eighteenth-Century France* (Bloomington, IN, 1995)

JANE M. BOWERS

Naumann. German family of musicians.

(1) **Johann Gottlieb Naumann** (*b* Blasewitz, nr Dresden, 17 April 1741; *d* Dresden, 23 Oct 1801). Composer and conductor. He received his first musical training at the Kreuzschule in Dresden, and in May 1757 went to Italy as travelling companion of the Swedish violinist Anders Wesström. In Padua Tartini took an interest in him, as did Padre Martini in Bologna (1762) and Hasse in Venice. In 1762 he made his début in Venice as an opera composer with the intermezzo *Il tesoro insidiato*. At Carnival 1764 he collaborated with two other composers in the *opera buffa Li creduti spiriti*, and in the same year, on Hasse's recommendation, he was engaged as second church composer at the Dresden court. There he was promoted to church and chamber composer (1765) and then to Kapellmeister (1776). He made further visits to Italy (1765–8, 1772–4), where his operas were successful, as they were elsewhere in Europe (*Le nozze disturbate* was produced by Haydn in Eszterháza in 1780). His *Armida* on a libretto by Bertati was one of several spin-offs of a Durandi/De Rogatis composite making the rounds in Italy – this one with direct links to Haydn's opera of the same title.

In 1777, through the negotiations of Count Löwenhjelm, the Swedish diplomat in Dresden, Naumann was appointed to reform the Stockholm Hovkapell and assist

Title-page of the German edition of the vocal score of J.G. Naumann's 'Cora och Alonzo' (Leipzig, 1780); engraving by Geyser after Johann Eleazar Schenau



Gustavus III with his opera plans. His work there culminated in the operas *Cora och Alonzo*, performed at the inauguration of the new opera house in Stockholm in 1782, and *Gustaf Wasa* in 1786, based on an idea of the king's and long regarded as the Swedish national opera. In 1785–6 he was guest opera composer and conductor in Copenhagen, where he also reformed the Hofkapelle and improved the organization of the court opera. For Copenhagen he composed the tuneful and charming Danish opera *Orpheus og Eurydike* (1786). After refusing an offer to continue his reforms in Copenhagen, Naumann accepted a favourable lifelong contract as Oberkapellmeister in Dresden (1786). He also became a leading figure in the musical life of the city, conducting two concert series and directing performances of oratorios. He visited Berlin several times at the request of Friedrich Wilhelm II, and in 1788–9 he produced *Medea* and *Protesilao* at the Royal Opera House, Berlin, where he was guest conductor and composer. In 1792 he married Catarina von Grodtschilling, daughter of a Danish vice-admiral.

Naumann's extraordinarily large output includes about 25 stage works, one French and 11 Italian oratorios (most for the Catholic Hofkirche in Dresden), German choral cantatas, 21 masses and many other sacred pieces, Italian and German solo cantatas, lieder and a few instrumental works. He was the most important personality in the music history of Dresden between Hasse and Weber, as well as one of the most esteemed musicians in Europe in the late 18th century and one of the last German composers to study in Italy. His early operas were in the Neapolitan and neo-Neapolitan styles, but showed the influence of Hasse, Martini and the *buffo* art of Galuppi, Piccinni and Paisiello. This synthesis of styles was achieved in his festival opera *La clemenza di Tito* (1769), which established *opera seria* at the Dresden opera house, and in *Solimano* (Carnival 1773). But he gradually drew away from this starting-point and modelled his later operas, such as *Orpheus*, *Medea* and *Protesilao*, on the work of Gluck and the French operas with choruses and ballets. Naumann's most popular opera, *Cora*, is notable for its melodies, and quickly spread as a concert opera in German translation (see illustration); the overture presages *Der Freischütz*. Naumann considered *Gustaf Wasa*, with its popular march tunes and echoes of Baroque music, his best work. The operas of his last period in Dresden, such as *La dama soldato* (1791) and *Aci e Galatea* (1801), contain elements of *opera semiseria*. Together with the poet Gottfried Körner, he seriously put forward the idea of a German national opera.

Aware of the literary manifestations of the *Sturm und Drang*, Naumann used an extremely sensitive and intimate style representative of early Romanticism in his later works, above all in the church music, Italian solo cantatas and lieder. Particularly innovatory are the harmony, the recurring motifs, the cultivation of woodwind and the choice of texts, which increasingly emphasize nature worship and the cult of elevated friendship. His *Vater unser*, in the style of a lyrical choral cantata, was esteemed for many years beside Graun's *Tod Jesu* and Haydn's *Creation*. Naumann's songs, of which his masonic lieder were the most popular, are similar to those of Hiller and the Berlin lied composers. His early instrumental music is in the style of Tartini, but later he was influenced by the Viennese Classical style (for example, in the keyboard concerto). He also wrote several works, including a set of 12 sonatas, for the glass harmonica, in which he took such a strong interest from 1780, both as a solo instrument and in chamber groups, that he occasionally suffered nervous disorders from its effects.

WORKS

STAGE

DKT – *Dresden, Kleines Kurfürstliches Theater*

Il tesoro insidiato (int, 2), Venice, S Samuele, 28 Dec 1762, *D-Bsb*, *Dl*

Li creduti spiriti (ob, 3, J. von Kurz and G. Bertati), Venice, S Cassiano, carn. 1764; collab. 2 other composers

L'Achille in Sciro (os, 3, P. Metastasio), Palermo, S Cecilia, 5 Sept 1767, *Bsb*, *Dl*

Alessandro nelle Indie (os, 3, Metastasio), 1768

La clemenza di Tito (os, 3, Metastasio), DKT, 1 Feb 1769, for wedding of Crown Prince Friedrich August, *Dl*, *F-Pc*

Il villano geloso (ob, 3, Bertati), DKT, 1770, *B-Bc*

Solimano (os, 3, G.A. Migliavacca), Venice, S Benedetto, carn. 1773, *D-Dl*, *F-Pc*, *GB-Lbl*; ov. (Venice, 1773)

L'isola disabitata (azione per musica, 2, Metastasio), Venice, Feb 1773, *D-Dl*

Armida (dramma per musica, 3, Bertati, after T. Tasso: *Gerusalemme liberata*), Padua, Nuovo, 13 June 1773, *A-Wgm*, *D-Bsb*, *Dl* (inc.), ov. (Venice, 1773), ed. in The Symphony 1720–1840, ser. C, x (New York, 1984); Ger. trans. as Armide, Leipzig, Rannstädter Tore, 6 Jul 1780

La villanella inconstante (ob, 3, Bertati), Venice, S Benedetto, aut. 1773; as Le nozze disturbate, DKT, 1774; *Dl*, *H-Bn*; cavatina (Venice, 1773)

Ipermestra (os, 3, Metastasio), Venice, S Benedetto, 1 Feb 1774, *D-Dl*; ov. (Venice, n.d.)

L'ipocondriaco (ob, 3, Bertati), DKT, 16 March 1776, *Dl*, *DK-Kk*

Amphion (opéra-ballet, prol, 1, G.G. Adlerbeth, after A.L. Thomas), Stockholm, Bolhus, 24 Jan 1778, *Kk*, *S-St*, *Skma*; Ger. trans., vs (Dresden, 1784)

Cora och Alonzo, 1778 (tragédie lyrique, 3, Adlerbeth, after J. F. Marmontel: *Les Incas*), partial concert perfs., Dresden, 1780, Halle, *c*1781, staged Stockholm, Opera, 30 Sept 1782, *DK-Kk*; Ger. trans., vs and fs both (Leipzig, 1780), ov. in 2 simphonies ... op.3 (Berlin and Amsterdam, 1782)

Elisa (os, 2, C. Mazzolà), DKT, 21 April 1781, *D-Dl*, *DK-Kk*; ov. in 2 simphonies . . . op.3 (Berlin and Amsterdam, 1782), 6 arias (Dresden, 1785)

Osiride (os, 2, Mazzolà), DKT, 27 Oct 1781, for wedding of Prince Anton and Caroline of Sardinia, *D-Dl*

Tutto per amore (ob, 2, Mazzolà), DKT, 5 March 1785, *Bsb*, *Dl*; ov., arr. hpd (Dresden, *c*1780); ov., arr. sextet, *DS*

Gustaf Wasa (tragédie lyrique, 3, J.H. Kellgren), Stockholm, Royal Opera, 19 Jan 1786, *Dl** (Acts 1 and 3), *Bsb** (Act 2), *DK-Kk*, *H-Bn*, *S-Skma*, *St*, ed. in MMS, xii (1991); hymn, arr. vv, kbd (Stockholm, 1787)

Orpheus og Eurydike (Spl, 3, C.D. Biehl, after R. Calzabigi), Copenhagen, Royal Opera, 31 Jan 1786, for king's birthday, *D-Bsb*, *DK-Kk*; Ger. trans. (C.F. Cramer), vs in Polyhymnia, vi (Hamburg and Kiel, 1787), ov. arr. kbd, vn (Dresden, n.d.)

La reggia d'Imeneo (festa teatrale, 1, Migliavacca), DKT, 21 Oct 1787, for wedding of Prince Anton and Duchess Maria Theresia, *D-Dl*

Medea in Colchide (os, 3, A. Filistri), Berlin, Royal Opera, 16 Oct 1788, *A-Wgm*, *D-Bsb*, *Dl*; selected songs (Berlin, n.d.); ov., arr. kbd, vn (Dresden, 1789); ballet as Le sort de Medée, arr. hpd (Berlin, n.d.); pieces ed. R. Sondheimer (Berlin, 1922)

Protesilao (os, 2, G. Sertor), Berlin, Royal, 26 Jan 1789, Act 1 by J.F. Reichardt, *Bsb*, *Dl*; rev. with Act 1 by Naumann, Berlin, Feb 1793, vs *Bsb* (Act 1); 2 vols. of excerpts, arr. hpd, both (Berlin, n.d.); pieces ed. R. Sondheimer (Berlin, 1922)

La dama soldato (ob, 2, Mazzolà), DKT, 30 March 1791, *B-Bc*, *D-Bsb*, *Dl*, *LEm* (vs), *SWl*; excerpts, vs (Dresden, n.d.)

Amore giustificato (festa teatrale, 1), DKT, 1792, for wedding of Prince Maximilian and Princess Carolina of Parma, *D-Dl*

Aci e Galatea, ossia I ciclopi amanti (ob, 2, G. Foppa), DKT, 25 April 1801, *Bsb*, *Dl*

SACRED

Orats (texts by Metastasio and for Easter Saturday performances in Dresden unless otherwise stated): La passione di Gesù Cristo, 1767, Padua, 1768, *D-Bsb*, *Dl*, *I-Pca*, ed. in IO, xxvii (1986); Isacco, figura del Redentore, 1772, *D-Bsb*, *Dl*, *GB-Lbl*; S Elena al calvario, 1775, *D-Bsb*, *Dl*; Giuseppe riconosciuto, 1777, *Bsb*, *Dl*, *LEm*; Il ritorno del figliolo prodigo (G. Migliavacca), 1785, *Dl*; La passione di Gesù Cristo, 1787, *Bsb*, ed. in IO, xxvii (1986); La morte d'Abel, 1790, *Dl*; Davide in Terebinto, figura del Salvatore (C. Mazzolà), 1794, *Bsb*, *Dl*; I pellegrini al sepolcro, 1798, *A-Wgm*, *D-Bsb*, *Dl*, *MR*, song arr. hp/hpd (Dresden, 1798), Eng. trans. (London, n.d.); Il ritorno del figliolo prodigo (?Migliavacca), 1800; Betulia liberata, 1805, *Dl*; Joseph reconnu de ses frères (after Metastasio), ?Paris, *Dl*; miscellaneous arias from orats, *Bsb*

Sacred choral cants. (composed for the court at Schwerin, texts by H.J. Tode): Zeit und Ewigkeit, 1783, *A-Wgm*, *Wn*, *D-MR*, *SWl*, rev. 1797, *Bsb*; Unsere Brüder, 1785, *A-Wn*, *D-Dl*, *SWl*; Gottes Wege, *c*1795, *A-Wn*, *D-Bsb*, *Dl*, *SWl*; 3 others, *Bsb*

Masses: Missa solenne, A♭ (Vienna, 1804); 20 others, *Dl*; copies and individual movts, most in *Bsb*, some in *A-KN*, *Wgm*, *Wn*, *CH-E*, *D-LEt*, *SWl*

Other works: Singet dem Herrn ein neues Lied (Leipzig, *c*1786); Um Erden wandeln Monde, with Vater Unser (F.G. Klopstock), score and vs (Leipzig, *c*1798); Lobe den Herrn, meine Seele, 4vv, orch (Vienna, n.d.); 20 offs; Si torrente, motet, S, orch; In coelo tam serena, motet, T, orch; Pange lingua, hymn, 4vv, orch; 9 vespers; many individual psalms for choir, soloists and orch; 19 Marian ants; 3 TeD; 2 lits: liturgical works catalogued in MS *Verzeichniss derer sämtlichen Kirchen Musicalien so vom Herrn Capellmeister Naumann verfertiget worden sind*, presumably 1801, *Dl*; most works in autograph in *Dl*, copies in *A-KN*, *Wn*, *B-Bc*, *D-Bsb*, *LEt*, *Mbs*, *SWl*, *Z*, *GB-Lbl*, *I-Baf*, *RUS-KAu*

OTHER VOCAL

Lieder: Freimäurerlieder ... zum Besten der neuen Armenschule (Leipzig, 1775); 40 Freymäurerlieder zum Gebrauch der teutschen auch französischen Tafellogen (Berlin, 1782, 2/1784); Sammlung von [36] Liedern (Pförten, 1784), also pubd as Sammlung von [36] deutschen, französischen und italiänischen Liedern (Leipzig, n.d.); 12 von Elisens geistlichen Liedern (E. von der Recke) (Dresden, 1787); 6 neue Lieder, 1v, pf/hp (Berlin, *c*1795); 25 neue Lieder verschiedenen Inhalts (Recke) (Dresden, 1799); at least 11 pubd separately, incl. Aedone und Aedi, oder Die Lehrstunde (Klopstock) (Dresden, 1786), Die Ideale (F. von Schiller) (Dresden, 1796), Elegie (Hartmann) (Dresden, n.d.), many in contemporary anthologies and periodicals; 2, *A-Wn*

Solo cants.: Versuch über ... Ode an den Mai (C.A. Clodius) (Berlin, 1779); Cantatina an die Tonkunst (Kühnel) (Vienna and Leipzig, 1801); 12 in *D-Dl*, incl. La Didone abbandonata (Maria Antonia Walpurgis), Fileno a Nice che parte, S, 2 vn, bc, De idolo mio trafitto, with orch

Other works: Canzonetta, Ecco quel fiero istante (Metastasio), S, 2 vn, hpd (Leipzig, 1778); 6 ariettes (F. Hartig) (Dresden, *c*1790); 6 ariettes ... italiänisch, 6 ariettes ... französisch, both (?1790); 12 Canons, 3vv, bc (Oranienburg, n.d.); Rundgesang (Brunswick, n.d.); Skalen mit unterlegtem Bass zur Übung der Stimme (Leipzig, 1805); many It. songs pubd separately; Bey der Tonkunst Hochaltar, canon, *B-Bc*, arias, rondos, trios, duets etc., *A-Wgm*, *Wn*, *B-Bc*, *D-Bsb*, *Dl*, *LEm*, *LÜh*, *Mbs*, *SWl*, *W*, *GB-Lbl*, *I-Mc*, *Pca*, *RUS-KAu*, *S-Uu*

INSTRUMENTAL

Orch: Conc., hpd/pf, orch (Darmstadt, *c*1793); 12 syms., *D-Bsb*, *LEm*, *RH*, *Rtt*, *RUl*, *SWl*, *Z*, 4 others, lost, listed in Breitkopf catalogue and suppls., 1766–77; some op ovs. also pubd as syms. (see thematic index of syms. in The Symphony 1720–1840, ser. C, x, New York, 1984)

Chbr: 6 Qts, hpd/pf, fl, vn, b, op.1 (Berlin and Amsterdam, 1786); Airs françois, pf, gui (Hamburg, 1792); 6 Sonatas, kbd, vn, op.2 (Berlin, n.d.); 6 duos faciles, 2 vn (Leipzig, n.d.), ed. P. Bormann (Kassel, 1951); Sonatina, hpd, (ob, bn)/(fl, b), *D-Dl*; 2 trios, 2 vn, va, *I-Pca*, no.4 ed. E. Sauter (Gräfelfing, 1993), no.5 ed. P. Bormann (Hamburg, *c*1953); sonatas, kbd, vn, 6 each in *B-Bc*, *D-Bsb*, 4 in *Dl*, 1 each in *W*, *I-Pca*; duo, lute, glass harmonica, *D-Bsb*

Kbd: [12] sonates, glass harmonica/pf, i–ii (Dresden, 1786–92), 3 ed. H. Eppstein (Stockholm, 1950); 6 sonates, pf/glass harmonica, op.4 (Berlin and Amsterdam, n.d.); Conc., 2 hpd, *Dl*; 7 sonatas, *Dl*; 3 movts, *W*

Exercises, corrected by Tartini, *GB-Lbl*

(2) Emil Naumann (*b* Berlin, 8 Sept 1827; *d* Dresden, 23 June 1888). Scholar and composer, grandson of (1) Johann Gottlieb Naumann. A son of M.E. Adolph Naumann, a professor of medicine, he studied with Schnyder von Wartensee and Mendelssohn (1842–4) and received the doctorate from Berlin University in 1867. He was a composer and scholar in Bonn and later in Berlin, where he held the post of Hofkirchen-Musikdirektor from 1850 and edited a cycle of psalms for the church year in 1855. He moved in 1873 to Dresden, where he lectured

on music history at the conservatory and was appointed professor. He published numerous pamphlets on music aesthetics and music history, among them *Musikdrama oder Oper?* (1876), in which he turned against Wagner's Bayreuth productions. His *Illustrierte Musikgeschichte* (1880–85), which was translated into several languages and went through many editions, is his most widely known book. His compositions, reminiscent of the style of Mendelssohn and Spohr, include three stage works, sacred music, lieder, two overtures and a few other instrumental pieces. His sister, Ida Naumann Becker (*d* 1897), was a singer and lied composer.

WORKS

VOCAL

Sacred: Christus der Friedensbote (orat), 1847–8; Missa solennis, choir, orch, 1851; Die Zerstörung Jerusalem's durch Titus (cant., E. Schüller), 1855; 12 psalms in Psalmen auf alle Sonn- und Fest-Tage des evangel. Kirchenjahres, Musica sacra, viii–x, ed. Emil Naumann (Berlin and Posen, *c*1855); Dank- und Jubel-Cantate zur Feier der Siege Preussens im Jahre 1866 (Pss xxi–xxii), op.30 (Berlin, ?1867); at least 16 psalms pubd separately, opp.8–15, 17–20; liturgy, op.16

Stage: Judith (heroische Oper, 3, E. Naumann), Dresden, 1858; Die Mühlenhexe (Spl, 4), Berlin, 1862; Loreley (op, 4, O. Roquette), Berlin, 1889

Other works: lied collections, opp.2, 4, 6, 7, 21, 22, 26, 27, 29, 31, 2 others not numbered, most pubd in Berlin, *c*1850–67; separately pubd songs, opp.3, 28, 29, 2 others not numbered

INSTRUMENTAL

Sonate, pf, vn, op.1 (Leipzig, *c*1850); Concert-Ouverture zum Trauerspiel: Loreley, orch, op.25 (Leipzig and New York, 1864); Festmarsch zur Eröffnung der Subscriptionsbälle im königlichen Opernhause zu Berlin, pf (Berlin, 1865); Ouverture zu Käthchen von Heilbronn, orch, op.40 (Leipzig and Brussels, 1886); Fackeltanz zur Vermählung der Prinzessin Alexandrine (Berlin, n.d.)

WRITINGS

'Über den Einfluss deutscher Tonkunst im Auslande', *Neue Berliner Musikzeitung*, vi (1852), 9–11

Über Einführung des Psalmengesanges in die evangelische Kirche (Berlin, 1856) [also in *Nachklänge*, 1872]

Das Alter des Psalmengesänges (diss., U. of Berlin, 1867)

Die Tonkunst in der Culturgeschichte (Berlin, 1869–70)

Ludwig van Beethoven: zur hundertjährigen Geburtstagsfeier (Berlin, 1871) [also in *Nachklänge*, 1872]

Deutsche Tondichter von Sebastian Bach bis auf die Gegenwart (Berlin, 1871, 6/1896)

Nachklänge: eine Sammlung von Vorträgen und Gedenkblättern (Berlin, 1872)

Deutschlands musikalische Heroen in ihrer Rückwirkung auf die Nation (Berlin, 1873)

Das goldene Zeitalter der Tonkunst in Venedig (Berlin, 1876)

Italienische Tondichter von Palestrina bis auf die Gegenwart (Berlin, 1876, 2/1883)

Musikdrama oder Oper? Eine Beleuchtung der Bayreuther Bühnenfestspiele (Berlin, 1876)

Zukunftsmusik und die Musik der Zukunft (Berlin, 1877)

Darstellung eines bisher unbekannt gebliebenen Stylgesetzes im Aufbau des classischen Fugenthemas (Berlin, 1878)

'Wolfgang Mozart', *Sammlung musikalischer Vorträge*, ed. P. Waldersee, i/6 (Leipzig, 1879/*R*)

Illustrierte Musikgeschichte, i–ii (Berlin and Stuttgart, 1880–85, rev. 2/1908 by E. Schmitz, 10/1934; Eng. trans., 1882–6, ed. F.A.G. Ouseley)

Der moderne musikalische Zopf (Berlin, 1880)

Erklärung der Musiktafel in Raffael's 'Schule von Athen' (n.p., n.d.)

(3) (Karl) Ernst Naumann (*b* Freiberg, 15 Aug 1832; *d* Jena, 15 Dec 1910). Scholar, editor and composer, grandson of (1) Johann Gottlieb Naumann and cousin of (2) Emil Naumann. He studied with Moritz Hauptmann and E.F. Richter in Leipzig and received his doctorate from Leipzig University in 1858. From 1860 to 1906 he was university music director, director of academic concerts and city organist in Jena, and he was appointed professor in 1877. He edited six volumes of Bach's cantatas and keyboard works for the Bach Gesellschaft's collected edition (after 1882), a nine-volume edition of Bach's organ works for practical use (1899–1904) and several of the first publications of the Neue Bach-Gesellschaft (*c*1901–3). His edition of Haydn's string quartets, planned for Mandyczewski's collected edition, was left incomplete. He also published arrangements of works by Beethoven, Handel, Mendelssohn, Mozart and Schumann. His compositions include chamber music, lieder and sacred pieces.

WORKS

published in Leipzig, n.d., unless otherwise stated

Vocal: lieder, opp.3, 11, 15; Salvum fac regem, TTBB, op.14; Ehre sei Gott in der Hohe, 4vv; 2 Psalms, Eng. trans. (New York, n.d.), cited in Pazdírek, doubtful

Inst: Sonata, va, pf, op.1; 4 Stücke, vn, pf, op.2; 3 Fantasiestücke, vc/va, pf, op.4; 3 Fantasiestücke, va/vn, pf, op.5; Str Qnt, 2 vn, 2 va, vc, op.6; Trio, pf, vn, va, op.7; 5 Impromptus, pf 4 hands, op.8; Str Qt, op.9, also arr. pf 4 hands; Serenate (Nonette), 2 vn, va, vc, b, fl, ob, bn, hn, op.10 (Berlin, n.d.); Str Trio, op.12, also arr. pf 4 hands; Str Qnt, 2 vn, 2 va, vc, op.13; Pastorale, small orch, op.16

WRITINGS

Über die verschiedenen Bestimmungen der Tonverhältnisse und die Bedeutung des pythagoreischen oder reinen Quinten-Systems für unsere heutige Musik (diss., U. of Leipzig, 1858; Leipzig, 1858)

BIBLIOGRAPHY

ADB (Emil Naumann); *EitnerQ*; *ES* (W. Bollert); *GerberL*; *GerberNL*; *LederburTLB*; *ScheringGO*; *SchmitzG*

Briefe über Musikwesen besonders Cora in Halle (Quedlinburg, 1781)

A.G. Meissner: *Bruckstücke zur Biographie J.G. Naumann's* (Prague, 1803–4)

F. Rochlitz: 'Johann Gottlieb Naumann und sein Vater-unser, nach Klopstock', *Für Freunde der Tonkunst*, iii (Leipzig, 1830, rev. 3/1868 by A. Dörffel)

F. Mannstein: *Vollständiges Verzeichniss aller Compositionen des churfürstlich sächsischen Kapellmeisters Naumann* (Dresden, 1841)

F. Stein: 'Ernst Naumann', *ZIMG*, xii (1910–11), 158–9 [obituary]

R. Engländer: *Johann Gottlieb Naumann als Opernkomponist (1741–1801)* (Leipzig, 1922/*R*)

R. Engländer: *Die Dresdner Instrumentalmusik in der Zeit der Wiener Klassik* (Uppsala, 1956)

I. Forst: *Die Messen von Johann Gottlieb Naumann (1741–1801): Untersuchungen zu den Quellen und zu Formproblemen* (diss., Bonn U., 1988)

H. Åstrand and others: *Beiträge zur Biographie J.G. Naumanns* (Stockholm, 1991)

H. Åstrand: '*Gustaf Wasa* as Music Drama', *Gustavian Opera: an Interdisciplinary Reader in Swedish Opera, Dance and Theatre 1771–1809*, ed. I. Mattsson (Stockholm, 1991), 281–92

L. Ongley: *Liturgical Music in Late Eighteenth-Century Dresden: Johann Gottlieb Naumann, Joseph Schuster, and Franz Seydelmann* (diss., Yale U., 1992)

L. Ongley: 'Johann Gottlieb Naumann: Kirchenmusik im Übergang von der Ära Johann Adolf Hasses zum 19. Jahrhundert', *Musik in Dresden*, iii (Laaber, 1998), 53–60

L. Ongley: 'The Reconstruction of an Eighteenth-Century *Basso* Group', *EMc*, xxvii (1999), 269–82

DIETER HÄRTWIG/LAURIE H. ONGLEY (1), DIETER HÄRTWIG (2, 3)

Naumann, Siegfried (*b* Malmö, 27 Nov 1919). Swedish composer, conductor and teacher. After initial studies in the violin, theory and composition with his father, he studied the violin with E. Wolf and instrumentation with H. Myrtelius, also attending the Stockholm Musikhögskolan (1942–5) as a pupil of Melchers, Mann and Broström. He was conductor of the Örnsköldsvik Music Society (1945–9) and then studied composition with Pizzetti at

the Accademia di S Cecilia (1949–53), with Malipiero and with Orff; his later conducting studies were at the Salzburg Mozarteum and with Furtwängler and Scherchen. In 1950 he made his professional conducting début at Fylkingen and he made his first broadcast in that year. He then appeared with the Stockholm PO (1951), the Oslo PO (1958), and the Finnish RO (1962); in 1954–5 he was the conductor of the Gävleborg SO. In 1962 he founded the ensemble Musica Nova, with which he has made recordings and undertaken tours of Scandinavia, England and Germany. A cultured and sensitive conductor, with a wide repertory, he has made an important contribution to the furtherance of new music in Scandinavia. Between 1963 and 1983 he taught conducting at the Stockholm Musikhögskolan from 1976 as professor. In 1976 he also began teaching at Malmö Conservatory.

As a composer he began by working in a traditional style, and then – after a silence of eight years, during which he studied in Darmstadt and Paris – he initiated a new phase with *Ruoli* op.1 (1959), where aleatory episodes are introduced. The intense and richly ornamented *Il cantico del sole* brought him international renown when it was performed at the 1966 ISCM Festival. His music shows a strong feeling for sonority and pregnant rhythm, and utilizes the individual musician's capacities to listen and respond (notably in the orchestral pieces *Estate* and *Suoni esposti*). He has been able to combine the techniques of new music with a vital and organic musicianship.

WORKS
(selective list)

Orch: Trasformazioni, op.5, 1962; Spettacolo I, op.18, 1967; Estate (Sommar), op.21, 4 orch groups, 1969; Teatro strumentale, op.22, 19 solo insts, str, 1971; Suoni esposti (Ljudposter), op.23, 4 orch groups, 1970; Region-musik no.1, op.25, wind, kbds, perc, 1971; Materialstudier i improvisation, op.30, 1974; Ungdom, op.31, 4 inst groups, 1975; Fanfarer, op.25, wind orch, 1974–6; Ljudtrappa, op.38, wind, perc, 1982; Strutture, op.45, 1986; Marcia a Montecelio 1–2, opp.44a–b, wind, 1986, rev. 1987

Vocal: Musica sacra no.4 (Bible), Bar, chorus, 2 orchs, 1951; 7 sonetti di Petrarca, op.2, T, hp, vib, 4 vc, 1959; Phaedri: 4 fabulae (Aesop), op.3, solo vv, chorus, 8 insts, 1960; Il cantico del sole (St Francis), op.8, solo vv, chorus, orch, 1963; Missa in onore della Madonna di Loreto, op.11, chorus, org, perc, 1965; Spettacolo II, op.19, solo vv, chorus, orch, 1967; 2 cori su testi latini, op.24, chorus, db, Hammond org, perc, 1970; Il cieco del ponte a Moriano, op.26, T, chorus, insts, 1972; Pastorale, op.28, chorus, 1973; 3 canti da cabaret, op.29, S, pf, 1973; Vita vinum est (Petronius), op.32, SATB, 1976; Clarisonus, teatro strumentale, op.34, cl, 4 alto parlanti, 1978; Flores sententiarum (Lat. proverbs), op.36, S, A, T, B, SATB, orch, 1980; Och lärkan slår och Skånes somrar ila (Naumann), op.41, SATB, orch, 1985; Mixturae (vocalise), op.42, S, org, 3 perc, 1985; Orden av Anders Österling (A. Österling), op.43, male chorus, 2pf, 2 perc, 1986; Arie di battaglia (vocalise), op.52, S, T, recit, 2 wind orch, 2 db, hp, synth/pf, 2 perf, acrobats, 1989; Il pianto della Madonna (J. da Todi), op.53, S, T, Bar, SATB, orch, 1990; 5 Skånetexter (H. Gullberg, G. Jönsson, V. Ekelund, Österling), op.56, A, orch, 1992; Cadenze (vocalise), op.58, A, vn, vc, pf, chbr, ens, 1993; [7] Dagens doft (Il prufomo del giorno) (J. Östergren), op.59, SATB, 1993; Messa da requiem, op.61, S, A, T, Bar, B, SATB, orch, 1995; 3 sånger i transpiranto (L. Hagwald), op.63, SATB, db, perc, 1996

Inst: Ruoli, op.1, 4 cl, 1959; Improvviso sopra, op.4, kbd, perc, 1961; Risposte I, op.6, fl, perc, 1963; Risposte II, op.7, pf, Hammond org, elec gui, trbn acc., 1963; Strutture per Giovanni, op.9, org, 1963, arr. military band, 1980; Cadenze, op.10, 9 insts, 1963; Solitude, op.17, hp, 2 perc, 1966; Massa vibrante, op.20, perc, 1969; Bombarda, op.27, org, perc, 1973; Organum, op.33, org, glock ad lib, 1977–8; Ljudspel (Giuoco di suono), op.39, 3 inst groups, 1984; Ljudlek (Giocando colle mani), op.40, pf, perc ad lib, 1984; Vc solo a Hege, op.50, vc, 1988; Tripla, op.46, vn, vc, pf etc., 1987; In memoria di Giovanni Gabrieli, op.47, 9 hn, org, 1988, arr. 2 org, op.47b, 1997; Vn solo a Jennifer, op.48, vn, 1988; Pianoforte solo a Michal, op.49, pf, perc, 1988; Strutture, op.51, 2 vn, 1988; 3 movimenti, op.54, str qt, 1990–91; Risposte III, op.60, fl/perc, hp, str, 1994; Spel (Musica), op.62, 9 cl, 1995; Fanfara di nozzi, tpt, 1996; Sax Qt, op.64, 1997

Principal publisher: Suecia

WRITINGS

'Arbetsbok', *Nutida musik*, vi/8 (1962–3), 4–12

'Neutral instrumentgrupp ideal i musikallrum', *Tonfallet* (1971), no.2, p.1

Opus 37: studier för unga dirigenter och andra interpreter (Stockholm, 1991)

BIBLIOGRAPHY

K. Linder: 'Sex unga tonsättare', *Nutida musik*, vi/8 (1962–3), 13–21, esp. 15, 18

O. Höjer: 'Samtal kring en mässa', *Nutida musik*, x/2 (1966–7), 8–11

G. Bergendal: 'Siegfried Naumann, dirigent, tonsättare', *Konsertnytt*, iv/6 (1968–9), 21

E. Lundvist: 'Att spela Siegfried Naumanns Organum', *Nutida musik*, xxii/1 (1978–9), 52–5

I. Laaban: 'Siegfried Naumann: en spektrumlinjernas spelman', *Årsskrift*, Kungliga musikaliska akademien (1991), 29–32

H.-G. Peterson: 'Studien i orgelns klang och struktur', *Nutida musik*, xli/1 (1998), 34–45 [on Organum]

ROLF HAGLUND

Naumbourg, Samuel (*b* 1815; *d* 1880). French composer and reformer of synagogue music. *See* JEWISH MUSIC, §III, 3(iv).

Nauru. *See* MICRONESIA, §VI.

Naushad [Ali, Naushad] (*b* Lucknow, 25 Dec 1919). Indian Hindi film music director. Naushad was among the most successful Hindi film music directors of the 1940s to 1960s, earning widespread fame as a composer of film songs based on Indian classical and folk traditions. As a young boy in Lucknow he spent many hours listening to the orchestra accompanying silent films in a nearby cinema, in defiance of his father's wishes. In his teens he formed a touring theatrical company with its own orchestra, which visited cities in Uttar Pradesh, Gujarat and Rajasthan. After this first experience as a composer, Naushad moved to Mumbai (Bombay) in 1937 seeking work in the Hindi film industry. For a short time he played piano in the orchestra at the Film City studio, Tardeo, but soon acquired work as assistant to music director Khemchand Prakash in Ranjit Movietone. His début as a single music director came in 1940 with Bhavnani Production's *Prem nagar*. When Naushad became music director at Kardar Studios in 1942, his popularity as a film song composer began to soar. He produced a succession of enormously popular songs in Kardar's films, including those based on his native Uttar Pradesh folksongs in *Rattan* (1944) and classically based tunes for the historically orientated *Shahjahan* (1946). A.R. Kardar granted Naushad permission to accept contracts outside the studio, which led to further hit songs in films such as Mehboob Studios' *Anmol ghadi* (1946) and *Andaz* (1949) and Wadia Films' *Mela* (1948), which greatly increased the films' box-office draw.

In the 1950s Naushad drew more heavily on Hindustani classical music, beginning with *Baiju bawra* in 1952. His film songs based on classical rāgas (such as *Tu ganga ki mauj* on rāga Bhairavī, *Insaan bano* on rāga Gujari Toḍī, and *Man tarpat Hari darshan ko aj* on rāga Malkauns from *Baiju bawra*) met with huge success among Indian audiences, and this use of rāgas as a base for film song melodies became a stamp of his musical style.

Naushad continued composing songs for Hindi films into the 1990s, although with increasingly fewer commitments. He has received numerous awards for his contributions to Hindi film music, from a Gold Medal presented by the Gramophone Company of India and Columbia Records in 1947 for the highest number of record sales in India and abroad to Best Music Director awards from Filmfare, the Indian Film Journalist Association, the Film Sansar League, the Bombay Youth Circle, and others. In 1977 he received the Maharashtra State Government Award and in 1982 the Dada Saheb Phalke Award (named after the first Indian silent film maker).

ALISON ARNOLD

Nauss, Johann Xaver (*b* *c*1690; *d* Augsburg, 15 Nov 1764). German composer, organist and teacher. He went as a young man to Augsburg, where he was twice married, in 1718 and 1742. He was an organist at the collegiate church of St Georg until 1727 and thereafter worked as a teacher until his appointment in 1734 as organist of Augsburg Cathedral. Two of his most important compositions are listed in the 1753 catalogue of the Augsburg publishing firm, J.J. Lotter. *Die spielende Muse, welche die Jugend in leichten Praeludien nach den Kirchen-Tönen eingerichteten Versetten, Fugen und Arien auf dem Clavier nach der kurtzen Octave übet*, a collection of easy pieces for beginners, was published in five parts by various firms, Lotter producing the last two (1748, 1752); in 1751 the same publisher issued a teaching manual written by Nauss, *Gründlicher Unterricht den General-Bass recht zu erlernen*.

BIBLIOGRAPHY

EitnerQ; MGG1 (A. Layer)

A. Layer, ed.: *Katalog des Augsburger Verlegers Lotter von 1753* [CaM, ii] (Kassel, 1964), 12, 20

ADOLF LAYER

Naust. French firm of woodwind instrument makers. It was founded by Pierre Naust (*b* ?La Couture, *c*1660; *d* Paris 1709). He probably worked for Etienne Fremont (*d* *c*1692), and on the latter's death succeeded him in the business. Naust's wife Barbe Pelletier Naust (*d* 1726), a relation of Fremont's, succeeded to the business on her husband's death and in 1719 formed a partnership with her foreman and son-in-law Antoine Delerablée. On her death she was succeeded by her daughter Jeanne and Delerablée. The firm was documented as 'maître faiseur d'instruments de la maison du Roy' in 1715, and in 1719 and 1721 supplied 'flûtes' to the Munich court. An invoice dated 20 December 1721 for a flute with three 'cors' (*corps de rechange*) is the earliest known reference to a four-piece flute with alternate joints; the transition from the three-piece Baroque flute to the four-piece model may have been accomplished in the Naust workshop; they are the only flute makers whose surviving instruments include both types (Giannini, 1993).

See also LOT.

BIBLIOGRAPHY

Waterhouse-LangwillI; YoungHI

T. Giannini: *Great Flute Makers of France: the Lot and Godfroy Families, 1650–1900* (London, 1993)

TULA GIANNINI

Nauwach, Johann (*b* Brandenburg, *c*1595; *d* ?Dresden, *c*1630). German composer. He went to Dresden as a choirboy about 1607 and spent most of the rest of his life there. In 1612 the Elector of Saxony sent him to Turin and to Florence, where he studied the lute with Lorenzo Allegri and became acquainted with the latest Italian vocal music. In 1618 he was back in Dresden, where five years later he described himself as a chamber musician. His second collection of songs in 1627 was occasioned by the same wedding festivities in Torgau as Schütz's opera *Dafne*.

Nauwach's two collections of songs are an important link between Italian monodies and the emerging German continuo lied of the 1630s. The Italian *Arie* (1623) are heavily influenced by Caccini, d'India and other monodists; as in *Le nuove musiche* there are through-composed madrigals (including an elaborately ornamented version of Caccini's own *Amarilli*) and strophic dance-songs in *AABB* form. The musically superior 1627 volume, the first German collection of continuo lieder, is an anthology of various italianate and older German song types and some immediate precursors of the mid-17th-century lied. It includes a set of strophic variations for two voices and continuo based on the romanesca, a madrigal-like lied with embellishments and a three-part villanella or strophic, syllabic dance-lied, all of them similar to Italian models. *Wer von Amor ist arrestirt*, a solo song, is a setting of a traditional strophic poem and except for the continuo part could belong to the solo lied tradition of the previous century. Nine poems, however, are reform verses by Opitz, and at least four look forward to those found in the continuo lieder of Albert and his imitators.

WORKS

Edition: *Das deutsche Sololied und die Ballade*, ed. H.J. Moser, Mw, xiv (1957; Eng. trans., 1958)

Libro primo di arie passeggiate, 1v, bc (Dresden, 1623)

Erster Theil teutscher Villanellen, 1, 2, 3vv, theorbo/lute/hpd/other inst (Dresden, 1627)

BIBLIOGRAPHY

MGG1 (C. Engelbrecht)

A. Einstein: 'Ein unbekannter Druck aus der Frühzeit der deutschen Monodie', *SIMG*, xiii (1911–12), 286–96

W. Vetter: *Das frühdeutsche Lied* (Münster, 1928), ii [incl. edns]

F. Blume: 'Die Handschrift *T 131* der New York Public Library', *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag*, ed. H. Hüschen (Regensburg, 1962), 51–66

R.H. Thomas: *Poetry and Song in the German Baroque* (Oxford, 1963) [incl. 2 of Nauwach's songs]

J.H. Baron: *Foreign Influences on the German Secular Solo Continuo Lied in the Mid-Seventeenth Century* (diss., Brandeis U., 1967)

JOHN H. BARON

Navarra, André(-Nicolas) (*b* Biarritz, 13 Oct 1911; *d* Siena, 31 July 1988). French cellist. He received his early training at the Toulouse Conservatoire, where he was awarded a *premier prix* at the age of 13. In 1926 he graduated to the Paris Conservatoire as a pupil of Jules Loeb for cello and Charles Tournemire for chamber music; there he again won a *premier prix* (1927). From 1929 to 1935 he played with the Krettly String Quartet. His début as a soloist took place in 1931 at the Concerts Colonne in Paris, with Pierné conducting. He appeared in most European countries, in the USA, Canada, Mexico, Japan, the USSR, Australia and India. His British début was at the 1950 Cheltenham Festival, when he played Elgar's concerto, a work with which he was much associated; in 1957 he recorded it with Barbirolli and the Hallé Orchestra. Navarra taught at the Paris Conservatoire from 1949 to 1979, and he held other important teaching posts at the Accademia Musicale Chigiana, Siena, the Vienna Hochschule für Musik, and the Detmold Musikhochschule. He was an Officier of the Légion d'Honneur and Chevalier

of the Ordre des Arts et Lettres. Navarra's thoughtful, refined yet ardent playing was equally suited to solo work and chamber music.

BIBLIOGRAPHY

CampbellGC

S. Milliot: *Entretiens avec André Navarra* (Béziers, 1992)

RONALD CRICHTON/R
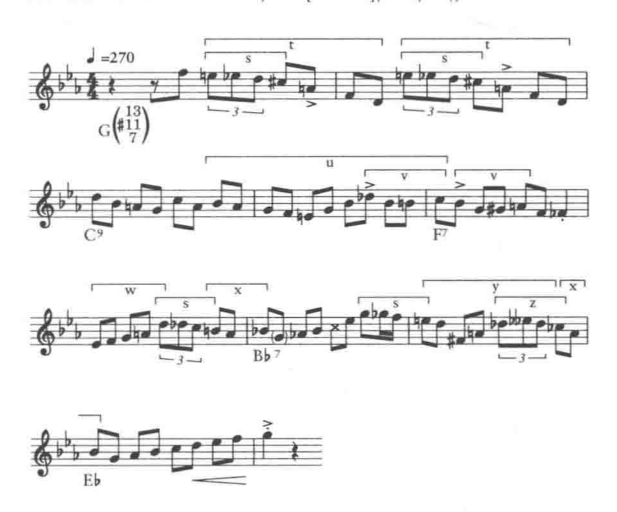
Navarrini [Navarini], **Francesco** (*b* Cittadella, nr Padua, 26 Dec 1855; *d* Milan, 21 or 23 Feb 1923). Italian bass. He studied in Milan and made his début at Treviso (1878) in *Lucrezia Borgia*. After a season at Malta, he sang in various Italian cities, acquiring a large repertory and making his first appearance at La Scala in 1883 as Alvise in *La Gioconda*. His portrayal there of the Grand Inquisitor in the first Italian presentation of *Don Carlos* was highly praised and he soon took his place as the theatre's principal lyric bass. He sang Lodovico in the première of *Otello* (1887) and was the Pogner of the production under Toscanini of *Die Meistersinger* (1898). Abroad he appeared in London, Paris and Madrid, and from 1894 to 1912 was a favourite in Russia. At Monte Carlo his singing of the Slander Song in *Il barbiere di Siviglia* was a highlight of the 1900 season, and in 1902 he visited the USA as a member of Mascagni's touring company. His virtues as a singer are demonstrated in his 16 recordings of 1907: a fine, sonorous voice, evenly produced, and exemplifying the traditional graces of the best Italian school. (P. Padoan: 'Francesco Navarrini', *Record Collector*, xl, 1995, 53–69)

J.B. STEANE

Navarro, Fats [Theodore; Fat Girl] (*b* Key West, FL, 24 Sept 1923; *d* New York, 7 July 1950). American jazz trumpeter. As a youth he played the piano and the tenor saxophone, but by the age of 17 he was touring with black American dance bands as a trumpeter. Three years later, in 1943, he joined Andy Kirk's nationally known jazz band, which then included Howard McGhee. In January 1945 Navarro replaced Dizzy Gillespie in Billy Eckstine's band; as the principal trumpet soloist in this important group he was among the foremost players in the new bop idiom. In autumn 1946, however, physically unequal to the heavy touring schedule and restricted musically by the big-band format, he left Eckstine. He spent the remainder of his brief career working mostly with small bop groups in New York led by Kenny Clarke, Tadd Dameron, Coleman Hawkins, Charlie Parker and Bud Powell. He died of tuberculosis exacerbated by heroin addiction.

Navarro's recordings, especially those with Tadd Dameron (e.g. *Our Delight*, 1947, BN), reveal him to be the rival of Gillespie as the leading bop trumpeter of the 1940s. Gillespie was clearly one of his models, for Navarro used many of the older player's favourite phrases. Compared with that of Gillespie, however, Navarro's tone was sweeter and his style was also less dramatic, employing fewer passages of fast notes and fewer notes played in the upper register of the instrument. At times Navarro seemed to be more heavily influenced by the acknowledged leader of the bop school, Charlie Parker. Certain motifs in *Wail* (1949, BN; ex.1, marked s–z) were frequently used by Parker as building blocks for solo improvisations; the nearly continuous flow of quavers with an unpredictable sprinkling of accents between the beats was also typical of Parker. The effective recurrence of the motif 's', however, which connects by chromatic

Ex.1 Navarro's solo on B. Powell, *Wail* [3rd take](1949, BN); transcr. T. Owens



descent the 13th and raised 11th of each chord, is a characteristic Navarro touch, as is the scale passage that ends the phrase. Navarro's recordings are of a consistently high quality. *The Street Beat* and *Ornithology* (on *Charlie Parker in Historical Recordings*, Le Jazz Cool), made with Parker in 1950, are particularly intriguing: if discographers have dated these pieces accurately, Navarro, emaciated and gravely ill, made these fine recordings just weeks before he died.

BIBLIOGRAPHY

G. Hoefer: 'The Significance of Fats Navarro', *Down Beat*, xxxiii/2 (1966), 16–17, 39 only

J. Burns: 'Theodore "Fats" Navarro', *Jazz Journal*, xxi/5 (1968), 12–15

R. Russell: 'Fat Girl: the Legacy of Fats Navarro', *Down Beat*, xxxvii/4 (1970), 14–16, 33 only

W. Balliett: 'Jazz: Fat Girl', *New Yorker* (12 June 1978)

M. Ruppli: 'Fats Navaro Discography', *Discographical Forum*, no.42 (1979), 4; no.43 (1980), 7; no.44 (1981), 3; no.45 (1981), 11

D. Baker: *The Jazz Style of Fats Navarro: A Musical and Historical Perspective* (Hialeah, FL, 1982)

Oral history material in *TxU*

THOMAS OWENS

Navarro, (Luis-Antonio) García (*b* Chiva, 30 April 1941). Spanish conductor. He studied the oboe at the conservatory in Valencia and at the Escuela Nacional de Música y Declamación in Madrid. He then moved to Vienna, where he studied conducting with Oesterreicher, Schmid and Swarowsky, and composition with Uhl. In 1966 he entered the conducting class of Franco Ferrara, and the following year won first prize at the Besançon Conducting Competition, leading to appointment as music director of the Valencia SO from 1970 to 1974, associate conductor at the Haarlem PO from 1974 to 1978, and from 1976 to 1978 music director of the Portuguese RSO in Lisbon. Navarro made his Covent Garden début in 1979 and served as director of the Teatro de S Carlos, Lisbon, from 1980 to 1982. In 1987 he became Generalmusikdirektor at the Württembergisches Staatstheater, Stuttgart, and in 1997 accepted a five-year appointment as music director of the restored Teatro Real in Madrid. He has appeared frequently as a guest conductor at the Teatro Colón and with orchestras including the Buenos Aires PO and the Orquesta Ciutat de Barcelona. Navarro's recordings include vibrant performances of Falla's *La vide breve*, *El amor brujo* and *Noches en los jardines de España*.

CHARLES BARBER

Navarro, Juan (i) (*b* Seville or Marchena, *c*1530; *d* Palencia, 25 Sept 1580). Spanish composer and singer. In 1549 he was a tenor in the choir of the Duke of Arcos at Marchena, which was directed by Cristóbal de Morales; he later sang at Jaén Cathedral. He joined the choir of Málaga Cathedral on 14 July 1553. This brought him once more under the direction of Morales, who, however, died suddenly some two months later. Navarro was a candidate for the vacant post of *maestro de capilla*, but he failed the tests on 9 February 1554. He continued to sing in the choir until 2 October 1555, when he resigned. On 28 September 1562 the chapter of the collegiate church at Valladolid appointed him *maestro de capilla* without the usual public competition; he held this post until 6 March 1564. On 7 February 1564 the chapter of Avila Cathedral decided to invite him to succeed Bernardino de Ribera as *maestro de capilla* and on 26 February seated him in a chaplaincy. At Avila he won the support and friendship of the bishop, Alvaro de Mendoza, a noted connoisseur of music. On 7 January 1566 Navarro was paid for a manuscript of 33 hymns. While at Avila he probably also taught Victoria just before he left for Rome. Navarro's reputation was soon such that on 27 September 1566 he was invited to become *maestro de capilla* of Salamanca Cathedral without the usual public trial of skill. The chapter of Avila Cathedral was anxious to keep him, but on 7 November 1566 he left for his new post. During his seven years at Salamanca, Francisco de Salinas was professor of music at the university. The two musicians experimented together with the enharmonic genus, and according to Espinel (1618) Navarro's choir served as a testing-ground for Salinas's theories. Navarro was constantly on the lookout for singers of high quality, but he also had considerable difficulties with certain recalcitrant members of the cathedral establishment, for example with the drunken organist Pedro Ricardo. To lessen his worries the chapter relieved him of the responsibility of instructing the choirboys. Continuing tension, however, made him increasingly difficult to handle, and matters came to a head on New Year's Eve 1573, when he struck the succentor Juan Sánchez 'a violent blow on the face, thereby causing a grave scandal'. He was promptly dismissed, and from 1574 to 1578 he directed the choir of the cathedral at Ciudad Rodrigo, a comparatively poor foundation, where the young Juan Esquivel Barahona was among his pupils. On 10 September 1578 he was appointed *maestro de capilla* of Palencia Cathedral, where the bishop was Alvaro de Mendoza, his friend from his time at Avila, who now secured for him the right to wear a canon's brocade, to occupy an important position in the choir and to receive substantial financial benefits, privileges that had not been granted to his predecessor, Pedro Ordóñez, and in consequence the cathedral prebendaries composed a written protest, dated 20 October 1578. On 22 May 1579 he and others petitioned the chapter to found a brotherhood devoted to the Virgin Mary and St Antoninus, the cathedral's patron saint. Though he was at Palencia for only two years, the chapter voted that he be buried in a privileged crypt of the cathedral.

Alone among Spanish Renaissance composers, Navarro was honoured by a posthumous publication, the *Psalmi, hymni ac Magnificat* (1590); it was paid for by Francisco Reinoso, a wealthy official of Palencia Cathedral who had been chief administrator to Pope Pius V in Rome. He chose as editor Francisco Soto de Langa (whom Navarro had unsuccessfully attempted to attract to Salamanca Cathedral as a singer in 1572). The publication was one of the two most popular collections of vespers music in Spain, Portugal and Mexico; the extant copies all show signs of considerable use, and many manuscript copies were made up to the 18th century. The volume includes settings of many of the texts found in Guerrero's *Liber vesperarum* (1584), and also contains revised versions of some of the hymns that Navarro presented to Avila Cathedral in 1565; comparisons of the two collections reveal more refined part-writing in the later reworkings, so that the inner parts in particular are more active and melodically attractive. Nearly all the pieces in both collections involve the alternation of plainsong and four-part polyphony. Navarro's polyphonic textures invariably quote a plainsong in at least one voice, always in a skilful and subtle manner. Canons are to be found in ten of the 28 hymns, in the final 'Gloria Patri' of each of the first eight *Magnificat* settings (where the interval of the canon corresponds to the number of the tone) and occasionally elsewhere; they are always unobtrusively introduced. In the preface Soto praised Navarro for supreme erudition blended with 'incredible sweetness'. Aguilera de Heredia, in his *Canticum Beatissimae Virginis deiparae Mariae* (1618), may have outdone Navarro in the ingenuity of his tone-number canons, but no later Spanish composer of vesper music excelled him in appealing, as Soto put it, to 'that larger general public which will in the future have an opportunity of hearing these works sung'.

WORKS

SACRED VOCAL

Psalmi, hymni ac Magnificat totius anni, 4vv (Rome, 1590); ed. S. Rubio (Madrid, 1978)

Sacred contrafactum, 4vv, 1588[11] [pubd as villanesca, 1576[8]]

12 motets, 4–6vv, *E-V*; 3 ed. J.B. de Elústiza and G. Castrillo Hernández, *Antologia musical* (Barcelona, 1933)

Magnificat, psalms, hymns, *GU*, *MA*, *Tc*, *V*, *VAc*, *Zvp*, Puebla Cathedral, Mexico (see *StevensonRB*)

3 Magnificats, 2 psalms, 4vv, ed. H. Eslava y Elizondo, Lira sacro-hispana, siglo XVI, 1st ser., ii (Madrid, 1869); sources not identified, possibly spurious

SECULAR

2 villanescas, villancico, 1576[8] [intabulations]

6 secular songs, 4vv, *Mmc* [incl. 2 pieces also in 1576[8]]; ed. M. Querol Gavaldá, MME, viii–ix (1949–50)

BIBLIOGRAPHY

LaborD; *StevensonRB*; *StevensonSCM*

V. Espinel: *La casa de la memoria* (Madrid, 1591), f.46*v*

V. Espinel: *Vida del escudero Marcos de Obregón* (Madrid, 1618); ed. S. Carrasco Urgoiti (Madrid, 1972), ii, 146

R. Mitjana: *La capilla de música de la catedral de Málaga, año de 1543 al año de [1569]* (MS, *S-Skma*), 45, 54

:. Trend: 'Catalogue of the Music in the Biblioteca Medinaceli, Madrid', *Revue hispanique*, lxxi (1927), 489–554

R. Casimiri: 'Melchior Robledo, maestro a Saragozza; Juan Navarro, maestro ad Avila nel 1574', *NA*, xi (1934), 203–6

H. Anglès: 'El archivo musical de la catedral de Valladolid', *AnM*, iii (1948), 59–108, esp. 61, 83

D. Crawford: 'Two Choirbooks of Renaissance Polyphony at the Monasterio de Nuestra Señora of Guadalupe', *FAM*, xxiv (1977), 145–74

S. Rubio: : Introductionto *Juan Navarro* (Madrid, 1978); see also review by R. Stevenson, *Inter-American Music Review*, iii (1980–81), 105–7

J. Lopéz-Calo: *La música en la catedral de Palencia* (Palencia, 1980–81), i, 496–501, ii, 589–90

T.H. Thomas: *The Music of Juan Navarro Based on Pre-Existent Musical Materials* (diss., U. of Texas, Austin, 1990)

R.M. Stevenson: 'Spanish Polyphonists in the Age of the Armada', *Inter-American Music Review*, xii/2 (1991–2), 17–114, esp. 68–82

ROBERT STEVENSON

Navarro, Juan (ii) (*b* Cádiz, *c*1550; *d* ?Mexico, *c*1610). Mexican composer of Spanish birth. He worked in the Mexican province of Michoacán as a Franciscan priest, confessor and choir singer. In 1572 the Bishop of Michoacán, Juan Diego de Rinćon, took possession of 100 copies of a *Passionario*, elaborately printed in Mexico City, which contained plainsong music for the St John Passion. Somewhat later, Navarro set out to compose plainsong settings for all the Passion narratives and various other readings, thus providing music for the entire Holy Week. He completed his work in 1601, and was granted a printing licence with exclusive privileges for 12 years, but his book, *Liber in quo quatuor Passiones Christi Domini continentur ... octo Lamentationes, oratioque Hieremie Prophete*, was not published until 1604 (by Diego López Davalos, Mexico City). The earliest book of music both composed and printed in America, it contains, as the title shows, music for the four Passions, eight Lamentations and the Prayer of Jeremiah, on 105 numbered leaves. Navarro's settings are responsorial and resemble a somewhat individualized plainchant; they are largely syllabic but use occasional melismas for dramatic emphasis. In an effort to secure the financial success of his book among clergy of the various orders, Navarro added letters of approval from Dominican and Augustinian authorities, as well as from the archbishop and from the viceroy, to the printed Franciscan recommendations. The book used to be attributed to Juan Navarro (i); the correct attribution was established by Chase.

BIBLIOGRAPHY

J.M. Beristaín de Souza: *Biblioteca hispano-americana septentrional*, ii (Amecameca, 1883, 3/1947)
J.T. Medina: *La imprenta en México, 1539–1821* (Santiago, 1907–12/*R*), ii
L.M. Spell: 'The First Music-Books Printed in America', *MQ*, xv (1929), 50–54
H.R. Wagner: *Nueva bibliografia mexicana del siglo XVI* (Mexico City, 1940–46)
G. Chase: 'Juan Navarro *Hispalensis* and Juan Navarro *Gaditamus*', *MQ*, xxxi (1945), 188–92
R. Stevenson: *Music in Mexico* (New York, 1952/*R*)

ALICE RAY CATALYNE/MARK BRILL

Navarrus, Martinus. *See* AZPILCUETA, MARTÍN DE.

Navas, Juan Francisco de (*b c*1650; *d* Madrid, 1719). Spanish harpist and composer. His father, Juan Gómez de Navas, was from 1654 a singer (and in 1684 temporary *maestro de capilla*) in the Spanish royal chapel; his brother Ignacio de Navas, was also a musician in the royal service. Juan Francisco began his service in the royal chapel in 1669 and was a pupil of the harpist and composer Juan Hidalgo. After Hidalgo's death in 1685 he became principal harpist at court for both sacred and secular music. According to archival documents (*E-Mp*), Navas was selected by Hidalgo himself. He was a natural choice because his abilities as harpist and continuo player were matched by his talent as a composer. As a composer of theatrical songs, *tonos* and *tonadas* for the court and villancicos, Navas was said by contemporaries to have preserved the precepts of musical style and text setting developed by Hidalgo. In fact, his music shows slightly more modern traits, with longer and more ornamented vocal phrases and the incorporation of obbligato instrumental lines that interact with the vocal line.

By 1694, not quite ten years after Hidalgo's death, Navas had composed music for at least nine court plays and described himself as the principal composer of theatrical music at court. By 1700 he had composed for four more court plays, making a total of 13. His songs and musical scenes for five *comedias* and zarzuelas survive as a significant contribution to the extant repertory. By far his most important extant work is the score to the three-act zarzuela *Destinos vencen finezas* (text by Lorenzo de las Llamosas), performed on 6 November 1698, with nearly 50 musical numbers, including solo songs, three sections of recitative, ensemble songs, choruses and valuable instrumental parts for violins, 'viola de amor', viols, oboes, bassoon, *clarines* and basso continuo. Two exemplars of the printed score survive (in *E-Mn* and *F-Dm*). This was the first zarzuela to be printed as a musical score, issued in a luxury edition in 1699 by Imprenta de Música in Madrid, under the auspices of Miguel Martín (a singer in the royal chapel), Pedro París (also of the royal chapel) and the composer Joseph de Torres.

WORKS

Venir el amor al mundo (zar, F. de Léon), 4 Nov 1680, *E-Bc*, *Mn*
Duelos de Ingenio y Fortuna (mythological play, 3, B. Candamo), 1687
Amor es esclavitud (comedia, V. Salvador), 1688
Amor, industria y poder (L. de las Llamosas), 1692
Destinos vencen finezas (zar, 3, Llamosas), 6 Nov 1698 (Madrid, 1699)
Con música y por amor (zar, 2), 1709, collab. A. Literes and possibly J. de Cañizares
Apolo y Dafne (zar), collab. S. Durón, *Mn*
Missa con clarin, 8vv, *SC*
Vocal pieces (tonos, tonadas, recitados, villancicos), *Bc*, *Mn*, *NArv*, *PA*, *SEc*, *US-NYhs*, *SFs* etc.

BIBLIOGRAPHY

F. Pedrell, ed.: *Teatro lírico español anterior al siglo XIX* (La Coruña, 1897–8)
E. Cotarelo y Mori: *Historia de la zarzuela, ó sea el drama lírico en España* (Madrid, 1934)
L.K. Stein: *Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain* (Oxford, 1993)
J.J. Carreras: '"Conducir a Madrid estos moldes": producción, dramaturgia y recepción de la fiesta teatral *Destinos vencen finezas* (1698/99)', *RdMc*, xvii (1995), 113–43
L.K. Stein: 'Las convenciones del teatro musical y la herencia de Juan Hidalgo', *Bances Candamo y el teatro musical de su tiempo (1662–1704)*, ed. José Antonio Gómez (Oviedo, 1995)
L.K. Stein: '"Este nada dichoso género": la zarzuela y sus convenciones', *Música y literatura en la península ibérica 1600–1750* (Valladolid, 1997), 185–217
J. Koegel: 'New Sources of Music from Spain and Colonial Mexico at the Sutro Library', *Notes: Quarterly Journal of the Music Library Association*, lv/3 (1999), 583–613

LOUISE K. STEIN

Navoigille, Guillaume [*l'aîné*] (*b* Givet, *c*1745; *d* Paris, Nov 1811). French violinist and composer, brother of JULIEN NAVOIGILLE *le cadet*. The only information regarding his origins and early life comes from a fanciful and thoroughly unreliable article by J.B.B. Roquefort which relates that his real surname was Julien and that he was adopted by an expatriate Venetian noble named Navoigille, who settled in France about 1750. Although this story is implausible, no better information has come to light. The Navoigille who obtained a printing privilege in Paris on 6 March 1749 could not have been Guillaume; perhaps it was his father, for Guillaume signed his six

trios op.1 (1765) 'Navoigille *fils*', implying that his father was also known in musical circles.

The dedication of op.1 – the earliest reliable document of Navoigille's career – to Baron de Bagge reveals that he had been in the baron's service since about 1760. Between 1765 and 1777 he published all his principal compositions; they are mostly sonatas, trios and symphonies in a highly conventional style. During the same time he was employed in the orchestra of the Duke of Orléans. Twice in 1778 symphonies by Navoigille were heard at the Concert Spirituel. He seems to have been a competent but unremarkable violinist; the newspapers often reported his participation in concerts, but seldom offered any evaluation of his playing.

After about 1780 Navoigille turned his attention to directing and teaching. By about 1783 he was conductor of the Concert de la Loge Olympique (formerly the Concert des Amateurs) and at the same time he became a violin professor at the Lycée des Arts, a free school for talented young musicians, where Alexandre Boucher, having been admitted on his recommendation, was his pupil. During the Revolution Navoigille remained active as a conductor and even composed several Revolutionary songs, of which two have survived. He did not, however, compose the *Marseillaise*, as Fétis once claimed. About 1805 he and his brother went to the Netherlands to play in the royal orchestra under Plantade. On the unification of France and the Netherlands (1810) they returned to Paris.

WORKS

printed works published in Paris

Vocal: Recueil de 6 ariettes, op.6, hp acc. (1776); Chant républicain pour la fête de l'agriculture, 'Gloire à la main habile', 1v, bc (1798); Chant républicain pour la fête de la reconnaissance, 'Que tes appas', 1v, bc (1798); other Revolutionary works mentioned by Pierre

Orch: 6 syms., op.5 (1774); 3 syms., op.8 (*c*1776), no.2, C, ed. in The Symphony 1720–1840, ser. D, i (New York, 1984); Symphonie concertante, vn, pf, hp, orch, ? arr. of op.9

Chbr: 6 trios, 2 vn, b [3 with orch], op.1 (1765); 6 duetti, 2 vn, op.2 (1765); 6 sonates, 2 vn, b, op.3 (1766); 6 sonates, vn, b, op.4 (1768); Recueil de 3 airs variés et 3 caprices, vn, op.7 (*c*1776); 3 trios, hp, pf, vn obbl, op.9 (*c*1777); 6 trios, 2 vn, b, op.10 (*c*1777); 6 trios, 2 vn, b/va (n.d.), ? the same as op.3 or op.10; Recueil de contredanses et waltz (n.d.); others

BIBLIOGRAPHY

BrookSF; La LaurencieEF; MGG1 (B.S. Brook); *PierreH*
G. Vallat: *Etudes d'histoire, de moeurs et d'art musical* (Paris, 1890)
C. Pierre: *Les hymnes et chansons de la Révolution* (Paris, 1904/*R*)
N. Wild: *Dictionnaire des théâtres parisiens au XIXe siècle* (Paris, 1989)

JEAN HARDEN

Navoigille, Julien [*le cadet*] (*b* Givet, *c*1749; *d* ?Paris, after 1811). French violinist and composer, brother of GUILLAUME NAVOIGILLE *l'aîné*. He was known as a violinist in Paris by about 1773 and was active thereafter as teacher, player, director and composer. It is difficult to separate his activities from those of his brother, for each is usually called simply 'Navoigille' in newspaper accounts. According to Roquefort, Julien was deputy leader and later director of the private orchestra of the Count of Provence (later Louis XVIII) from 1789 to 1792. Subsequently he directed at the Théâtre de la Pantomime (later Théâtre de la Cité), for which he wrote *La naissance de la pantomime* and *L'héroine suisse, ou Amour et courage.* He was in the Netherlands with his brother from 1805 to 1810, after which he returned to Paris.

Navoigille's nephew Joseph (Giuseppe) Navoigille published two works, *Sei alletamenti da camera* (Paris, n.d.) and *6 trietti* (Paris, 1778), both for two violins (or flutes) and bass. Julien's daughter (name unknown) received favourable reviews as a harpist in 1798.

WORKS

STAGE

first performed at the Théâtre de la Pantomime, Paris; all lost

Les honneurs funèbres, ou Le tombeau des sans-culottes (Ducray-Duminil), 1793
L'orage, ou Quel guignon (oc, 1, J.-G.-A. Cuvelier de Trie), 1793
L'héroine suisse, ou Amour et courage (Cuvelier de Trie and J.-B.-A. Hapdé), 1798
La naissance de la pantomime (Cuvelier de Trie and Hapdé), 1798
Empire de la folie, ou La mort et l'apothéose de Don Quichotte (pantomime, 3, Cuvelier de Trie), 1799, collab. J. Baneux

INSTRUMENTAL

published in Paris unless otherwise stated

Symphonie concertante, 2 vn, orch (n.d.), lost
Chbr: 6 trios, 2 vn, b/va (*c*1771); 6 quatuors concertants, op.1 (1773); 6 quatuors, op.2 (1773); 6 Quartettos in the Comic Stile, op.2 (London, 1779); 6 quatuors concertants, op.3 (n.d.); 6 romances et 6 rondeaux, pf, 2 vn ad lib, op.4 (1786); 6 sonates, op.5 (1788), nos.1–5, pf, acc 2 vn, no.6, pf, acc. ob/cl

BIBLIOGRAPHY

BrookSF; La LaurencieEF; MGG1 ('Navoigille, Guillaume l'aîné', B.S. Brook)
P.L. Jacob, ed.: *Bibliothèque dramatique de Monsieur de Soleinne* (Paris, 1843–5); suppl. by C. Brunet: *Table des pièces de théâtre* (Paris, 1914)
N. Wild: *Dictionnaire des théâtres parisiens au XIXe siècle* (Paris, 1989)

JEAN HARDEN

Naw, Stephen. *See* NAU, STEPHEN.

Nawba (Arab.: 'turn'). A term used in Arabic art music for a suite of songs and instrumental pieces. *See* ARAB MUSIC, §I, 5(ii).

Naxhe, Hubertus. *See* NAICH, HUBERT.

Nāy. *See* NEY.

Naylor. English family of musicians.

(1) John Naylor (*b* Stanningley, nr Leeds, 8 June 1838; *d* at sea, 15 May 1897). Organist and composer. He was organist and choirmaster at St Mary's, Scarborough, then, after gaining two Oxford Music degrees (BMus 1863, DMus 1872), at All Saints, Scarborough, and at York Minster. His works, primarily choral, show originality: in the cantatas *Meribah* and *Manna* the voice of God is sung by three voices in harmony, and in the anthem *Know ye not that there is a prince?* he introduced bagpipes. He championed a diversity of unfamiliar music ranging from Bach to Wagner.

(2) Edward (Woodall) Naylor (*b* Scarborough, 9 Feb 1867; *d* Cambridge, 7 May 1934). Organist, composer and writer on music, son of (1) John Naylor. Having learnt much as a child from his father, he studied at Cambridge (BA 1887, MusB 1891, MusD 1897) and at the RCM with Stanford and Frederick Bridge. He held appointments as organist of St Michael's, Chester Square (1889–96), and St Mary's, Kilburn (1896–7), before returning to Cambridge as organist of his old college, Emmanuel, where in 1904 he was appointed lecturer. His most important compositions are vocal. *The Angelus*, winner of the Ricordi prize for an English opera, was produced at Covent Garden in 1909 and broadcast in 1923. His extensive output of church music incorporates

elements from the 16th to the 20th centuries. A leading authority on Shakespeare and music, he was an early exponent of greater musical authenticity.

WRITINGS

Shakespeare and Music (London, 1896/*R*)
An Elizabethan Virginal Book (London, 1905/*R*) [critical essay on the Fitzwilliam book]
Shakespeare Music (London, 1913/*R*)
The Poets and Music (London, 1928/*R*)
Mss in *GB-Ce*

(3) **Bernard Naylor** (*b* Cambridge, 22 Nov 1907; *d* Bassenthwaite, Cumbria, 19/20 May 1986). Composer, organist and conductor, son of (2) Edward Naylor. He studied with Vaughan Williams, Holst and Ireland at the RCM (1924–7) as organ scholar, then went to Exeter College, Oxford (BMus 1930), where he conducted the university opera club. In 1932 he moved to Winnipeg, Canada and became conductor of the Philharmonic Choir, the Male Voice Choir and the Winnipeg SO. He returned to England to take an appointment as organist and director of music at Queen's College, Oxford (1936–9), but in 1940 he was back in Canada, where in 1942 he formed the Little SO of Montreal. He returned to England to teach at the universities of Oxford (1950–52) and Reading (1953–9). In 1959 he settled permanently in Canada, in Victoria, British Columbia, and gave his attention to composition. As the *Missa sine Credo* and the *Magnificat and Nunc dimittis* illustrate, his music is fastidious and emotionally restrained, combining the use of canon and inversion with melodies that often move by step or in minor 3rds. The *Stabat Mater*, first performed at the 1964 Three Choirs Festival, exhibits characteristic passages in contrary motion. His musical idiom, marked by sensitive text setting, scrupulous craftsmanship and graceful chromatic counterpoint, and exemplified by his Nine Motets, had individuality but little influence on other composers.

WORKS
(*selective list*)

CHORAL

Unacc.: 3 (Latin) Motets, SSAATTBB, 1948–9; 9 (English) Motets (Bible), SSATB, 1951–2; Herrick Suite, SATB, 1952/6; 6 Poems from 'Miserere' (D. Gascoyne), S, S, SATB, 1960; Mag and Nunc, SATB, 1964; Missa sine Credo, SATB, 1964 [Exultet mundus gaudio, S, A, T, B, SA, SSAATTBB, s, 1969]; Set me as a seal (A. Swinburne), SATB, 1976
With org and/or pf: Service and strength (C. Rossetti), SATB, 1964; Jubilate Deo, SATB, 1966; The Armour of Light (Advent cant.), S, SATB, 1966–7; Invitation to Music (R. Crawshaw), SATB, 1969
With orch: The Annunciation according to St Luke, S, T, SATB, timp, hp, str, 1949; King Solomon's Prayer (Apocrypha: *Wisdom of Solomon*), S, SATB, chbr orch, 1953; Spenser's Madrigals, SATB, ob, eng hn, bn, pf, str, 1954; Missa da camera, S, A, T, B, SATB, chbr orch, 1954/66; Stabat Mater, SSAA, chbr orch, 1961; The Resurrection according to St Matthew, S, Bar, B, spkrs, SATB, chbr orch, 1967

SOLO VOCAL

With pf: Dreams of the Sea (W.H. Davies), med v, 1947; Rose-Berries (M. Webb), med v, 1947; Speaking from the Snow (C. Day Lewis), suite, high v, 1947; Gentle Sleep (S.T. Coleridge, high v, 1952; 3 Feminine Things (R. Pitter), med v, 1974
With ens: The House of Clay (cant., R. Knevet), Bar, fl, cl, bn, str trio, ?1949/64; The Nymph Complaining for the Death of her Faun (A. Marvell), Mez/C, fl, ob [ob-*ov* eng bn] eng hn, cl, bn, str qt, 1965; On Mrs Arabella Hunt Singing (W.S, Congreve), S, va da gamba, hpd, 1970
With orch: The Living Fountain (cant., R. Watkyns), high v, str orch, 1947/63; 3 Shakespeare Sonnets, Bar, 1956–7; Personal Landscape (P.K. Page), S, chbr orch, 1971

INSTRUMENTAL

Qnt, rec/fl, ob/eng hn, bn, va da gamba, hpd, 1960; Str Trio, 1960; Variations, orch, 1960
Mss in *GB-Ce*, *CDN-VIu*

Principal publishers: Novello, Roberton

BIBLIOGRAPHY

EMC2 (J. Anderson)
L. Halsey: 'Bernard Naylor's Nine Motets', *MT*, cii (1961), 419–21
W. Aide: 'Bernard Naylor', *Contemporary Canadian Composers*, ed. K. MacMillan and J. Beckwith (Toronto, 1975), 164–7

J.A. FULLER MAITLAND/RAYMOND HOCKLEY (1, 2), WILLIAM AIDE/RAYMOND HOCKLEY (3)

Nayo, Nicholas Zinzendorf (*b* Baika, 14 April 1922; *d* Baika, 15 March 1993). Ghanaian composer. Following tuition on the harmonium from his father, he developed his musical skills and directed fife bands and a choir at the Presbyterian Teacher Training College at Akwapim-Akropong. Nayo entered the music school of Achimota College in 1949, studying with Amu, and became a Licentiate of the Royal Schools of Music in 1953. After some years as a school music teacher, he studied with Nketia at the University of Ghana, Legon, gaining the Diploma in African Music (1964), then attended Boston University (MMus 1970). As the first director of the National Academy of Music, Winneba (1973–5), Nayo encouraged his students to explore 20th-century harmonic vocabularies; *Mawu xo Mia 'Kpedada* (1973) was a demonstration piece for this purpose. He was a lecturer at the University of Ghana (1975–9) and a senior lecturer (1979–84) then professor (1986) at the University of Lagos.

Nayo's early works show the influence of Amu in their imitative techniques, simple harmony, duple time signatures and reliance on indigenous musical themes. The completion of a thesis on the Anlo-Ewe composer Vinoko Akpalu encouraged Nayo to intensify southern Ewe musical elements in such works as the *Volta Symphony* (1988). Nayo's middle period is marked by atonal tendencies, unresolved 7th chords, the adoption of 6/8 time signatures and the use of extended forms and the orchestral medium. On his appointment as director of the Ghana National SO (1987–93), the government's stated aim of cultural self-reliance prompted a major shift in his compositional techniques. *Fontomfrom Prelude* (1989) and *Mandela Overture* (1991) are examples of his conscious reliance on indigenous musical instruments, themes and performance practices. His writings include educational books on music.

WORKS
(*selective list*)

Chorus and orch: Mitso Dzidzo Seye, 1971; Mawu xo Mia 'Kpedada, 1973; Mina Mida Akpe Na Mawug, 1983
Orch: Reconciliation Ov., pf, orch, 1968; Atlantika, pf, orch, 1970; Abongo Special, 1973; New Era, 1973; Volta Sym., 1988; Fontomfrom Prelude, 1989; Accra Sym., 1990; Mandela Ov., 1991
Chbr and solo inst: Forum Special, vn, pf, 1961; Farewell to General Kotoka, vc, pf, 1967; Pf Qt, fl, cl, vc, pf, 1976; Sonata, pf, 1978
Unacc. choral: Hadzidzi Nugae; Aseye Nedi Kple Dzidzo; Nutifafa Mawu; Mivu Agboa; Dzodzoeto Nenye

DANIEL AVORGBEDOR

Nazareth [Nazaré], **Ernesto (Júlio de)** (*b* Rio de Janeiro, 20 March 1863; *d* Rio de Janeiro, 4 Feb 1934). Brazilian composer and pianist. He studied the piano with his mother, with Eduardo Madeira and with Lucien Lambert, who gave him an intimate knowledge of Chopin's music, which became influential on his own work. By 1877,

when the polka *Você bem sabe* was published by Artur Napoleão, he had begun to compose in the current popular dance genres, and as a pianist he worked exclusively in light music. From 1919 he was employed by the publishing house of Carlos Gomes (later Carlos Wehrs), performing scores for clients, and he played daily in the Odeon cinema (1920–24), where Villa-Lobos had worked a few years earlier as a cellist, and for which he wrote the famous tango *Odeon*. Nazareth won wide popularity in the 1920s and toured the states of São Paulo and Rio Grande in 1921 and 1932. The tangos established him as the most influential Brazilian popular composer of the 20th century; Villa-Lobos praised him as 'the true incarnation of the Brazilian soul'. Nazareth was responsible for producing national types of such dances as the polka and the tango, and for creating a model for the *maxixe*. His waltzes and tangos were sources of inspiration for numerous composers, including Milhaud, Villa-Lobos, L. Fernandez, Mignone and Gnattali. His music enjoyed great success in the late 20th century, and by the 1970s had been recorded and published in Europe and the USA.

WORKS
(*selective list*)

*c*100 tangos brasileiros incl. Atrevido, Brejeiro, Carioca, Chave de ouro, Duvidoso, Espalhafatoso, Está chumbado, Favorito, Fon-fon, Garoto, Insuperável, Labirinto, Matuto, Nenê, Odeon, Ouro sobre azul, Perigoso, Pierrot, Podia ser pior, Ramirinho, Reboliço, Sagaz, Sarambeque, Sustenta a nota, Tenebroso, Travêsso
Tangos caracteristicos: Batuque, Digo, Mesquitinha, Turuna
Polkas: Alerta, Atrevidinha, Beija-flor, Cruz . . . perigo!, Não caio noutra, Não me fujas assim, Nazareth, Pipoca, Zizinha
Polcas-choros: Amenoresedá, Apanhei-tecavaquinho, Cavaquinho, por que choras?, Você bem sabe
Other dances and pieces, all for pf, to total of *c*220

BIBLIOGRAPHY

B. Itiberê: 'Ernesto Nazareth na música brasileira', *Boletín latino-americano de música*, vi (1946), 309–21
M. de Andrade: *Música, doce música* (São Paulo, 1963)
J.C. Diniz: *Nazareth: estudos analíticos* (Recife,1963)
G. Béhague: *Popular Musical Currents in the Art Music of the Early Nationalistic Period in Brazil, c1870–1920* (diss., Tulane U., 1966)
G. Béhague: *Music in Latin America: an Introduction* (Englewood Cliffs, NJ, 1979)
V. Mariz: *História da música no Brasil* (Rio de Janeiro, 1981, 4/1994)

GERARD BÉHAGUE

Nazario, Lelo (*b* São Paulo, 15 July 1956). Brazilian composer and pianist. He began his piano studies at the age of four, later studying with Menininha Lobo. He worked as a musical assistant for Radio e TV Cultura in São Paulo (1974–5). At that time, he joined the Hermeto Pascoal group, also playing with such jazz musicians as Marcio Montarroyos, Roberto Sion, Mauro Senise and Hector Costita. In 1977 he formed and made three recordings with Grupo Um, one of the first ensembles to combine traditional Brazilian and contemporary styles. At the same time, he led the Symetric Ensemble (two pianos and bass). He toured Europe in 1980 with Symetric and in 1983 with Grupo Um. Nazario has written avant-garde works and music for different formations, including music for piano, ensembles and orchestras, as well as electroacoustic, film and dance music. In 1988 he joined the group Pau Brasil, touring Europe and the United States several times, recording three albums and winning the Sharp Prize (for the best instrumental group) in 1996. For the same group in 1992, he composed an opera in collaboration with other composers, *Opera dos 500*, sponsored by the city of São Paulo to celebrate the 500 years since the discovery of America. In 1989 he formed the Duo Nazario with the drummer Zé Eduardo Nazario. For this group he wrote *Limite* and *Aurora*, both performed with the Banda Sinfonica do Estado de São Paulo in Brazil and abroad.

WORKS
(*selective list*)

Stage: Opera dos 500 (Naum Alves de Souza), 1992 [in collab. with other composers]; Pau Brasil, cond. Nelson Ayres, Sao Paulo, Teatro Municipal, Oct 1992
Band: Limite, kbd, perc, sym. band, elecs, 1990; Aurora, fl, sax, perc, kbd, sym. band, elecs, 1996
Chbr and solo inst: Marcha sobre a cidade, sax, db, perc, kbd, 1978; O homem de Wolfsburg, pic, a cl, a sax, db, perc, pf, 1980; Sursolide suite, 2 db, pf, 1980; Lagrima, pf, 1981; Esquisses, 4 fl, 1982; A flor de plástico incinerada (II), s sax, perc, db, mar, elec pf, elecs, 1983; Balada unidimensional, gui, tape, 1983; Sonhos esquecidos, a sax, perc, db, elec pf, 1984; Valsa (12-Tone Waltz), a sax, perc, db, pf, 1984; Metrópolis tropical, s sax, gui, db, perc, kbd, 1990; Dança das águas, fl, perc, kbd, 1996
Tape: Discurso aos objetos, 1981

Principal recording companies: Lira Paulistana, Utopia

IRATI ANTONIO

Nazaykinsky, Yevgeny Vladimirovich (*b* Novaya Malïkla, Ulyanovsk province, 12 Aug 1926). Russian musicologist. He studied at the Gnesin Music Teachers' Training College (1950–55) and graduated in musicology under Skrebkov; he also completed his postgraduate studies there in 1958 and obtained the *Kandidat* degree in 1967 with a dissertation on tempo. After working in the acoustics laboratory of the Moscow Conservatory (1952–62), he began teaching music analysis in 1962 at the conservatory, where he became a senior lecturer in 1970 and professor in 1976. In 1970 he also organized and headed a department for music teachers at higher educational institutes and he was head of the music theory department, 1974–96. He took the doctorate in 1973 with a study on the psychology of music perception.

Besides traditional music theory, Nazaykinsky's diverse scholarly publications include writings on music psychology, axiology and acoustics. On the basis of precisely defined tempos and rubatos in performances by well known performers, he suggests solutions to questions of tempo in various works; he examines how rubato segments can unify a composition, the specific features of rubato and tempo in different sections of a musical form, and the interaction of rubato with other musical elements. In his later writings Nazaykinsky has examined the general principles that govern the unfolding of a musical composition in time and how these principles relate to theories in psychology (1982); he has also investigated the properties of musical sounds by contrasting sounds in speech, nature and the environment, and he has examined aesthetic problems in the perception of music (1988).

The author of more than 100 publications, Nazaykinsky is known as editor of the series Muzïkal'noye iskusstvo i nauka ('Musical Art and Science'). He has taken part in conferences world-wide and lectured at Russian conservatories, the Cologne Hochschule für Musik and the Mozarteum, Salzburg. As a member of the ISME, he has delivered reports in Japan and Canada; he has also long been involved with examination boards for higher education in Russia and is co-chairman of the commission for the history of art and culture and chairman of the commission for doctoral students at the Moscow Conservatory.

WRITINGS

'O primenenii akusticheskikh metodov issledovaniya v muzïkoznanii' [On using acoustic methods in musicological studies], 'O dinamicheskikh vozmozhnostyakh sovremennogo simfonicheskogo orkestra' [On the dynamic capabilities of the modern symphony orchestra], *Primeneniye akusticheskikh metodov issledovaniya v muzïkoznanii* (Moscow, 1964), 3–17, 101–30 [with Yu. N. Rags]

O muzïkal'nom tempe [On tempo in music] (Moscow, 1965)

ed.: *Muzïkal'noye iskusstvo i nauka* [Musical art and science], i–ii (Moscow, 1970–73) [incl. article on Schumann's *Träumerei*, i 'O konstantnosti v vospriyatii muzïki' [On constant values in the perception of music], ii, 59–98; 'Iskusstvo i nauka v deyatel'nosti muzïkoveda' [Art and science in the activities of the musicologist], ii]

O psikhologii muzïkal'nogo vospriyatiya [On the psychology of musical perception] (diss., Moscow Conservatory, 1973; Moscow, 1972)

'Muzïkal'noye vospriyatiye kak problema muzïkoznaniya' [Musical perception as a problem for musicology], 'Ostenochnaya deyatel'nost' pri vospriyatii muzïki' [Evaluation in the perception of music], *Vospriyatiye muzïki*, ed. V. Maksimov (Moscow, 1980), 91–111, 195–228

Logika muzïkal'noy kompozitsii [The logic of musical composition] (Moscow, 1982)

'Nastroyka i nastroyeniye v muzïkye' [Tuning and mood in music], *Vospitaniye muzïkal'nogo slukha*, ii (Moscow, 1982), 28–42

'Slukh Asaf'yeva' [Asaf'yev's ear for music], *SovM* (1983), no.7, pp.81–94

'Terminï, metaforï, ponyatiya' [Terms, metaphors and concepts], *SovM* (1984), no.10, pp.70–81

'Printsip yedinovremennogo kontrasta' [The principle of one-off contrast], *Russkaya kniga o Bakhe*, ed. T. Livanova and V. Protopopov (Moscow, 1985), 265–94

'Shostakovich i khudozhestvennïye tendentsii v muzïkye XX veka' [Shostakovich and artistic tendencies in the music of the 20th century], *Dmitry Shostakovich: Cologne 1985*, 439–94 [in Ger. and Russ.]

'Stil' kak predmet teorii muzïki' [Style as a topic in the theory of music], *Muzïkal'nïy yazïk, zhanr; stil': problemï teorii i istorii*, ed. V. Protopopov (Moscow, 1987), 175–85

Zvukovoy mir muzïki [The sound world of music] (Moscow, 1988)

'Muzïkal'nïye liki istorii' [The musical faces of history] in T.N. Livanova: *Stat'i i vospominaniya*, ed. D. Arutyunov and V. Protopopov (Moscow, 1989), 388–412

'"Kogta-to" (E. Grig, op.71, no.1)' ['Some time' (E. Grieg, op.71, no.1)], *Problemï romanticheskoy muzïk XIX veka*, ed. E.M. Tsareva and K.V. Zenkin (Moscow, 1992), 125–40

'Simvolika skorbi v muzikye Rakhmaninova (k prochteniyu Vtoroy simfonii)' [The symbolism of grief in Rachmaninov's music (towards a reading of the Second Symphony)], *S.V. Rakhmaninov: Moscow 1993*, 29–41

'Piano i forte v muzïke D. Shostakovicha' [Piano and forte in the music of Shostakovich] *Shostakovichu posvyashchayetsya: sbornik statey k 90-letiyu kompozitora* (Moscow, 1997), 102–9

Tsiklicheskiye formï v muzïkye [Cyclical forms in music] (forthcoming)

TAT'YANA S. KYUREGYAN

Nazism. The doctrines of the National Socialist German Workers' Party (NSDAP) that dominated Germany's government from 1933 to 1945. Nazism superimposed an ideology of nationalism and racism on all areas of culture, but although Nazi ideologues expounded on various notions of a musical ideal, the movement never articulated its designs for promoting or implementing a particular musical aesthetic. Many of the features of German musical life one might associate with Nazism, such as mass participation, folk culture, nationalism, anti-Semitism and arch-conservatism, had strong currents in German musical life long before Hitler came to power. Rather, the greatest impact of Nazism on music lay in more tangible policy measures of the Hitler regime: reforming music professions, restructuring musical organizations and purging German musical life of Jews and political opponents.

Music was unquestionably central to Germany's cultural identity, and Nazi bureaucrats recognized its importance for maintaining Germany's reputation and dispelling foreign perceptions of Nazi philistinism. They saw that in order to preserve Germany's envied position as the centre of high musical achievement, it was necessary to guarantee social and economic security for musicians and composers. The situation of creative artists had been in gradual decline since the turn of the century, and a multitude of musicians' and composers' lobbying groups had fought for professional and economic safeguards. The Nazi government, unlike previous systems in Germany, centralized the administration of cultural affairs. Through the establishment of the Reichskulturkammer and its music division, the REICHSMUSIKKAMMER, it was possible to respond to musicians' demands for professional and economic security. The Reichsmusikkammer, presided over first by Richard Strauss and then by Peter Raabe, became the obligatory union for practitioners in all facets of music-making and the music industries. Within a relatively short time, the Reichsmusikkammer managed to set wages for professional musicians, regulate certification and restrict amateurs from performing for money, introduce examinations and training courses for private music instructors, and establish an old age pension plan for artists. By requiring proof of Aryan lineage for membership, it also served to exclude Jews from taking part in German musical life.

The Nazi government also placed a high priority on preserving Germany's musical institutions and lavished support on several that found themselves in serious financial straits by 1933. For instance, the Berlin PO, after years of unsuccessful negotiations with Reich and Prussian bureaucrats before the Nazi takeover, came under the full protection of the Nazi Propaganda Ministry, was designated an official Reich Orchestra, and secured the highest pay scale ever for its musicians. The Bayreuth Festival also profited from Nazi government sponsorship. Hitler's admiration for Wagner and his close ties with the family prompted him to rescue the festival from its financial difficulties, guaranteeing its growth from a biennial to an annual event from 1936, subsidizing new productions and averting its closure during the war. Some Nazi leaders saw this form of government sponsorship as an invitation to assume direct involvement in artistic matters: Hermann Göring exercised his authority in choosing artistic personnel for the Prussian State Opera in Berlin in his capacity as Prussian prime minister.

Nazi administrators recognized music's potential to rally enthusiasm, enhance education and instil national pride. Rather than introducing widespread reforms in the schools, they concentrated on music-making in adult education, youth organizations, the military and official ceremonies. High culture was made accessible to the working class through large Nazi subscription services. The Nazi party had also established its own Reich Symphony Orchestra in 1931 which, alongside some of the more famous orchestras, appeared at numerous official events. The Hitler Youth expanded pre-existing youth music groups by establishing a multitude of choirs, bands and other ensembles within the organization. The military, too, enlarged its musical activities through the Waffen-SS. The ceremonial function of music was given priority and amateurs were encouraged to learn brass instruments and take part in ceremonial music-making. The organ,

touted since the 1920s as the quintessential German instrument, was also promoted for inclusion in official ceremonies and party rallies.

In an effort to increase awareness and appreciation of Germany's musical legacy, the Nazis gave unprecedented support to the field of musicology. The Education Ministry centralized all major research activities in Berlin, and the Propaganda Ministry appointed Hans Joachim Moser to oversee the reworking of texts in the standard repertory rendered politically problematic by virtue of content or Jewish authorship. The musicologist Herbert Gerigk, working for the chief Nazi ideologue Alfred Rosenberg, enlisted colleagues to evaluate literature, compile a music lexicon conceived in the Nazi *Weltanschauung*, plan a Nazi elite university and appraise goods plundered in the military occupation. The scientific branch of Himmler's SS subsidized musicological publications and funded large-scale field research in the folk music of Germanic populations.

Beyond these administrative, social and institutional reforms, Nazi leaders had little impact on musical standards, partly because those dictating the cultural agenda had little interest in music. Hitler was known to be thoroughly consumed with Wagner, even modelling the title of his autobiography *Mein Kampf* on Wagner's *Mein Leben*. Yet knowledge of the Führer's musical tastes did nothing to reverse the steady decline in Wagner's popularity that had set in by the 1920s. The Nazi ideologue Alfred Rosenberg and the Propaganda Minister Joseph Goebbels paid homage to Wagner, but they focussed their energies much more on education, the visual arts and the media.

Lacking clear directions from leaders, music critics and publicists espousing a so-called Nazi musical aesthetic took their cue from existing popular trends in musical thought, embellishing them with rabid nationalism and anti-Semitism. Some of their ideals came from the conservative nationalists typified by Hans Pfitzner, who bewailed the decline of German musical greatness at the hands of American and 'Jewish influences' (i.e. jazz and the Second Viennese School). At the same time, an alternative consensus influencing Nazi thought was the campaign to eliminate the virtuosity and individualism associated with the Romantic era (similarly denigrated as 'Jewish') and to promote music for the folk that could educate and elevate the German nation. This last component of Nazi propaganda shared much with the musical ideals of both the workers' movement and the conservative middle-class youth movement (*Jugendbewegung*). All of them encouraged mass participation and harboured the belief that music could instil a sense of community (*Gemeinschaft*), an idea easily adapted to the Nazi conception of the *Volksgemeinschaft*.

These varied and sometimes contradictory trends can all be detected in the rare official statements on music issued by National Socialist leaders. The largest musical gathering of the 12-year regime, the Reichsmusiktage in Düsseldorf in 1938, supposedly displayed a German musical ideal with performances, speeches and conventions. Yet at the event Goebbels, the masterful orator, was strikingly vague in spelling out Nazi musical goals. In his 'ten commandments' for German musical creation, he proclaimed that the nature of music lies in melody; all music is not suited to everyone; music is rooted in the folk, requires empathy rather than reason, deeply affects the spirit of man and is the most glorious art of the German heritage; and musicians of the past must be respected. The accompanying exhibit on 'Degenerate Music', a potential tutorial in recognizing and rooting out allegedly destructive musical influences, was comparably incoherent. It vilified prominent Jewish composers, conductors, critics and their associates, and attacked jazz, operetta and atonal composition; but it neither provided consistent guidelines for music practice nor reflected current or future music policy. Jazz actually enjoyed increasing success in Nazi Germany, especially during World War II. The exhibit's more focussed criticism against the 'destroyers' of 'Germanic' tonality were largely *ad hominem* attacks on Schoenberg and his school, but atonal and serial works actually continued to be heard and created in the Third Reich.

Thus although some general guidelines were sketched, specific musical standards were never implemented in any systematic way. Part of this failure was due to a lack of organization and a profusion of in-fighting among officials responsible for musical regulation. This proved especially capricious in determining the careers of prominent composers and performers. A classic example was Paul Hindemith, who, with the support of the conductor Wilhelm Furtwängler, had convinced both Hitler and Goebbels of his potential as a model composer and music educator for the new Reich with his opera *Mathis der Maler* and his plans for music education reforms. In the meantime, Alfred Rosenberg had been passed over as head of culture when the Propaganda Ministry was established. Looking for any signs of ideological transgressions by Goebbels, Rosenberg used Hindemith as a pawn in his crusade and cited Hindemith's earlier works as 'degenerate'. Rosenberg successfully undermined Goebbels's approval of Hindemith, and the composer emigrated. The success or failure of all composers and performers was unpredictable and depended more on personal and political alliances than on racial pedigree or adherence to any aesthetic ideals. Guidelines were so loose and controls so lax that even a few select Jews managed to lead successful careers well into the late 1930s.

The other obstacle to control was the impracticality of music censorship. Anyone serious about rooting out allegedly destructive musical influences would have to contend with the wealth of musical outlets lying beyond government or police controls: amateur activities, recordings and radio. Even though radio came under government supervision, 'degenerate' music such as jazz ultimately survived on the air waves to appease soldiers and to discourage Germans from tuning into foreign broadcasts. Music censorship as such consisted of little more than a few lists issued by the Reichsmusikkammer proscribing the works of certain non-Aryans (Mendelssohn was not among them) and a ruling that dealers and publishers receive permission before disseminating the works of émigrés, but there was no mechanism to implement these measures. During the war, bans were more strictly enforced, mainly targeting foreign works from enemy countries.

The Nazi phenomenon left perhaps its most indelible mark on German musical life in the massive purge of Jews and other outcasts active in performance, composition and music education. While the eradication of 'undesirable' music proved ill-advised, if not impossible, the

eradication of 'undesirable' personnel was carried out aggressively. The Nazi purge affected Gypsies, non-whites, and political, social and sexual 'deviants', but most attention was focussed on the Jews. Their exclusion was carried out first by the public ostracism of prominent figures such as Schoenberg, Bruno Walter and Otto Klemperer, and then through bureaucratic means: by 1935, all non-Aryans were excluded from the Reichsmusikkammer, and in 1937 Jews were officially banned from attending public cultural events (this could be enforced only after 1941, when every Jew was required to wear a yellow badge).

The list of music personnel who fled Germany in the first three years of the Nazi regime is long and includes such names as Adolf Aber, Theodor Adorno, Willi Apel, Paul Bekker, Paul Ben-Haim (Frankenburger), Rudolf Bing, Manfred Bukofzer, Paul Dessau, Alfred Einstein, Hanns Eisler, Emanuel Feuermann, Hans Gál, Szymon Goldberg, Berthold Goldschmidt, Herbert Graf, Jascha Horenstein, Erich von Hornbostel, Leo Kestenberg, Otto Klemperer, Erich Korngold, Fritz Kreisler, Lotte Lenya, Edward Lowinsky, Ernst Hermann Meyer, Hans Nathan, Paul Pisk, Hans Redlich, Franz Reizenstein, Curt Sachs, Hermann Scherchen, Arnold Schoenberg, Leo Schrade, William Steinberg, Fritz Stiedry, Ernst Toch, Bruno Walter, Kurt Weill and Stefan Wolpe. Many more composers, directors and performers fled German-occupied countries in the course of the World War II, especially from Austria, Hungary and Czechoslovakia.

Jews left behind and forced out of their jobs and businesses had to be dealt with in some manner, however. Recognizing the serious economic implications of this sudden increase in unemployment, and also acknowledging the public relations value of giving an impression of providing for the Jewish community, the Nazi government allowed the Jews to set up the Jüdischer Kulturbund to conduct cultural programmes for their own audiences. Its musical activities were initially rich and varied, but the repertory decreased as the regime sought to disassociate 'German' art from 'Jewish' art (for example, Jews were prohibited from performing or listening to Beethoven after 1937 and Mozart after 1938). The Jüdischer Kulturbund shrank in size and activity as more Jews emigrated or were deported to concentration camps, and it was shut down by the Gestapo in 1941. Music was an organized activity in the concentration camps as well, where ensembles of inmates were used for daily activities to entertain SS troops with waltzes, lieder and symphonies, as well as to torture and humiliate inmates, serve as a background for gruelling labour and drown out screams during executions. The number of promising musicians who perished in the camps is impossible to enumerate.

An impressive list of composers, performers, conductors and academics flourished under Hitler and continued their successes without interruption after World War II (e.g. Herbert von Karajan, Karl Böhm, Wilhelm Backhaus, Elisabeth Schwarzkopf, Walter Gieseking, Friedrich Blume, Heinrich Besseler, Werner Egk and Carl Orff, to name a few). Given the climate of denial in the era of denazification and the Cold War politics that ensued, details of the role of music and musicians in the Third Reich were suppressed for many years, giving rise to a number of misconceptions. One was that Nazism, not unlike Stalinism, imposed aesthetic guidelines for music and took complete control over all facets of musical production and consumption. Another myth was that the majority of musical personnel were forced to cooperate with the Nazi regime against their will, when in fact many of the measures instituted by the Nazi regime were welcomed by the musical community. Finally, the impossible task of rationalizing Germany's rich cultural past with the atrocities of the Nazi era led to a tendency to divorce the 12-year Reich from the rest of Germany's history. However, even the nationalist and anti-Semitic elements of Nazi music policy had their roots in earlier movements, and many prominent personnel in Nazi Germany continued to influence German musical life after 1945.

BIBLIOGRAPHY

MGG2 ('Nationalsozialismus', B. Sponheuer)
P. Raabe: *Die Musik im Dritten Reich: Kulturpolitische Reden und Aufsätze* (Regensburg, 1936)
H. Ziegler: *Entartete Musik: eine Abrechnung* (Düsseldorf, 1939)
B. Geissmar: *The Baton and the Jackboot* (London, 1944)
J. Wulf: *Musik im Dritten Reich: eine Dokumentation* (Gütersloh, 1966)
D.W. Ellis: *Music in the Third Reich: National Socialist Aesthetic Theory as Governmental Policy* (diss., U. of Kansas, 1970)
A. Riethmüller: 'Komposition im Deutschen Reich um 1936', *AMw*, xxxviii (1981), 241–78
F. Prieberg: *Musik im NS-Staat* (Frankfurt, 1982)
A. Riethmüller: 'Die Bestimmung der Orgel im Dritten Reich', *Orgel und Ideologie: Göttweig, 1983*, 28–69
H. Bair: 'National Socialism and Opera: the Berlin Opera Houses, 1933–1939', *Opera*, xxxv (1984), 17–23, 129–37
H.-W. Heister and H.-G. Klein, eds.: *Musik und Musikpolitik im faschistischen Deutschland* (Frankfurt, 1984)
N. Drechsler: *Die Funktion der Musik im Deutschen Rundfunk, 1933–1945* (Pfaffenweiler, 1988)
A. Dümling and P. Girth, eds.: *Entartete Musik: zur Düsseldorfer Ausstellung von 1938: eine kommentierte Rekonstruktion* (Düsseldorf, 1988)
E. John: 'Musik und Konzentrationslager: eine Annäherung', *AMw*, xlviii (1991), 1–36
M. Meyer: *The Politics of Music in the Third Reich* (New York, 1991)
M. Kater: *Different Drummers: Jazz in the Culture of Nazi Germany* (New York, 1992)
H.-W. Heister, C. Maurer-Zenck and P. Petersen, eds.: *Musik im Exil: Folgen des Nazismus für die internationale Musikkultur* (Frankfurt, 1993)
F. Lovisa: *Musikkritik im Nationalsozialismus: die Rolle deutschsprachiger Musikzeitschriften 1920–1945* (Laaber, 1993)
E. Levi: *Music in the Third Reich* (London, 1994)
H. Weber, ed.: *Musik in der Emigration 1933–1945: Verfolgung–Vertreibung–Rückwirkung* (Stuttgart, 1994)
J. Braun, V. Karbusicky and H. Hoffmann, eds.: *Verfemte Musik: Komponisten in den Diktaturen unseres Jahrhunderts* (Frankfurt, 1995)
P. Potter: 'The Nazi "Seizure" of the Berlin Philharmonic, or the Decline of a Bourgeois Musical Institution', *National Socialist Cultural Policy*, ed. G. Cuomo (New York, 1995), 39–66
D. Schuberth, ed.: *Kirchenmusik im Nationalsozialismus: zehn Vortäge* (Kassel, 1995)
M. Walter: *Hitler in der Oper: deutsches Musikleben 1919–1945* (Stuttgart, 1995)
W. De Vries: *Sonderstab Musik: Music Confiscations by the Einsatzstab Reichsleiter Rosenberg under the Nazi Occupation of Western Europe* (Amsterdam, 1996)
M. Kater: *The Twisted Muse: Musicians and their Music in the Third Reich* (New York, 1997)
P. Potter: *Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich* (New Haven, CT, 1998)

PAMELA M. POTTER

Nazolin, Sebastiano. *See* NASOLINI, SEBASTIANO.

NCB [Nordisk Copyright Bureau]. *See* COPYRIGHT, §VI (under Denmark).

N'Dour, Youssou (*b* Dakar, 1959). Senegalese musician. A Wolof singer with a remarkably flexible voice and a wide range, Youssou N'Dour began singing with Sine Dramatic at the age of 12, and by the age of 15 he was a star, singing with Super Diamono. Several years later he joined the Star Band in Dakar. N'Dour formed Étoile de Dakar in 1979, a group that went on to tour Europe before reforming as Super Étoile de Dakar in 1981. In 1983 he opened his own club in Dakar, the Thiosanne, a venue he used to perfect his craft. He is perhaps the best known performer of MBALAX, a distinctive Senegalese music based on the rhythm produced on the *mbung mbung* drum. His home concerts appeal greatly to elegantly dressed Wolof women who perform the *ventilateur* dance during concerts in which they expose their legs, dancing wildly in their floor-length *boubous*. N'Dour toured the world as part of the 'Human Rights Now!' 1988 tour. He owns and operates a recording studio and record label in Dakar, promoting local talent.

BIBLIOGRAPHY
AND OTHER RESOURCES

Immigrés, Celluloid CEL6709 (1988)
W. Bender: 'The Griot Style', *Sweet Mother: Modern African Music* (Chicago, 1991), 1–41
Eyes Open, Columbia CD471186 2 (1992)
Étoile de Dakar, Stern's STCD3004, 3006, 3012, 3014 (1993–)
The Guide, Columbia CD476508 2 (1994)

GREGORY F. BARZ

Ndubuisi, Okechukwu (*b* Ozu-Idem, 6 July 1936). Nigerian composer. A member of the Igbo people, he received early training in music and co-founded the Enugu Operatic Society in 1960. In 1961 Ndubuisi began composition studies with Wishart at the Guildhall School of Music, then returned to teach at the University of Nigeria, Nsukka. The folksongs which he collected from different ethnic groups became the basis of his arrangements for voices and small ensemble, most of which are sung in their original languages. His approach to harmony, melody and rhythm reflect both indigenous practices and his background in jazz bands. The influences of Vaughan Williams and Ivor Gurney are prominent in Ndubuisi's original works, while his percussive approach to the piano displays his endorsement of Akin Euba's concept of 'African pianism'. Further information is given in B. Omojola: *Nigerian Art Music* (Ibadan, 1995).

WORKS
(*selective list*)

Ops: The Vengeance of the Lizards, 1966; Dr Feeles, 1968; Dr Klujo
Songs (1v, pf, unless otherwise stated): Nyrarinya; Afufa uwa, 1v, fl, pf, 1973; Ife di na oba (folksong arr.); Nwa mgbogbo delu uli (folksong arr.); Mama g'bara mu mba
Choral (4 pts): Onina manya ogo, 1972; Nma-wo, 1973; Wa aramonu, 1973; Ajama-kwara, 1979; Dim oma (folksong arr.); Ogun salewa (folksong arr.); O se va (folksong arr.); Ozuitem obodomu (folksong arr.); Amoro anokwukwu
Pf: The Blue Nocturne; War Dance

DANIEL AVORGBEDOR

NEA. *See* NATIONAL ENDOWMENT FOR THE ARTS.

Neaga, Gheorghe (*b* Bucharest, 19 March 1922). Moldovan composer, son of STEFAN NEAGA. He studied the violin at the Bucharest Academy of Music with Constantin Nottara (1937–40) and then with B. Kuznetsov at the Moscow Conservatory (graduating in 1948) where he also undertook postgraduate studies (1949–52). He later studied composition with Gurov and then Leyb at the Kishinev Conservatory (1953–8) where he subsequently taught the violin and was later appointed professor of string studies. He has received a number of official awards including the State Prize for the Arts (1967) for his Second Symphony and Honoured Representative of the Arts of the Moldavian SSR (1979). As a composer, he is drawn to chamber genres and works for stringed instruments unsurprisingly dominate his output. Although he does not use actual folk melodies, his language has its roots in Moldovan folklore as many themes in his Second Symphony demonstrate. Neo-classicism is often combined with Impressionist and folkloristic techniques – as in the Quartet for flute, violin, cello and piano (1984) – while ironic paradox, polystylism and collage are features of many other works, such as the Piano Trio (1976). He is particularly attracted to suite forms which provide opportunities for juxtaposing varied and contrasting material.

WORKS
(*selective list*)

Ops: Glira (G. Dimitriu), Kishinev, Moldovan Opera and Ballet Theatre, 1974; Cornul de aur [The Golden Horn] (Dimitriu), 1982; Nefertiti (mono-op, Dimitriu), 1995
Orch: Sym. [no.1], 1958; Sym. [no.2], 1965; S, chbr orch, 1966; Danko, sym. poem, 1967; S, str orch, 1970; Conc., vn, chbr orch, 1973; Conc., chbr orch, 1975; Vn Conc., 1979; Aria, Bolero, Allegro, chbr orch, 1982; Sym. [no.3], 1983
Vocal: Aurora (orat, Dimitriu), 1970; Tsikl romansov [Cycle of Romances] (M. Eminescu), 1986; Perpetuum mobile (chbr sym., Dimitriu), S, ens, 1987; Inima [The Heart] (song cycle, Dimitriu), S, vn, pf, 1993; Credinta [Belief] (song cycle, Dimitriu), S, pf, 1994
Chbr and solo inst: Sonata [no.1], vn, pf, 1957; Pf Sonata [no.1], 1961; Syuita [Suite], pf, 1961; Maski [Masks], vn, pf, 1962; Syuita [Suite], str qt, 1965; 5 p'yes [5 Pieces], vn, pf, 1968; 5 p'yes [5 Pieces], pf, 1969; Rechitativ i burleska, vn, pf, 1971, rev. vn, orch; Str Qt [no.1], 1971; Pf Trio, 1976; 4 p'yesï [4 Pieces], str qt, 1977; Pf Sonata [no.2], 1979; Sonata [no.2], vn, pf, 1979; Str Qt [no.2], 1980; Qt, fl, vn, vc, pf, 1984; Syuita [Suite], vc, pf, 1986; Kontsertnaya p'yesa [Concert Piece], chbr ens, 1995
Film scores, choruses, songs and romances

Principal publishers: Muzgiz, Cartea Moldovenească, Literatura Artistică, Sovetskiy Kompozitor

BIBLIOGRAPHY

Yu. Korev: 'U poroga zrelosti' [On the threshold of maturity], *SovM* (1967), no.9, pp.8–16
Z. Stolyar: *Georgiy Nyaga* (Kishinev, 1973)
E. Kletinich: 'Instrumental'naya muzïka G. Nyagi: voprosï ėvolyutsii stilya' [The instrumental music of Neaga: questions of the evolution of his style], *Kompozitorï soyuznïkh respublik*, ed. M.I. Nest'yeva, iv (Moscow, 1983), 26–32
E. Kletinich: *Kompozitorï sovetskoy Moldavii* [Composers of Soviet Moldavia] (Kishinev, 1987), 201–42 [in Russ.]
V. Aksenov: 'Tret'ya simfoniya G. Nyagi: kompozitsionnïye osobennosti, traktovka zhanva' [The 3rd Symphony by G. Neaga: compositional peculiarities and the treatment of genre], *Muzïkal'noye tvorchestvo v sovetskoy Moldavii*, ed. G.K. Komarova (Kishinev, 1988)
Compozitori si muzicologi din Moldova: Lexicon bibliografiic [Composers and musicologists of Moldova: bibliographical reference work] (Chişinău [Kishinev], 1992), 68–71 [in Rom.]

IRINA SUKHOMLIN

Neaga, Stefan (*b* Cişinău, 24 Nov/7 Dec 1900; *d* 29 May 1951). Moldovan composer and pianist. Brought up in a musical family, he studied the piano with Yuly Guz at a music school in Cişinău (1912–18) and then at the Conservatory of Music and Dramatic Art in Bucharest where his teachers were Emilia Saegiu (piano) and Castaldi and Cuclin (composition). He then attended the Paris Conservatoire where he studied with Nadia Boulanger (composition), Alfred Cortot (piano) and Charles Münch (conducting). In the 1920s and 30s he gave concerts with

the violinist Grigoras Dinicu and, after a spell teaching at the Moscow Conservatory evacuated to Saratov during World War II, in 1946 he joined the staff of the conservatory at Kishinev, where he also conducted the Moldovian State Philharmonia. He became the president of the Moldovan Composers' Union in the same year. He is possibly the most important figure in Moldovan music of the first half of the 20th century. He combines late Romanticism and Impressionism with aspects of Moldovan folk music in an output that spans most non-dramatic genres. He received the George Enescu prize twice (1934 and 1936) and the State Prize of the USSR (1950), in addition to various other awards and medals.

WORKS
(selective list)

Orch: Sym. [no.1], 1924; Sym. [no.2], 1926; Dor de patrie [Country's Longing], sketch, 1932; Februarie cu zăpadă şi vijelie [February with Snow and Storm], sketch, 1932; Nistru [Dniestr], sym. poem, 1943; Vn Conc., 1944; Imnul R.S.S. Moldoveneşti [Anthem of the Moldavian SSSR], 1945

Vocal: Cîntec de leagăn [Lullaby], 1939; Du-te, du-te dorule [Go, Go, Longing], 1942; Stefan cel Mare [Steven the Great] (cant., E. Bucov), 1945; Basarabenii [The Bessarabians] (cant., L. Corneanu), 1947; Cîntecul Renaşterii [Song of the Renaissance] (orat, F. Cabarin), 1951

Chbr and solo inst: Pf Sonata, 1928; Sonata, vn, pf, 1930; Str Qt, 1931; Pf Qnt, 1933; Suita franceză [French Suite], pf, 1937; Fantezie moldovenească [Moldovan Fancy], vn, pf, str, 1940; 5 Pieces, pf, 1941

BIBLIOGRAPHY

N. Ilie: *Stefan Neaga: viaţa şi opera* [Neaga: life and works] (Kishinev, 1966)

A. Sofronov: *Stefan Neaga* (Kishinev, 1981)

ION PĂCURARU

Neale. Irish family of music publishers, instrument makers and concert promoters. John Neale (or Neal; *d* after 1739) was active in Dublin musical circles from about 1714. In 1721 he described himself as an instrument maker in Christ Church Yard and was selling violins and imported printed music. By 1723 he was organizing weekly concerts at 'Mr Neal's Musick Room in Christ Church Yard' and in the same year was elected president of a social and musical club which later moved to the Bull's Head Tavern in Fishamble Street near Christ Church, subsequently becoming the Charitable and Musical Society. His son William (*d* 1769) was also active in the Charitable and Musical Society which, in October 1741, while William was treasurer, opened the New Musick Hall in Fishamble Street where in 1741–2 Handel gave concerts including the first performance of *Messiah* (13 April 1742).

An advertisement in 1723 establishes John Neale as the first known violin maker in Ireland. At the end of the same year, together with William Neale, he published his first collection of music, described as 'the first ever done in this Kingdom [i.e. Ireland]'. John and William Neale together published at least 18 musical volumes between 1723 and 1733, after which William published about ten further volumes up to 1744, the last few issued jointly with William Manwaring of College Green.

Copies of only 16 of the Neales' publications survive; 12 more are named in advertisements or in the three surviving catalogues. One of the most important volumes was *A Colection of the most Celebrated Irish Tunes proper for the Violin German Flute or Hautboy*; the collection was dated *c*1721 by Bunting (*A Collection of the Ancient Music of Ireland*, 1840) though in fact it was published in 1724. It is the earliest collection known to contain works of Turlough Carolan and also includes one tune 'improved with diferent divitions after the Italian maner with A bass and Chorus by Sigr. Lorenzo Bocchi'. Another collection (defective) of Carolan tunes in the National Library of Ireland has been confused with this; it dates from after 1743 and is not connected with the Neales.

BIBLIOGRAPHY

W.H. Flood: *John and William Neale*, Bibliographical Society of Ireland Publications, iii/8 (1928), esp. 85–9

L. Duignan: 'A Checklist of the Publications of John and William Neale', *Irish Booklore*, ii (1972), 230–37

N. Carolan, ed.: *A Collection of the Most Celebrated Irish Tunes* (Dublin, 1986) [facs.; list of pubns]

B. Boydell: *A Dublin Musical Calendar 1700–1760* (Blackrock, 1988)

LASAIRÍONA DUIGNAN/BARRA R. BOYDELL

Neaman, Yfrah (*b* Sidon [now Saïda], 13 Feb 1923). British violinist of Palestinian birth. He studied at the Paris Conservatoire and subsequently with Flesch, Thibaud and Rostal. He made his Paris début in 1937 and his London début with the LSO under Fistoulari in 1944 and from this time toured as a soloist throughout Europe, the USA and India. He played in duos with the pianists Howard Ferguson and David Wilde, and in a piano trio with Lamar Crowson and Eleanor Warren (cello). An admired and influential teacher, he has given masterclasses throughout the world, and has taught the violin at the GSM, London, since 1958, from 1964 as head of the string department. Neaman's other appointments include artistic director of the Carl Flesch International Violin Competition (1970–88) and of the London International String Quartet Competition. His repertory ranges from the Baroque to contemporary music, and he gave the first performances of numerous works, including Gerhard's Chaconne, Michael Blake Watkins's Violin Concerto (1978) and Michael Berkeley's Sonata, all of which are dedicated to him. His recordings include works by Gerhard, Banks, Fricker and Ireland. Neaman's playing was stylish and elegant, with all the hallmarks of the French school. He played a 'Golden Age' Stradivarius dated 1724. He was made a Freeman of the City of London in 1980 and was created an OBE in 1983.

BIBLIOGRAPHY

SchwarzGM

S. Collins: Interview, *The Strad*, xc (1979–80), 903–6; xci (1980–81), 22–4

E. Chadwick: 'Confessions of a Flesch Pupil', *The Strad*, cv (1994), 1220–25

MARGARET CAMPBELL

Neander, Alexius (*b* Kolberg, Pomerania [now Kołobrzeg, Poland], *c*1560; *d* between Würzburg and Rome, in or before 1605). German composer. In 1580 he enrolled at the University of Frankfurt an der Oder. He entered the seminary at Würzburg on 26 April 1590 and was ordained on 21 September 1591. He then became music prefect at the Collegium Kilianum at Würzburg. He died while on a journey to Rome. His four printed volumes, consisting entirely of motets, were brought out after his death by his pupil Wolfgang Getzmann.

WORKS

Liber primus [30] sacrarum cantionum, 4–8, 12vv (Frankfurt, 1605); 4 in *D-Mbs*, 1 in *Rp*

Liber secundus [32] sacrarum cantionum, 4–24vv (Frankfurt, 1605); 6 in *Mbs*

Liber tertius [23] sacrarum cantionum, 5–12vv (Frankfurt, 1606); 7 in *Mbs*
Cantiones, 4, 5vv (Frankfurt, 1610)
4 motets, 1600[2] (1 in *Rp*), 1613[2], 1618[1]
Te Deum laudamus, 6vv, *Rp*

BIBLIOGRAPHY

GöhlerV; WaltherML
G. Draudius: *Bibliotheca classica* (Frankfurt, 1611, enlarged 2/1625)
M. Sack: *Leben und Werk Heinrich Pfendners* (diss., Free U. of Berlin, 1954)

AUGUST SCHARNAGL/CLYTUS GOTTWALD

Neander, Joachim (*b* Bremen, 1650; *d* Bremen, 31 March 1680). German theologian, poet and composer. He grew up in his native city and attended the Gymnasium Illustre, where he studied Calvinistic theology. In 1670 he was converted to Pietism by the Pietist revivalist Theodor Undereyck, the pastor of St Martini, Bremen, who obtained for him a private tutorship at Frankfurt. From there he went on to the University of Heidelberg with several of his pupils. From 1673 he was again in Frankfurt where he was in personal contact with Philipp Jakob Spener, the leading Pietist of the day, and also with the Pietist lyric poet J.J. Schütz. In 1674 he became headmaster of the Calvinist school in Düsseldorf, where he worked successfully until he got into difficulties in 1676 over his support for Pietist conventicles. He was first of all forbidden to preach and in 1677 evaded his dismissal from office only by signing a new school agenda, which he had fiercely attacked before. In 1679 he obtained another position, as morning preacher at St Martini, Bremen; he died there ten months later.

Neander published an extremely influential work: *Joachimi Neandri Glaub- und Liebesübung: aufgemuntert durch einfältige Bundeslieder und Danck-Psalmen: neugesetzt nach bekant- und unbekandte Sang Weisen: . . . zu lesen und zu singen auff Reissen, zu Hauss oder bey Christen-Ergetzungen im Grünen* (Bremen, 1680, lost; 2/1683 and several later editions); in addition to the later editions of the whole work, the *Bundeslieder* (covenant songs, named after the covenant of God with Man) were adopted, complete or in part, as a self-contained section in the hymnbooks of many established churches.

With F.A. Lampe and Gerhard Tersteegen, Neander contributed significantly to the demise of the exclusive use of Calvinist hymns in Low Germany; although in the first place his songs were certainly not intended for community singing, they were soon put to this use, especially as most of them were written in the verse forms of the Genevan Psalter and could thus be sung to the corresponding tunes. He intended his 58 original melodies (with continuo) only as an alternative. The most popular of his hymns, which is still used today, is *Lobe den Herren, den mächtigen König der Ehren*, his melody for which is based on an earlier tune. *Wunderbarer König*, which is also still sung today, has an even finer text and melody. After Neander's death his poetry was repeatedly provided with new melodies, of which the 66 with continuo that G.C. Strattner published in 1691 are particularly outstanding.

BIBLIOGRAPHY

ADB (Bertheau)
R. Vornbaum: *Joachim Neanders Leben und Lieder* (Elberfeld, 1860)
C. Krafft: 'Joachim Neander: eine hymnologische Studie', *Theologische Arbeiten aus dem rheinisch-westfälischen Prediger-Verein*, iv (1880), 46–106, 157–8
C. Mahrenholz and O. Söhngen, eds.: *Handbuch zum evangelischen Kirchengesangbuch*, ii/1–2 and suppl. (Göttingen, 1957–8)
W. Blankenburg: 'Geschichte der reformierten Kirchenmusik', in F. Blume: *Geschichte der evangelischen Kirchenmusik* (Kassel, 2/1965), 343–400
Lobe den Herren 1680–1980: Bremer Gesangbücher und Kirchenlieddichter, Bremen Landesmuseum fur Kunst- und Kulturgeschichte, 27 Jan – 16 March 1980 (Bremen, 1980) [exhibition catalogue]
H. Ackermann: *Joachim Neander* (Düsseldorf, 1980)
M. Rössler: 'Lobe den Herren . . . (EKG 234)', *Das tiefe Wort erneuern: Festgabe für Jürgen Henkys* (Berlin, 1989), 40–46
H.-J. Schrader: *Literaturproduktion und Büchermarkt des radikalen Pietismus* (Göttingen, 1989)
J. Stalmann and J. Heinrich, eds.: *Handbuch zum evangelischen Kirchengesangbuch, Liederkunde* (Göttingen, 1990), ii

WALTER BLANKENBURG/DOROTHEA SCHRÖDER

Neander, Valentin (i) (*b* Treuenbrietzen, nr Berlin, *c*1540; *d* probably at Treuenbrietzen, after 1583). German composer, writer on music, schoolmaster and civic official, father of VALENTIN NEANDER (ii). From 1553 to 1557 he attended the Gymnasium in the Old Town at Magdeburg, where he was taught music by Martin Agricola. Between 1557 and 1559 he lived at Lüneburg and became acquainted with Lucas Lossius. In October 1559 he matriculated at the University of Wittenberg, where he got to know Melanchthon (who died within a few months) and later the poet Paul Eber, author of many lieder, who wrote a prefatory poem for his *Cantiones sacrae*. After his studies he returned to Treuenbrietzen, where he became schoolmaster and later town clerk too. The chief source of biographical details about him is his book *Elegia de praecipuis artificibus et laude musices* (Wittenberg, 1583), in which he treated of the divine destiny of music. His only printed musical work is *XII sacrae cantiones*, for four to six voices (Wittenberg, 1567); an expanded edition, *Cantiones sacrae* (Wittenberg, 1584, 2 ed. in *Michael Praetorius: Gesamptausgabe*, 1928–40/*R*, vol. vi), including Eber's preface, is very probably an unaltered reprint of the now lost edition of 1569, the year of Eber's death. The later edition is more than double the size of the first and consists of 21 Latin and four German pieces. Various emblems to be found in it show that Neander must have had a strong grounding in humanism. There are two manuscript works by him, *Missa super 'In honore Christi'* (in *D-LÜh*) and a motet (in *D-Bsb*), both for five voices.

WALTER BLANKENBURG

Neander, Valentin (ii) (*b* ?Treuenbrietzen, nr Berlin, ?1575–80; *d* after 1619). German composer, son of VALENTIN NEANDER (i). He matriculated at the University of Frankfurt an der Oder in 1597 and was a pupil of Bartholomäus Gesius in that town. He published *Newe christliche Kirchen Gesänge, die man Introitus, Prosas, Responsoria und Hymnos nennet ... auff die Melodeyen des Lobwassers Psalmen ... gerichtet* (Frankfurt an der Oder, 1619; ?lost), which consists of 89 four-part pieces. It provides interesting evidence of the penetration of the Huguenot manner of psalm setting into Lutheran north Germany, a development that may have been encouraged by the decision of the Elector Johann Sigismund of Brandenburg in 1613 to adopt Calvinism as his faith (see Bohn). According to Grimm, Neander had earlier published *Neue geistliche Lieder* for four to eight voices (Frankfurt an der Oder, 1601), and he also seems to have written *Cantio nuptialis sumpta ex psalmo CXII* for eight voices (Wittenberg, 1607), for the wedding of the Duke of Saxony; both are lost.

BIBLIOGRAPHY

E. Bohn: *Bibliographie der Musik-Druckwerke bis 1700, welche … zu Breslau aufbewahrt werden* (Berlin, 1883/R)

H. Grimm: *Meister der Renaissancemusik an der Viadrina* (Frankfurt an der Oder, 1942)

WALTER BLANKENBURG

Neapolitan school. A term sometimes used to describe a group of primarily operatic composers active in Naples in the 17th and 18th centuries. *See under* NAPLES.

Neapolitan sixth chord. The first inversion of the major triad built on the flattened second degree of the scale; in C major or minor, F–A♭–D♭. It usually precedes a V–I cadence and it functions like a subdominant (in German chord analysis it can be described as the *Leittonwechselklang* of the minor subdominant). It is associated with the so-called 'Neapolitan school', which included Alessandro Scarlatti, Pergolesi, Paisiello, Cimarosa and other important 18th-century composers of Italian opera; but it seems to have been an established if infrequent harmonic practice by the end of the 17th century, being used by Carissimi, Corelli and Purcell. It was also a favourite idiom among composers in the Classical period, especially Beethoven, who extended its use to root-position and second-inversion chords (examples include the opening of the String Quartet op.95 and the second movement of the Hammerklavier Sonata).

WILLIAM DRABKIN

Neary, Martin (Gerard James) (*b* London, 28 March 1940). English organist and choirmaster. A chorister at the Chapel Royal and organ scholar of Gonville and Caius College, Cambridge, he also studied privately with Geraint Jones, André Marchal and Sir Adrian Boult, coming to notice as a prizewinner at the 1963 St Albans International Festival. During his first post, as organist and choirmaster at St Margaret's, Westminster (1965–71), he founded and conducted the Martin Neary Singers. He was appointed organist and master of the music at Winchester Cathedral in 1972, where his fine choir became noted for its championship of the works of Jonathan Harvey and John Tavener, for its many overseas tours and for its broadcasts and recordings. Under Lorin Maazel the choir gave the première of Andrew Lloyd Webber's *Requiem* in New York in 1986. Neary subsequently conducted the first British performance in Westminster Abbey, where he became organist and master of the choristers in 1988. At Westminster he consolidated the achievements of his Winchester years, contributing two notable broadcast concerts to the Purcell centenary year in 1995 and commissioning new works from such composers as Francis Grier. In 1994 the Westminster choir under Neary became the first foreign ensemble to perform within the Kremlin, and in 1997 he devised and directed the music at the funeral of Diana, Princess of Wales. He left the Abbey in 1999 to pursue a freelance career.

Neary has a considerable reputation as a recitalist in Europe and the USA, where he has given first performances of many contemporary British works. He is also a notable exponent of Messiaen and has made editions of early French organ music. He was president of the Royal College of Organists from 1988 to 1990 and was invited back for a second term in 1996.

STANLEY WEBB/PAUL HALE

Neate, Charles (*b* London, 28 March 1784; *d* Brighton, 30 March 1877). English pianist and cellist. He received his early musical education from James Windsor and afterwards from John Field, with whom he had formed a close friendship. Field also joined him as a student of the cello under William Sharp. He first appeared as a pianist at Covent Garden Theatre at the Lenten Oratorios in 1800, and soon established a reputation as an excellent performer. He studied composition under Woelfl, and in 1808 published his first work, a piano sonata in C minor. In 1813 he was one of the original members of the Philharmonic Society, of which he was for many years a director, and often performed, and occasionally conducted, at its concerts.

Neate is remembered for his friendship with Beethoven, whom he met in Vienna in May 1815, after having studied counterpoint under Winter in Munich for three months. He spent about eight months in almost daily contact with Beethoven, at Baden and Vienna, although Beethoven declined to accept him as a pupil and referred him instead to Förster. Neate also arranged for the purchase by the Philharmonic Society of three overtures and some other pieces which had been offered to George Smart the previous March; he acted as Beethoven's agent after his return to England, and in December 1824 tendered the Society's offer of 300 guineas for Beethoven to come to London and conduct his works. Thayer, in 1861, relied on him for information about Beethoven's English dealings, though Neate's recollection may have been coloured by his failure ever to sell any of Beethoven's music to publishers.

Neate was long esteemed as one of the best performers on and teachers of the piano in London. He composed a quintet for piano and wind, two trios for piano and strings, two sonatas and many other works for piano solo and duet, and wrote *An Essay on Fingering* (London, 1855), which contains a catalogue of his published works to op.40.

BIBLIOGRAPHY

DNB (R.F. Sharp)

[F.G. Edwards]: 'Beethoven: his Portrait, and – its Blot', *MT*, xlii (1901), 15–16

E. Anderson: 'Charles Neate: a Beethoven Friendship', *Festschrift Otto Erich Deutsch*, ed. W. Gerstenberg, J. LaRue and S. W. Rehm (Kassel, 1963), 196–202

E. Forbes, ed.: *Thayer's Life of Beethoven* (Princeton, NJ, 1964, 2/1967), 614ff, 929ff

D.W. Hadley: 'Beethoven and the Philharmonic Society of London: a Reappraisal', *MQ*, lix (1973), 449–61

W.H. HUSK/BRUCE CARR

Nebel [nevel] (Heb.). Ancient Jewish instrument, possibly a lyre. *See* BIBLICAL INSTRUMENTS, §3(vii).

Nebendreiklang (Ger.). Minor TRIAD.

Nebenklang (Ger.). *See under* KLANG (ii).

Nebenlinie (Ger.). *See* LEGER LINE.

Nebennote (Ger.). *See* NON-HARMONIC NOTE.

Nebensatz (Ger.). Second SUBJECT GROUP.

Nebenstimme (Ger.: 'subsidiary part'). *See under* HAUPTSTIMME.

Nebentonarten (Ger.: 'secondary keys'). With reference to a given tonality, keys other than the tonic, dominant and subdominant. Those most frequently encountered are the submediant, mediant and supertonic.

Nebra (Blasco), José (Melchor de) (*b* Calatayud, bap. 6 Jan 1702; *d* Madrid, 11 July 1768). Spanish composer and organist. Born to a family of musicians, he began his musical training under his father José Antonio Nebra (*b* La Hoz de la Vieja, bap. 23 Nov 1672; *d* Cuenca, 4 Dec 1748), who had settled in Cuenca as cathedral organist and teacher of the choirboys (1711–29) and later became *maestro de capilla* (1729–48). His two brothers were also musicians: Francisco Javier (*b* Calatayud, 16 April 1705; *d* Cuenca, 4 July 1741) was organist at La Seo, Saragossa (1727–9), and then in Cuenca (1729–41); Joaquín (*b* Calatayud, bap. 21 May 1709; *d* Saragossa, 16 Aug 1782) was organist at La Seo from 1730 until his death.

José de Nebra soon moved to Madrid. In 1719 he is mentioned as organist of the Descalzas Reales convent, where the *maestro de capilla* was José de San Juan, author of *Arte de canto llano* (Madrid, 1694). In 1722 Nebra worked in the chapel of the noble household of Osuna together with such composers as Antonio Literes and Antonio Duni, and at this time he began also to compose music for the commercial theatres in Madrid. On 22 May 1724 he was appointed organist of the royal chapel in the place of one of the musicians who accompanied Felipe V to San Ildefonso after his abdication in favour of his son, Luis I. When Felipe resumed the throne on 31 August that year Nebra was made supernumerary organist, with the right of promotion to first organist when the vacancy arose. In 1738 he was offered the post of *maestro de capilla* at Santiago Cathedral and in 1741 that of organist at Cuenca, both of which he declined. On 5 June 1751 he took up a new post as *vicemaestro* of the royal chapel in Madrid and assistant head of the *Colegio de niños cantores* (the royal choir school); he and Antonio Literes were put in charge of organizing a new and substantial repertory of church music to replace that lost in the fire at the royal palace in 1734. Nebra suggested the purchase of works by Neapolitan composers, including Alessandro Scarlatti, Leo and Sarro, and temporarily abandoned his theatre activites almost completely to dedicate himself to composing sacred music, most of which is still in the archives of the royal palace in Madrid.

Nebra was an excellent organist; in 1749 he was charged with supervising the restoration of the organ at the Jeronimos convent and in 1756 his advice was sought on the organ for the chapel of the new royal palace by Fernández Dávila. He taught the organ at the Jeronimos convent, where his pupils included Antonio Soler, for whose *Llave de la modulación* (Madrid, 1762) he wrote a preface. Another pupil was José Lidón, later organist and *maestro* of the royal chapel. On 25 May 1761 Nebra was appointed harpsichord teacher to Prince Gabriel, and Nebra's nephew Manuel Blasco de Nebra (*b* Seville, 2 May 1750; *d* Madrid, 12 Sept 1784), later organist of Seville Cathedral and author of *Seis sonatas para clave, y fuerte piano* (Madrid, *c*1775), was also taught by him from 1766 to 1768. Nebra's own works for harpsichord and organ, which survive only in copies made after his death, are similar in style to those of José Elías, Domenico Scarlatti and Sebastián Albero y Añaños. Like them, he developed the model of the bipartite sonata, made known primarily through the works of Scarlatti.

In 1728 Nebra served as joint composer, alongside Facco and Falconi, in providing the music for the melodrama *Amor aumenta el valor*, performed in Lisbon to celebrate the marriage of the Prince of Asturias (later Ferdinand VI) to the Portuguese princess Maria Barbara. Nebra's importance as a theatre composer, however, derives from his work for the public theatres in Madrid, where he worked with the most prominent playwrights of the time (Cañizares, González Martínez). He was responsible for inaugurating new houses to replace the traditional open-air theatres. In 1737 his *Más gloria es triunfar de sí: Adriano en Siria* initiated the first season by a Spanish company at the Coliseo de la Cruz, and 1745 saw the inauguration of the Coliseo del Príncipe with *Cautelas contra cautelas y el rapto de Ganímedes.* From 1723 to 1751 (except for the period 1731–6) Nebra consistently wrote works in most of the theatrical genres of his time: zarzuelas, *comedias* and *autos sacramentales* and he also composed various minor works such as *loas, sainetes* and *entremeses* which accompanied the main plays. In these pieces, in which speech and singing alternated freely, Nebra used traditional Spanish musical forms (*seguidillas* and *coplas*), together with da capo arias popular in Italian opera of the time, often writing a trio or quartet in da capo form to end each *jornada* or act of a zarzuela. His orchestra (depending on the resources of the particular theatre) included violins and violas, and often oboes and flutes (played probably by the same instrumentalists) as well as horns and trumpets.

Despite his success in public theatres, Nebra's participation in court plays was fairly limited after his 1728 collaboration in Lisbon. At a time when opera was largely commissioned from Italian composers and performers, we know only of his participation on the harpsichord in some of the operas performed at the Spanish court in Madrid, such as *Farnace* (1739) and *Achille in Sciro* (1744), both with music by Courcelle, and of his instrumental arrangements and additions for two plays by Calderón and Cañizares revived for the marriage of Maria Luisa and the Great Duke of Tuscany on 14 February 1764.

Nebra began composing sacred works in 1747, and his production increased after his appointment as assistant *maestro* to the royal chapel in 1751. The music reflects the needs and personnel of this institution (an eight-part choir and a broad variety of instruments). He also composed works for Cuenca Cathedral, where he had family contacts, and sent others to Santiago de Compostela and the Seo church in Saragossa, and there are copies of his religious works in various Spanish and Latin American archives. In 1758 he composed a requiem for Queen Maria Barbara, and this continued to be sung at Spanish royal family funerals until the beginning of the 19th century. In 1759 he sent his *Vísperas del común de los santos y de la Virgen* to Pope Clement XIII for performance in the papal chapel. After 1761 his sacred output decreased.

WORKS

THEATRICAL

first performed in Madrid; music lost unless otherwise stated

autos sacramentales

texts by P. Calderón de la Barca

† – *texts adapted by José de Cañizares*

La vida es sueño, Príncipe, 4 June 1723; A Dios por razón de Estado, Cruz, 23 June 1724 [Nebra wrote music for only the sainetes]; El año santo en Roma, Príncipe, 8 June 1725; El pintor de su deshonra, 8 June 1725; El católico Perseo S Jorge, mártir, Cruz, 18 Oct 1725; †El pastor Fido, Príncipe, 28 June 1726; †La viña del Señor, Cruz, 28 June 1726, rev. Cruz, 21 June 1746; †El valle de la zarzuela, Príncipe, 20 June 1727; †El pleito matrimonial del

Cuerpo y el Alma, Príncipe, 4 June 1728; †La semilla y la cizaña, Cruz, 24 June 1729; †La redención del cautivo, Príncipe, 28 June 1729

La cura y la enfermedad, Príncipe, 16 June 1730, rev. †Cruz, 5 June 1739; Andrómeda y Perseo, 12 June 1744; El nuevo hospicio de los pobres, Cruz, 3 July 1745; Amar y ser amado y la divina Philotea, Principe, 3 July 1745, *E-Zac*; La nave del mercader, 9 June 1747 [Nebra wrote music only for the sainetes]; Lo que va del hombre a Dios, Cruz, 21 June 1748, rev. 29 May 1761 with 1 new aria; El laberinto del mundo, 13 June 1749 [Nebra wrote music only for 1 aria]; Primero y segundo Isaac, 13 June 1749; La segunda esposa, triunfar muriendo, Cruz, 7 June 1750; El diablo mudo, Príncipe, 18 June 1751

operas, zarzuelas, comedias, bailes

com – *comedia*

zar – *zarzuela*

Las granaderas y Alondón (baile), *E-E*

La libertad del cautivo (entremés), *E*

De los encatos de Amor la música es el mayor, ó De los hechizos de amor, la música es el mayor, y el asturiano-montañés en la corte (com, J. de Cañizares), Príncipe, 23 Oct 1725

A un tiempo monja y casada: S Francisca Romana, ó La viuda romana (sacred com, Cañizares), Cruz, 25 Dec 1725

La venerable sor María de Jesús de Agreda, Ia parte (sacred com, M.F. de Armesto y Quiroga), Príncipe, 25 Dec 1725

A cual mejor, confesada y confesor, S Juan de la Cruz y S Teresa de Jesús (sacred com, Cañizares), Cruz, 22 Oct 1727

S Brígida (sacred com, Cañizares), Cruz, 25 Dec 1727

Amor aumenta el valor [Acts 2 and 3, with Falconi] (opera, Cañizares), Lisbon, palace of Spanish ambassador, 18 Jan 1728, *Mp* [Act 1 by Facco]; ed. M.S. Alvarez Martínez (Saragossa, 1996)

La presumida no casa hasta que un simple ... folla armónica, Cruz, 25 July 1728

S Brígida, la estrella de Septentrión 2a parte (sacred com, Cañizares), Cruz, 25 Dec 1728

La sirena de Tinacria (com, D. de Córdoba y Figueroa), 1729 [Nebra wrote only music for the loa]

Las proezas de Esplandián y el valor deshace encantos (zar, Armesto), Cruz, 12 Feb 1729

La melodrama, o Las tres comedias en una (com, Cañizares), Príncipe, 12 Oct 1729

Hombre, demonio y mujer, Cruz, 14 Oct 1729 [Nebra wrote music only for the loa]

Música discreta y santa: S Matilde (sacred com, Cañizares), Cruz, 25 Dec 1729

La sacra esposa de Cristo y doctora de la iglesia, S Catalina, virgen y mártir (sacred com), Cruz, 21 Oct 1730

No siempre el Destino vence si en su imperio Amor domina (com, J. Fernández de Bustamante), Príncipe, 24 Nov 1730

El sol de la fe en Marsella y conversión de la Francia: S María Magdalena (sacred com, B.J. Reinoso y Quiñones), Cruz, 25 Dec 1730

Venus y Adonis, melodrama, 1733, Padre Otaño's private collection, Loyola

Más gloria es triunfar de sí: Adriano en Siria (after P. Metastasio), Cruz, 30 May 1737 [in pay accounts called an opera]

Amor, ventura y valor y el invencible Amadis (zar), Cruz, 27 Nov 1739

La Madre Martina de los Angeles, religiosa dominica (com), Príncipe, 22 Oct 1739

Viento es la dicha de Amor (zar, A. de Zamora), Cruz, 28 Nov 1743, *Mm*, revived Príncipe, 20 May 1748, with 1 new aria, *Mm*

Nuestra Señora del Pilar de Zaragoza (sacred com), 21 Oct 1743

S Inés de Montepoliciano (sacred com, Armesto), Príncipe, 25 Dec 1743

Donde hay violencia, no hay culpa (zar, N. González Martínez), Medinaceli private theatre, 1744, *Zac*

Amor, encanto y fortuna restituyen a su dueño el cetro (com), 4 Feb 1744

Vendado es Amor, no es ciego (zar, Cañizares), 3 Aug 1744, *Zac*

No todo indicio es verdad: Alejandro en Asia (González Martínez, after Metastasio), Cruz, 18 Sept 1744 [in pay accounts called an opera]

Cautelas contra cautelas y el rapto de Ganímedes (zar, Cañizares), Príncipe, 5 June 1745

El mayor blasón de España (sacred com), Príncipe, 25 Dec 1745

La colonia de Diana (zar, M. Vidal Salvador, rev. González Martínez), Príncipe, 7 Sept 1745 [rev. with 3 new arias and added tonadillas, Cruz, 29 April 1746], 1 aria, *AS*

El amante de María, venerable padre Fray Simón de Rojas (sacred com, rev. Cañizares), Príncipe, 25 Dec 1745

A falta de hechiceros lo quieren ser los gallegos y asombro de Salamanca, 1a parte (magical com, González Martínez), Cruz, 12 Feb 1746

El amante de María, venerable padre Fray Simón de Rojas, 2a parte (sacred com, González Martínez), Cruz, 29 May 1746

El Dómine Lucas (com, Cañizares), 1747, *Mm* [rev. Buen Retiro, 15 Feb 1764]

Para obsequio a la deidad nunca es culto la crueldad y Iphigenia en Tracia (zar, González Martínez), Cruz, 15 Jan 1747 [rev. with 4 new arias, 30 April 1749], *E*; ed. M.S. Alvarez Martínez (Saragossa, 1997)

No hay perjurio sin castigo (zar, González Martínez), Medinaceli private theatre, 8 May 1747

Ni amor ni obligación, temor ni amigo, logran lo que el enemigo (com), 20 May 1747 [Nebra wrote music for only the sainetes]

Donde hay sobras de hechiceros, lo quieren ser los gallegos: el asombro de Salamanca, 3a parte (magical com), 30 Nov 1747

Antes que celos y amor la piedad llama al valor y Achiles en Troya (González Martínez), Príncipe, 1747 [in pay accounts called an opera]

La mágica Cibeles, 2a parte (magical com), Cruz, 19 Oct 1748 [Nebra wrote music for only the sainetes]

Hay venganza que es clemencia (com, González Martíñez), Cruz, 30 Nov 1748

Pues consiste en dar gusto (bailete), 1749, *E*

Viva el cacique (bailete), 1749, *E*

El anillo de Giges y mágico rey de Lidia, 2a parte, 24 May 1749 [Nebra wrote music for 1 aria, 1 duet and the sainetes]

El mágico de Ferrara (magical com, A. Merano y Guzmán), 6 Nov 1749

En vano el poder persigue, a quien la deidad protege y primera parte del Mágico Apolonio (magical com, A. Flores), 25 Dec 1749

No hay magias en la invención como la de la diversión y Mágico de tres horas (magical com), 21 Jan 1750

En vano el poder persigue cuando la deidad protege, segunda parte del Mágico Apolonio (magical com, Merano), 25 Dec 1750

Duelas de Amor y Lealtad, Buen Retiro, 14 Feb 1764 [Nebra wrote music for the loa, the overture and a march]

SACRED LATIN

(*selective list*)

for fuller information see Lemmon (1988) and Álvarez Martínez (1993)

MSS in E-Mp unless otherwise stated

Masses, for 8vv, obs, str, org, unless otherwise stated: untitled (b), 1731 (inc.), *E-CU*; untitled (D), 8vv, hns, str, org, 1738, *GRcr*; In coena Domini [Pange lingua], 8vv, obs, tpts, str, org, 1747; Cantate Domino canticum novum, 1748; In via pacis, 8vv, obs, harp, str, org, 1748, ed. M.S. Álvarez Martínez (Saragossa, 1998); Laudate Dominum de terra, 8vv, fls, obs, hns, str, org, 1748; Laudate eum in sono tubae, 8vv, obs, hns, str, org, 1748; Laudate nomen Domini, 1748; Pinguis est panis [Sacris solemniis], 8vv, obs, hns, tpts, str, org, 1748; Cantate et exsultate, 1751; Jubilate in conspectu Regis Domini, 8vv, obs, tpts, hns, str, org, 1751; Labia mea laudabunt te, 8vv, obs, hns, str, org, 1752; untitled (D), 8vv, obs, tpts, str, org, 1753; Servite Domino in laetitia, 1754; Cantate et exsultate, 8vv, obs, hns, tpts, str, org, 1755; Te laudamus Deus, 8vv, obs, hns, str, org, 1756; Domini exaudi vocem meam, 8vv, obs, hns, str, org, 1758; Misa de requiem, 8vv, fls, obs, str, org, 1758, ed. H. Eslava, Lira sacro-hispana, IIa/i (Madrid, *c*1869); Sic benedicam te, 8vv, obs, bn, str, org, 1759; Per singulos dies benedicamus te, 8vv, obs, bn, str, org, 1762; Benedicamus Domino, 8vv, obs, bn, str, org, 1764; De profundis clamavi, 1766; Sicut lilium inter spinas, 8vv, fls, obs, hns, str, org, *ORI*; untitled (D), 8vv, obs, tpts, str, org, ed in Capdepón (1992); untitled, 8vv, obs, tpts, str, org, *GCA-Gc*; untitled (g), 5vv (inc.), *Gc*; untitled (G), 7vv (inc.), *Gc*

Lamentations for Holy Week, with orch unless otherwise stated: Et egressus est, S, T, 1752; Manum suam, S, SATB, 1752; Quomodo sedet, S, S, A, T, SATB, 1752; Cogitavit Dominus, S, A, T, B, SATB, 1753; Ego vir videns, T, SATB, 1753; Matribus suis, S, T, 1753; Misericordiae Domini, S, A, T, B, SATB, 1753; Quomodo obscuratum, S, T, 1754; Recordare Domine, S, A, T, B, SATB,

1754; Et egressus est, A, 1758; Matribus suis, S, 1759; Et egressus est, S, 1761; Manum suam, S, A, T, B, SATB, 1761; Quomodo sedet, S, A, T, B, SATB, 1761; Cogitavit Dominus, S, A, T, B, SATB, 1764; Ego vir videns, SATB, SATB, SATB, unacc., 1764; Matribus suis, S, 1764; Misericordiae Domini, S, A, T, B, SATB, 1764; Quomodo obscuratum, S, 1764; Recordare Domine, S, S, A, T, B, SATB, 1764

4 Vespers settings: 8vv, orch, org, 1749; 8vv, orch, org, 1749–50; 8vv, vns, org, bc, 1751; 4vv, 1759; *E-CU, Mp, MO, SC, SEG, VAc, VAcp, Zac, I-Rvat*

Others: 16 Salve regina, 3–8vv, orch, *E-AS, CU, GU, Mdr, Mp, MA, Sc, SA, TE, GCA-Gc*; 3 Compline settings, 8vv, orch, org, 1749, 1749, 1757; 22 hymns, 8vv, most with orch; 7 pss, *E-CU, GU, Mp, Zac, F-Pn, GCA-Gc*, Mexico, Archivo Cathedral; Mexico, Colegio de Santa Rosa de Santa Maria; 7 lits, *E-E, GRcr, Mdr, Mp, MO, Sc*, 1 ed. in Capdepón (1992); 21 Christmas and Epiphany resps, *CU, LPA*, La Laguna, Cathedral, *Mp, MO, ORl, OV, TE*; Ecce enim veritatem, S, S, bc, *GCA-Gc*; Mag, 8vv (inc.), 1732, *E-CU*; Domine ad adjuvandum, S, A, T, B, SATB, orch, 1751; Stabat mater, SSAT, orch, 1752, *Ac*; Venite adoremus, B, SSAT, 1752; Circumdederunt me, S, S, A, T, 1758; Parce mihi Domine, S, orch, 1758; Regem cui omnia vivunt, B, SSAT, 1758; Taedet animam meam, S, A, T, B, SATB, orch, 1758; Regem cui omnia vivunt, S, S, A, T, SATB, orch, 1759; Ecce enim veritatem, 8vv, fls, obs, vns, 1761, *GCA-Gc*

SPANISH VOCAL

Edition: *Cuatro villancicos y una cantada de José de Nebra (1702–1768)*, ed. M.S. Álvarez Martínez (Saragossa, 1995) [AC]

Al arma discurso, villancico, SSAT, SATB, Mexico, Colegio de S Rosa de S Maria; Aliento fervorosa, 1v, ob, vns, hp, org, *GCA-Gc*; A limar las prisiones, SSAT, vns, bc, Mexico, Durango Cathedral; Al que en solio de rayos, 8vv, hns, vns, *Gc*; Al tierno esposo amante, sacred cant., 1v, vns, ?1751, *Gc*; Amor inmenso, SSAT, vns, harp, bc, *E-MO*; A navegar pues suena, villancico, SSAT, orch, 1750, ed. in AC; Aplaude, blasona, celebra, ana, S, vns, bc, Bolivia, Sucre Cathedral; A qué nos convocan (inc.), villancico, SSAT, SATB, obs, vns, vle, org, *CU*; Bella Aurora del Carmelo, cant., S, A, vns, org, bc, *CU*, ed. in AC; Bello pastor, sacred cant., 1v, obs, vns, *GCA-Gc*; Cierto que tiene amor, villancico, SSAT, vns, org, bc, 1750, *E-CU*; Con júbilo en el orbe, 8vv, vns, *GCA-Gc*; Cuando el maná llovía, 1v, ob, vns, 1734, *Gc*

De aquel amoroso (inc.), villancico, SSAT, vns, org, bc, *E-CU*; De gala y aplauso, villancico, SSAT, SATB, vns, org, bc, *CU*; Del dócil pecho mio, aria, S, vns, bc, Bolivia, Sucre Cathedral; Dilata el orbe, villancico, SSAT, orch, 1750, ed. in AC; Dulzura espiritual, 1v, ob, vns, *GCA-Gc*; El celeste combate, SSAT, vns, *Gc*; Grabé en mi pecho tu nombre santo, 1v, vns, *Gc*; Hermoso Cupido, SATB, vns, harp, org, *E-J*; Hoy hacia el empíreo, villancico, SSAT, vns, org, 1752, *CU*, ed. in AC; La batalla, 1v, obs, tpts, hns, timp, vns, *GCA-Gc*; La que esparce, cant, S, ob, vns, bc, 1733, *E-J*; Las granaderas, SSST, hns, vns, *GCA-Gc*; Las mariposítas, villancico, SSAT, vns, org, bc, 1752, *E-CU*; Llamen, inflamen, villancico, 4vv, vns, Mexico, Colegio de S Rosa de S Maria; Llegad, llegad creyentes, 1v, vns, *GCA-Gc*; Oh, prodigio el mayor, villancico, SSSS, hns, vns, bc, 1758, *E-E*

Para un triunfo que el orbe festeja, 8vv, vns, org, *GCA-Gc*; Por esquivo parece, SSST, bc, *D-Mbs*; Pues el destino, aria, 1v, vns, ?lost, formerly *GCA-Gc*; Pues el sol divino, bailete, SSAT, hns, vns, ?1750, *Gc*; Qué amante, qué benigno (inc.), cant., *E-J*; Que contrario Señor, sacred cant., S, vns, *GCA-Gc*; Robustas trompas, 8vv, tpts, vns, *Gc*; Rompan los vagos espacios del viento, SSAT, vns, org, *Gc*; Salva clarines, villancico, SSAT, orch, 1750, ed. in AC; Sonoras liras, cantad, 8vv, tpts, vns, *Gc*; Suenen, resuenen, villancico, SATB, vns, tpt, ?1762, *Gc*; Vámosle buscando, SST, ob, vns, *Gc*; Venid almas creyentes, sacred cant., ?1737, ?lost, formerly *Gc*; Volad suspiros, 1v, vns, *Gc*; Ya rasga, la esfera, sacred aria, 1v, tpts, *Gc*

KEYBOARD

Batalla de clarines, D; Fandango de España, d (doubtful); Grave, 8° tono; Sonata, G (doubtful): Zárate Cólogan family's private collection, La Oratava, Tenerife, ed. R. Álvarez Martínez, *José Herrando, Domenico Scarlatti, Francisco Courcelle, José de Nebra y Augustino Massa: Obras inéditas para tecla* (Madrid, 1984)

Grave, d (inc.); Sonata, F; 2 tocatas, G, G; Tocata, e: Morella, s María la Mayor, ed. R. Escalas, *Joseph Nebra (1702–1768): Tocatas y sonata para órgano ó clave* (Saragossa, 1987)

Sonata, E♭; Sonata, F; Tocata, 6° tono (inc.): Lothar Siemens's private collection, Las Palmas, Canary Islands, ed. M.S. Álvarez Martínez, *Obras inéditas para tecla de José de Nebra (1702–1768)* (Saragossa, 1995)

Paso en versos para la salmodia, g, *E-E*; Sonata, G, La Laguna, Cathedral; Sonata, *V*; 4 sonatas, C, e, F, D, *Zac*; 7 sonatas (doubtful), C, C, b, g, A, c, C (inc.), *Zac*; 2 tocatas, D, c, *VAcp*; 10 versos, org, *SC*; 1 piece, org, D, *VAcp*: all (except 10 versos) ed. M.S. Álvarez Martínez, *Obras ineditas para teda de José de Nebra (1702–1768)* (Saragossa, 1995)

BIBLIOGRAPHY

E. Cotarelo y Mori: *Orígenes y establecimiento de la ópera en España hasta 1800* (Madrid, 1917)

E. Cotarelo y Mori: *Historia de la zarzuela, o sea el drama lírico en España desde su origen a fines del siglo XIX* (Madrid, 1934)

N.A. Solar-Quintes: 'El compositor español José de Nebra († 2–VII–1768): nuevas aportaciones para su biografía', *AnM*, ix (1954), 179–206

D. Preciado: 'Joaquín Nebra (1709–1782) cicuenta y dos años largos de organista en la Seo de Zaragoza (1730–1782)', *TSM*, lx (1977), 12–17

M. Martínez: 'Los Nebra en la Catedral de Cuenca', *Congreso nacional de mucicologia I: Daroca and Saragossa 1979*, 331–8

R. Escalas: 'La música de tecla de Joseph de Nebra', *Nassarre*, iii/2 (1987), 9–18

A.E. Lemmon: 'Antonio Literes y José de Nebra: el inicio de la presencia italiana en el archivo musical de la Catedral de Guatemala', *Domenico Zipoli: itinerari iberoamericani della musica italiana nel Settecento: Prato, Italy, 1988*, 265–72

M.S. Álvarez Martínez: 'José de Nebra a la luz de las últimas investigaciones', *AnM*, xlvii (1992), 153–73

M.S. Álvarez Martínez: 'José y Manuel Blaso de Nebra: la otra cara de la familia de Nebra Blasco', *RdMc*, xv (1992), 775–813

P. Capdepón: *La música en la real capilla de Madrid, siglo XVIII* (Madrid, 1992)

M.S. Álvarez Martínez: *José de Nebra Blasco: vida y obra* (Saragossa, 1993)

R. Kleinertz: '*Iphigenia en Tracia*: una zarzuela desconocida de José de Nebra en la biblioteca del Real monasterio de S Lorenzo del Escorial', *AnM*, xlviii (1993), 153–64

J.J. Carreras: 'From Literes to Nebra: Spanish Dramatic Music between Tradition and Modernity', *Music in Spain during the Eighteenth Century*, ed. M. Boyd and J.J. Carreras (Cambridge, 1998), 7–16

J.-M. Leza Cruz: 'La zarzuela *Viento es la dicha de amor*: producciones en los teatros públicos madrileños en el siglo XVIII', *Música y literatura en la península ibérica: Valladolid 1995*, 393–405

J.-M. Leza Cruz: *Zarzuela y ópera en los teatros públicos de Madrid, 1730–1750* (diss., Saragossa U., 1998)

JOSÉ-MÁXIMO LEZA CRUZ

Neck (Fr. *manche*; Ger. *Hals*; It. *manico*). An essential feature of all string instruments classified as lutes, open harps or harp-lutes, serving to extend the length of the strings beyond the resonating body of the instrument. It may be fitted with a fingerboard (as in the case of the violin family). Distinctions are made between 'long-necked lutes', particularly those of the Arabic and Persian regions and India, and 'short-necked lutes' such as the Arabic 'Ūd, the European classical lute and instruments of the violin and viol families. The former type tend to carry only one or two melody strings (e.g. the Turkish saz and the Indian sitār) and have a playing technique involving only one or two fingers and much linear movement of the hand along the neck. Short-necked lutes are characterized by a 'tiered array' of strings, calling for wide necks and little linear hand movement but considerable lateral finger movement across the neck.

The necks or handles of spike lutes (e.g. the Indonesian *rebab* and the Japanese shamisen), sometimes little more than sticks in the case of folk instruments, pass diametrically through the body of the instrument, projecting from the lower end as a spike or stub which in turn serves

usually as an attachment point for the strings. Other necks are joined to the body with nails or glue or both (as on the violin), while yet others are made by extending and tapering the body of the instrument (e.g. the rebec, the Greek lyra, the Bulgarian gadulka and the sitār). Some necks are hollow and continue into a deep pegbox, allowing sympathetic strings to be threaded under a fingerboard (if present) and attached to lateral pegs on the pegbox or along the side of the neck itself (e.g. the Indian sāraṅgī).

The zoomorphism and anthropomorphism implicit in the term 'neck' is emphasized in some instrument types by carving the end of the neck into the shape of a human or animal head. Particularly striking examples of these are 19th-century ivory-necked harps of the Zande and Mangbetu peoples of Central Africa (*see* CONGO, DEMOCRATIC REPUBLIC OF THE), the South Indian *sarasvatī vīṇā* (*see* VĪṆĀ, fig.5), the Mongolian *morin khuur* and a number of 18th-century viols and violas d'amore.

See also FINGERBOARD and PEGBOX.

PETER COOKE

Nectoux, Jean-Michel (*b* Le Raincy, 20 Nov 1946). French musicologist. After studying law at the University of Paris (1964–8), he studied musicology with Yves Gérard and musical aesthetics with Vladimir Jankélévitch at the Sorbonne (1968–70). He subsequently took a course in librarianship at the Ecole Nationale Supérieure des Bibliothéques (1969–70). He has successively held the post of head librarian at the Bibliothéque Municipale de Versailles (1970–72), the music department of the Bibliothéque Nationale de France (1972–85), the Musée d'Orsay (1985–97) and from 1999 the newly created Institut National d'Histoire de l'Art. Additionally, from 1997 to 1999 he was deputy music director of Radio France.

Nectoux was secretary of the Répertoire International de Littérature Musicale (RILM) for France (1972–85) and assistant editor of the *Revue de musicologie* (1979–82). In 1980 he founded the musicological series *Harmoniques*. He has undertaken research mainly in French music, literature and the arts from 1850 to 1925, studying in particular Proust, Mallarmé, Fauré, Debussy, Ravel, the Ballets Russes and Stravinsky. He is considered to be the foremost authority on Fauré, the subject of his doctoral thesis (1980).

WRITINGS

'Proust et Fauré', *Bulletin de la Société des amis de Marcel Proust et des amis de Combray*, no.21 (1971), 1101–20
ed.: 'Correspondance Saint-Saëns Fauré', *RdM*, lviii (1972), 65–89, 190–252; lix (1973), 60–98; repr. as *Camille Saint-Saëns and Gabriel Fauré: correspondance soixante ans d'amitie* (Paris, 1973, 3/1994)
Fauré (Paris, 1972, 3/1995)
'Les orchestrations de Gabriel Fauré: légende et vérité', *SMz*, cxv (1975), 243–9
'Ravel, Fauré et les débuts de la Société musicale indépendante', *RdM*, lxi (1975), 295–318
'Notes pour une esthétique de Maurice Ravel', *Revue musicale de Suisse romande*, xxix (1976), 150–57
'Maurice Ravel et sa bibliothèque musicale', *FAM*, xxiv (1977), 199–206
'Works Renounced, Themes Rediscovered: éléments pour une thématique fauréenne', *19CM*, ii (1978–9), 231–44
'Debussy et Fauré', *Cahiers Debussy*, no.3 (1979), 13–30
Gabriel Fauré: 1900–1977 (Paris, 1979) [discography]
ed.: *Gabriel Fauré: correspondance* (Paris, 1980; Eng. trans., 1984)
Gabriel Fauré et le théâtre: de la musique de scène au drame lyrique (diss., U. of Paris IV-Sorbonne, 1980; partially pubd. as 'Gabriel Fauré et l'esthétique de son oeuvre théâtral', *Revue musicale de Suisse romande*, xxxiii (1980), 50–59
'Musique, symbolisme et art nouveau: notes pour une esthétique de la musique française fin de siècle', *Art nouveau, Jugendstil und Musik*, ed. J. Stenzl (Zürich, 1980), 13–30
'Le *Pelléas* de Fauré', *RdM*, lxvii (1981), 169–90
with J.-J. Eigeldinger: 'Edouard Ganche et sa collection Chopin', *Revue de la Bibliothèque Nationale*, no.7 (1983), 10–26
'Music in the Archives of Paris Churches', *19CM*, vii (1983), 100–03
'Stravinsky par lui-même: premiers enregistrements parisiens', *Revue musicale de Suisse romande*, xxxviii (1985), 103–10
'Trois orchestres parisiens en 1830: l'Académie royale de musique, le Théâtre Italien et la Société des Concerts du Conservatoire', *Music in Paris in the Eighteen-Thirties/La musique à Paris dans les années mil huit cent trente*, ed. P. Bloom (New York, 1987), 471–505
'Debussy et Mallarmé', *Cahiers Debussy*, nos.12–13 (1988–9), 54–66
ed.: *Nijinsky, Prélude à l'Après-midi d'un Faune* (Paris, 1989) [incl. 'Portrait de l'artiste en faune', 7–42]
Gabriel Fauré: les voix du clair-obscur (Paris, 1990; Eng. trans., 1991) [incl. catalogue of works and bibliography]
'Debussy et Nijinsky', *Ecrits sur Nijinsky*, ed. F. Stanciu-Reiss and J.-M. Pourvoyeur (Paris, 1992), 57–64
'Gabriel Fauré au Conservatoire de Paris: une philosophie pour l'enseignement', *Le Conservatoire de Paris, 1795–1995*, ed. A. Bongrain and Y. Gérard (Paris, 1996), 219–34
'Voix, style, vocalité: les premiers interprètes de Fauré', *D'un opéra l'autre: hommage à Jean Mongrédien*, ed. J. Gribenski (Paris, 1996), 133–40; Eng. trans., in *Regarding Fauré*, ed. T. Gordon (Amsterdam, 1999), 369–402
ed., with M.-C. Mussat and J. Mongrédien: *Echos de France et d'Italie: liber amicorum Yves Gérard* (Paris, 1997) [incl. 'Texte et musique chez Fauré: un art de la sonorité', 291–302]
'Portrait of the Artist as Roderick Usher', *Debussy Studies*, ed. R.L. Smith (Cambridge, 1997), 108–38
'"Tous écoutent la parole du maître": Gabriel Fauré et ses élèves', *Deux cents ans de pédagogie au Conservatoire*, ed. A. Poirier (Paris, forthcoming)

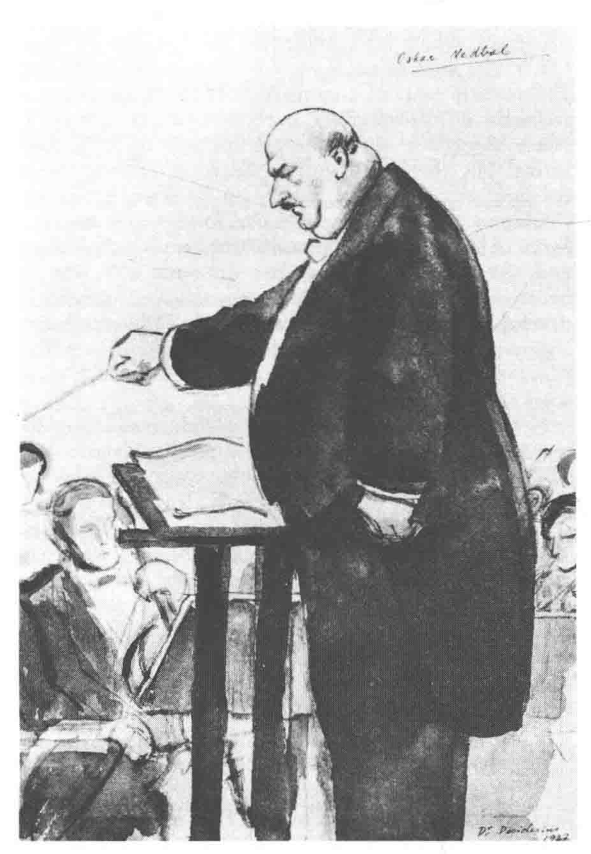
EDITIONS

Gabriel Fauré: Pièces pour violoncelle et piano (Leipzig, 1980)
with J.-J. Eigeldinger: *Frédéric Chopin: Oeuvres pour piano: facsimilé de l'exemplaire de Jane W. Stirling avec annotations et corrections de l'auteur (ancienne collection Edouard Ganche)* (Paris, 1982)
with R. Delage: *Gabriel Fauré: Messe de Requiem op.48, pour soli, choeur et orchestre de chambre, version 1893* (Paris, 1994)
Gabriel Fauré: Messe de Requiem op.48, version symphonique de 1900 (Paris, 1998)
Gabriel Fauré: Messe basse et motets, i (Stuttgart, 1999)

JEAN GRIBENSKI

Nedbal, Oskar (*b* Tábor, 26 March 1874; *d* Zagreb, 24 Dec 1930). Czech composer, conductor and viola player. He studied the violin with the *regens chori* Endler in Tábor and then with Bennewitz at the Prague Conservatory (1885–92), where he was also a pupil of Filip Bláha (trumpet and percussion) and Dvořák (composition). With Vitezslav Novák and Suk he was one of Dvořák's most successful pupils. He played the viola in the Czech Quartet (1891–1906), in which Suk was the second violinist, and was often also heard as the group's pianist. This ensemble raised the standards of Czech chamber playing to an international level and appeared all over Europe in a repertory based, during Nedbal's time, on Beethoven, Schumann, Brahms, Smetana and Dvořák.

Nedbal was equally successful as a conductor. With the Czech PO, which he conducted from 1896 to 1906, he undertook his first major tour outside Austro-Hungary, to England in 1902. He also appeared as a guest conductor throughout Europe, displaying his temperamental, accomplished technique in works by Mozart, Beethoven, Berlioz, Brahms, Tchaikovsky and Czech composers: Smetana, Dvořák, Fibich, Novák and Suk. Subsequently he settled



Oskar Nedbal pen and ink drawing by Dr Desiderius

in Vienna, where he founded and conducted the Tonkünstlerorchester (1907–18). He returned to Prague after the formation of the Czech Republic and conducted the Šak PO (1920–21), but in the strained postwar nationalist atmosphere he was not favourably received, and he left for Bratislava, where he became a leading light in the musical life of Slovakia. He was head of opera at the newly established Slovak National Theatre, director of the Bratislava radio station and a reader at both the university and the music academy. He also conducted concerts for the Cultural Union for Slovakia. His work at the National Theatre included giving the premières of Bella's *Wieland der Schmied* (1926) and Figuš's *Detvan* (1928). In 1930 he committed suicide by jumping from an upper window of the Zagreb Opera House.

As a composer Nedbal achieved world renown for his operettas, written to Viennese librettos and in the fashion of Vienna and Berlin. He enlivened his skilled technique with an almost Dvořákian invention and made use also of the fresh rhythms of Czech, Polish and Yugoslav folkdance. His one attempt at opera, however, met with little success. In style he developed from the Dvořák-dominated atmosphere of late Czech Romanticism. His inclination towards salon-music sentimentality, shown primarily in the instrumental works, at first had close parallels with Suk's style. Although his predilection for operetta was, from the point of view of the development of Czech music, something of a regression, he did create works of lasting value in ballet and pantomime, works that continue to display the taste and liveliness of his operettas.

His nephew Karel Nedbal (*b* Dvůr Králové, 28 Oct 1888; *d* Prague, 20 March 1964) was also a conductor, working at the Vinohrady Theatre (1914–20), and then becoming chief conductor at Olomouc (1920; 1941–5), Bratislava (1928–30), Brno (1938–40) and at the Prague National Theatre (1945–7).

WORKS
(*selective list*)

Opera: Sedlák Jakub [Peasant Jacob] (L. Novák, after F. Lope de Vega), 1919–20, Brno, 13 Oct 1922, rev., Bratislava, 15 Dec 1928

Operettas: Die keusche Barbara (R. Bernauer and L. Jacobson), Vienna, Raimund, 7 Oct 1911; Polenblut (L. Stein), Vienna, Carl, 25 Oct 1913; Die Winzerbraut (Stein and J. Wilhelm), Vienna, An der Wien, 11 Feb 1916; Die schöne Saskia (A.M. Willner and H. Reichert), Vienna, Carl, 16 Nov, 1917; Eriwan (F. Dörmann), Vienna, Komödienhaus (Colosseum), 29 Nov 1918; Mamselle Napoleon (E. Golz and A. Golz), Vienna, Hölle, 21 Jan 1919, rev. Prague, Kleine Bühne, 17 May 1928; Donna Gloria (V. Léon and Reichert), Vienna, Carl, 30 Dec 1925

Ballets: Pohádka o Honzovi [Legend of Honza] (F.K. Hejda), 1902, Prague, National, 24 Jan 1902; Z pohádky do pohádky [From Fairy Tale to Fairy Tale] (L. Novák), 1908, Prague, National, 25 Jan 1908; Princezna Hyacinta (L. Novák), 1911, Prague, National, 1 Sept 1911; Des Teufels Grossmutter, 1912, Vienna, Hof, 20 April 1912; Andersen (L. Novák, J. Kvapil), 1912, Vienna, Ronacher, 1 March 1914

Orch: Scherzo caprice, op.5, 1892

Inst: Variations on a Theme of Dvořák, op.1, pf; Lettres intimes, op.7, pf; 4 Pieces, op.8, pf; Vn Sonata, op.9; 2 Pieces, op.12, vc; Pohádka o smutku a štěstí [Fairy Tale about Grief and Joy], pf, 1906

Principal publishers: Bosworth, Eibenschütz, P. Neldner (Riga), Schlesinger, F.A. Urbánek, Mojmír Urbánek

BIBLIOGRAPHY

K. Junk: *Handbuch des Tanzes* (Stuttgart, 1930)
G. Černušák: 'Oskar Nedbal', *Tempo* [Prague], x (1930–31), 195–7
L. Novák: *Oskar Nedbal v mých vzpomínkách* [My memories of Nedbal] (Prague, 1939)
J.M. Květ: *Oskar Nedbal* (Prague, 1947)
V. Pospíšil: 'Oskar Nedbal – tvůrce české baletní pantomimy' [Nedbal – creator of Czech ballet pantomime], *Národní divadlo*, xxx/5 (1954–5), 3–9
A. Bauer: *Opern und Operetten in Wien* (Graz and Cologne, 1955)
K. Nedbal: *Půl století s českou operou* [Half a century with Czech opera] (Prague, 1959)
A. Buchner: *Oskar Nedbal: život a dílo* [Life and works] (Prague, 1976)
N. Lincke: 'Singspiel – Operette – Musical: die Leitere Muse im Böhmen/Mähren/Schlesien', *Die Musikalischen Wechselbeziehungen Schlesien-Osterreich* (Dülmen, 1977), 77–105

OLDŘICH PUKL

Nederlands Kamerkoor. Dutch ensemble, founded by FELIX DE NOBEL.

Nederlands Philharmonisch Orkest. Orchestra formed in 1985, based in Amsterdam. *See* AMSTERDAM, §3.

Nederveen, Cornelis (Johannes) (*b* Schiebroek, Netherlands, 31 July 1932). Dutch physicist and acoustician. At Delft University he obtained a degree in technical physics (1956) and took the PhD (1969). The major part of his professional career has been spent at TNO (Netherlands Organization for Applied Scientific Research). He is an accomplished jazz clarinettist. His most important contribution has been to the fundamental acoustics of woodwind instruments. In aiming to find more rational design procedures, he has made a comprehensive theoretical analysis of the resonance of tubes, incorporating the effects of side holes, bends, mouthpieces and reeds. This allows detailed calculations to be made of the hole positions in a woodwind instrument and predictions to

be made about aspects of tuning and tone quality. His findings are presented in *Acoustical Aspects of Woodwind Instruments*, which has become a standard text for designers of woodwind instruments.

WRITINGS

'New Key Mechanism for Clarinet', *Acustica*, xiv (1964), 55–8
'Calculations on Location and Dimensions of Holes in a Clarinet', *Acustica*, xiv (1964), 227–34
'Hole Calculations for an Oboe', *Acustica*, xviii (1967), 47–57
Acoustical Aspects of Woodwind Instruments (Amsterdam, 1969, 2/1998)
'Blown, Passive and Calculated Resonance Frequencies of the Flute', *Acustica*, xxviii (1973), 12–23

MURRAY CAMPBELL, CLIVE GREATED

Needler, Henry (*b* ?1685; *d* London, 8 Aug 1760). English amateur violinist and music copyist. He was first a pupil of his father and later, it is said, of Purcell (presumably Daniel) and the younger John Banister. He is reputed to have been the first person in England to perform Corelli's concertos and was a prominent figure in London musical life, active both in aristocratic circles and in concerts such as those of Thomas Britton in Clerkenwell. He was a member (and later a director and leader of the orchestra) of the Academy of Ancient Music from 1728 until his death. His antiquarian interests are evident in his work as a copyist, most notably in a series of 27 volumes (*GB-Lbl*), the first transcribed from various sources at Oxford. 15 volumes consist almost entirely of 16th-century English and Italian vocal music, the others mainly of works by 18th-century composers, including Handel, who is said to have been a personal friend. A civil servant by profession, Needler entered the Excise Office as a young man, becoming an accountant general in 1724.

H. DIACK JOHNSTONE

Neefe, Christian Gottlob (*b* Chemnitz, 5 Feb 1748; *d* Dessau, 26 Jan 1798). German composer. He received his initial musical education from Wilhelmi, city organist of Chemnitz, and C.G. Tag, Kantor of Hohenstein. He was composing at the age of 12, and partly educated himself from the textbooks of Marpurg and C.P.E. Bach. From 1769 to 1771 he studied law at Leipzig University, and then continued his musical training under J.A. Hiller, whom he replaced as music director of Seyler's theatre troupe in 1776. He joined the Grossmann-Hellmut troupe in 1779 and moved to Bonn, where, perhaps as early as 1780, he began teaching the young Beethoven the piano, organ, thoroughbass and composition, acquainting him also with Bach's *Das wohltemperirte Clavier* and C.P.E. Bach's *Gellert-Lieder*. From 1782 he served as court organist (Beethoven occasionally deputized for him in this post); he also substituted for Lucchesi as court Kapellmeister during the latter's Italian journey of 1783–4. With the death of the Elector Max Friedrich in 1784 Neefe's financial situation deteriorated considerably. The Grossmann theatre was closed and his salary as organist reduced, and he was forced to depend on an income from private teaching. Shortly before the French invasion in 1794 the court disbanded, leaving Neefe unemployed; the occupying French forces allowed him only a minor official post. He became music director of the Dessau theatre at the end of 1796, but fell seriously ill and died soon afterwards.

Neefe was important both as a composer of lieder and Singspielen and as a teacher. While a student he became acquainted with Hiller's efforts at a comprehensive music pedagogy, which later influenced his teaching at Bonn. Hiller also stimulated Neefe's interest in music theatre, and as early as 1771 commissioned him to compose ten songs for *Der Dorfbalbier*. In these, as in his later work, Neefe showed a particular gift for writing in smaller forms. His theatrical works (the most popular being *Adelheit von Veltheim*, based on Turkish exoticisms similar to those in Mozart's *Die Entführung aus dem Serail* of two years later) reveal attractive melodic writing and character realization. For dramatic climaxes he occasionally made use of melodrama, as previously developed by Benda, and he composed a full monodrama *Sophonisbe* on Benda's models. To help disseminate Mozart's operas he prepared vocal scores of five of these works for the publisher Simrock.

Neefe's lieder show an unmistakable inclination towards dramatic effects, especially in the *Serenaten* of 1777, whose texts are probably his own. These works show great variety of form, and turn away from the folk style of the Berlin school towards cantata-like ballades. The Klopstock odes similarly reflect Neefe's efforts to create novel forms, and his prefaces to the three editions of them (1776–*c*1785) touch on the then progressive issues of the relation of words to music and the singer's understanding of the text. The elaborately varied strophic songs of Neefe's later years foreshadow the lieder of the Romantic period, above all those of Schubert.

WORKS

printed works published in Leipzig unless otherwise stated

STAGE

Der Dorfbalbier (comische Operette, 1, C.F. Weisse, after M.-J. Sedaine: *Blaise le savetier*), Leipzig, Rannstädter Thore, 18 April 1771; rev. version (2), Leipzig, Rannstädter Thore, 1 Aug 1771, vs *B-Bc*, vs (1771) [10 nos. by Neefe, 13 by J.A. Hiller]
Die Apotheke (comische Oper, 2, J.J. Engel), Berlin, Behrenstrasse, 13 Dec 1771, *Bc*, *D-Bsb*, *Dl*, *SWl*, vs (1772)
Amors Guckkasten (Operette, 1, J.B. Michaelis), Leipzig, 10 May 1772, *B-Bc*, *D-Mbs*, vs (1772), ed. G. von Westermann (Munich, 1922)
Die Einsprüche (comische Oper, 1, Michaelis), Leipzig, Rannstädter Thore, late 1772; rev. as Die Einsprüche (1), Berlin, Behrenstrasse, 16 Oct 1773, *B-Bc*, *D-Bsb*, *Mbs*, vs (1773)
Zemire und Azor (komische Oper, 4, M.A. von Thümmel, after J.F. Marmontel), Leipzig (Koberwein company), 5 March 1776; music re-used by G.F.W. Grossmann for Was vermag ein Mädchen nicht!, Frankfurt, 18 May 1787
Heinrich und Lyda (Drama, 1, B.C. d'Arien), Berlin, Döbbelins, 26 March 1776, *A-Wn*, *B-Bc*, *D-Bsb*, vs (Naumburg and Zeitz, 1777)
Sophonisbe (musikalisches Drama mit historischen Prolog und Chören, 1, A.G. Meissner), Leipzig, 12 Oct 1776, *A-Wgm*, vs (1782)
Die Zigeuner (Lustspiel mit Gesang, 5, H.F. Möller, after M. de Cervantes: *Preciosa*), Frankfurt, Nov 1777, *Bsb*
Adelheit von Veltheim (Schauspiel mit Gesang, 4, Grossmann), Frankfurt, Junghof, 23 Sept 1780, *Wgm*, *D-Dl*
Der neue Gutsherr (3, J.G. Dyck [dialogue] and J.F. Jünger [arias], after P.C. de Chamblain de Marivaux: *Le paysan parvenu*), unperf., vs, Acts 1 and 2 (1783–4)

OTHER WORKS

Other vocal: Freimaurerlieder (1774); Lieder mit Klaviermelodien (Glogau, 1776); [13] Oden von Klopstock mit Melodien (Flensburg and Leipzig, 1776/*R*, enlarged 3/*c*1785/*R*), 1 chorus (Das grosse Hallelujah) ed. in Denkmäler rheinischer Musik, xii (Düsseldorf, 1965); Serenaten beym Klavier zu singen (?Neefe) (1777/*R*); Lieder für seine Freunde und Freundinnen nebst einer Ballade (1784); Bilder und Träume (Herder) (1798/*R*); 21 lieder in Vademecum für Liebhaber des Gesangs und Klaviers (1780); motet, 4vv, *Bsb*; Lateinisches Vaterunser, lost
Kbd: 12 Klaviersonaten (1773), ed. in Denkmäler rheinischer Musik, x–xi (Düsseldorf, 1961); 6 neue Klaviersonaten (1774) [incl. 2 sets of variations in suppl.]; Pf Sonata, 6 polonaises, 6 minuets in Vademecum (1780); 2 sets of variations (Bonn, 1793); 6 pièces

d'une exécution facile tirées de ... Die Zauberflöte, pf/hpd 4 hands (Bonn, 1793); Fantasia, hpd (Bonn, 1797); miscellaneous smaller works, incl. 2 early sonatinas, in J.A. Hiller: *Wöchentliche Nachrichten* (1768, 1770)

Other inst: Conc., hpd (Mannheim, 1782); Partita, 1774, *SWl*, ed. in Denkmäler rheinischer Musik, i (Düsseldorf, 1951); 6 sonatas, pf, vn acc. (Glogau, 1776); Vn Sonata in Vademecum (1780); 6 vn sonatas, 2 partitas listed in Breitkopf catalogues, 1772–81

Vocal scores of W.A. Mozart: La clemenza di Tito, Così fan tutte, Le nozze di Figaro, Die Entführung aus dem Serail, Don Giovanni; also works by Paisiello, Salieri and others, see Leux, 116

WRITINGS

Beiträge zur Geschichte meines Lebens (MS, 1775–6); ed. in L. Schiedermair: 'Eine unbekannte Leipziger Erlebnisschrift Neefes', *JbMP 1933*, 38–53

'Über die musikalische Wiederholung', *Deutsches Museum*, ii (1776), 745–51

Lebenslauf von ihm selbst geschrieben (MS, *D-Bsb*, *KIu*, 1782) [ed. in Leux, 188; ed. W. Engelhardt, *Beiträge zur Rheinischen Musikgeschichte*, xxi (1957)]; rev. F. Rochlitz, *AMZ*, i (1798–9) [ed. A. Einstein: *Lebensläufe deutsche Musiker* (Leipzig, 1915), ii]; Eng. trans. in P. Nettl: *Forgotten Musicians* (New York, 1951/*R*)

Karoline Grossmann: eine biographische Skizze (Göttingen, 1784)

Dilettanterien (n.p., 1785)

Other essays in contemporary journals

BIBLIOGRAPHY

O. Müller: 'Neefe und seine Beziehungen zu Beethoven', *Chemnitzer Mitteilungen*, vii (1891), 95

M. Unger: 'Einige Beiträge zu Neefes Notlage in den Jahren 1784/85', *Die Musik*, xii/3 (1912–13), 149–53

O.E. Deutsch: 'Zur Familiengeschichte der Neefe', *ZMw*, vii (1924–5), 605–8

I. Leux: *Christian Gottlob Neefe, 1748–98* (Leipzig, 1925)

K.H. Oehl: 'Die Don Giovanni-Übersetzung von Christian Gottlob Neefe', *MJb 1962–3*, 75–81

A. Becker: *Christian Gottlob Neefe und die Bonner Illuminaten* (Bonn, 1969)

J.B. Neely: *Christian Gottlob Neefe's Early Vocal Style as Reflected in 'Oden von Klopstock' (1776) and 'Serenaten beym Klavier zu singen' (1777)* (DMA diss., Indiana U., 1977)

H. Steinhaus: 'Der junge Beethoven und die Orgel', *BeJB 1978–81*, 87–100

L.E. Peake: 'The Antecedents of Beethoven's *Liederkreis*', *ML*, lxiii (1982), 242–60

T. Bauman: *North German Opera in the Age of Goethe* (Cambridge, 1985)

LOTHAR HOFFMANN-ERBRECHT

Neel, (Louis) Boyd (*b* Blackheath, London, 19 July 1905; *d* Toronto, 30 Sept 1981). English conductor. A naval officer who became a doctor and then a professional musician, he was educated at the Royal Naval College, Dartmouth; he studied medicine at Cambridge and in London and music theory at the GSM. In 1932 he founded the Boyd Neel Orchestra, which made its début at the Aeolian Hall, London, on 22 June 1933. Drawn from the best young string players, the orchestra quickly formed a distinctive style and repertory. Britten composed his Variations on a Theme of Frank Bridge for them, which they played at the 1937 Salzburg Festival, so establishing Britten's international reputation and their own.

As well as string works by Elgar, Holst, Vaughan Williams, Britten, Dvořák, Grieg, Tchaikovsky, Bloch (Concerto grosso) and Stravinsky (*Apollon Musagète*), the orchestra was particularly associated with the revival of Baroque string music, then little known or played by too cumbersome an orchestra. Based on 18 players, the group developed a true and lively chamber character, well suited to the music of such composers as Torelli, Vivaldi and Geminiani, and the concertos of Mozart (often with Kathleen Long or Frederick Grinke). Neel had an instinctive gift for tempos and clean textures in Bach and Handel: among the orchestra's fine recordings, those of Handel's Grand Concertos op.6, pioneering when they were made, still held their own when they were reissued in the more critically informed 1970s. Under Neel the orchestra toured widely: in Britain and Europe, in Australia and New Zealand in 1947, and in Canada and the USA in 1952.

During World War II Neel returned to medicine but also entertained the forces and performed at the National Gallery Concerts in London; Britten wrote his Prelude and Fugue for the orchestra's tenth anniversary. Neel then conducted the Sadler's Wells Opera (1945–6), the D'Oyly Carte Opera (1948–9) and the Robert Mayer Children's Concerts (1946–52).

In 1953 he was appointed dean of the Royal Conservatory of Music and head of the music faculty of Toronto University. His academic duties centred on the teaching of orchestral conducting and planning the new Edward Johnson Building, opened in 1962. He formed in 1954 the Hart House Orchestra, the Canadian counterpart of the Boyd Neel Orchestra, which toured North America, and appeared at the Stratford Festival (Ontario) in 1955, the Brussels World Fair in 1958 and the Aldeburgh Festival in Britain in 1966. Neel retired as dean in 1971, having substantially raised the prestige of music in the university. He continued as musical director of the Hart House Orchestra and director of the Sarnia (Ontario) Light Opera Festival. He was made a CBE in 1953 and an officer of the Order of Canada in 1972.

WRITINGS

The Story of an Orchestra (London, 1950)

'The String Orchestra', *Benjamin Britten: a Commentary on his Works from a Group of Specialists*, ed. D. Mitchell and H. Keller (London, 1952/*R*)

BIBLIOGRAPHY

My Orchestras and other Adventures: the Memoirs of Boyd Neel (Toronto, 1985) [incl. discography]

R. Wimbush: 'Boyd Neel', *Gramophone*, i (1972–3), 178–9

DIANA MCVEAGH, EZRA SCHABAS

Neele, Perrot [Peron, Peros] **de.** *See* PERROT DE NEELE.

Nees, Vic (*b* Mechelen, 8 March 1936). Belgian composer and conductor, son of Staf Nees. He studied at the Antwerp Conservatory with Marcel Andries, Renaat Veremans, Mortelmans and Decadt, and he won the De Vleeshouwer Prize in the composition class of Flor Peeters. He then specialized in choral conducting with Kurt Thomas in Hamburg. From 1961 to 1970 he worked as a producer for choral music with Belgian Radio and Television (BRT). He was the conductor of the BRT Choir from 1970 until his retirement in 1996. In 1994 he became a member of the Belgian Royal Academy. Both as a conductor and a composer he exerted great influence on Flemish choral music, conducting all over the world and winning many composition prizes. His works consist almost completely of vocal music. Already in his earliest works he broke consciously away from the Flemish Romantic tradition and based his approach on German 20th-century choral music and Renaissance and early Baroque vocal music, particularly the works of Schütz. Nees composes in a pictorial and expressive way, using key words in the text as his starting-point. Traditional means are combined with innovations such as repetitive elements (*Lesbia*), clusters (*Rachel*) and complex rhythms (*Looft de Heer*).

WORKS
(*selective list*)

Sacred: Rachel (cant., A. Boone), solo vv, children's choir, SATB, insts, 1970; Anima Christi (Boone), orat, T, Bar, reciter, SATB, 8 insts, 1988–9

Acc. vocal: Mammon, S, 2 reciters, SATB, 7 insts, 1972; Birds and Flowers (Nees) SATB, fls, 1973; Aurora lucis (M. Martens), children's choir, youth choir, str, 1978–9; Tweeklank van aarde en water (Martens), equal vv, gui, 1981; Gloria Patri, 1987, 6vv chorus, bell; Regina Coeli – Blue be it (G.M. Hopkins) S, 5vv chorus, cel, 1987

Unacc. choral (mixed vv unless otherwise stated): Aloeëtte voghel clein (medieval), 1959; Kleine geestelijke triptiek (Bible: *John*), 1960; Looft de Heer in zijn heiligdom (Ps cl), 1963; 5 Motetten (liturgical text), 1964; Vigilia de la Pentecosta (liturgical text), 1972; Als een duif op een dak (ps texts), 1974; Lesbia (liturgical text), 1978; Mag, 1980–81; Gisekin-Triptiek (J. Gisekin), 1981–2; Memoria justi (Bible: Lat. texts), S, equal vv, 1989; Emmanuel (Bible: Lat. texts), equal vv, 1992; E cantico canticorum fragmenta (Bible: *Song of Songs*), equal vv, 1993–4; 4 chansons de Flandre (M. Elskamp), 1994

Songs, folksong arrs.

Principal publishers: Algemeen Nederlands Zangverbond, De Notenboom, Europees Muziekfestival voor de Jeugd, Halewijnstichting, Harmonia, Möseler, Musicerende Jeugd

BIBLIOGRAPHY

H. Heughebaert: 'Ontmoeting met koorkomponist Vic Nees', *Gamma*, xxvi/3 (1974), 8–12
R. Leens: 'Vic Nees: een veelzijdig koorcomponist', *Adem*, xvii (1981), 126–9
K. Theuwissen: 'De cirkelgang van een inwendig lied', *Ons erfdeel*, xxxv (1992), 256–60
P. van Moergastel: 'Vic Nees: compositeur belge', *International Choral Bulletin*, xii/3 (1993), 47–8
K. Nijs: 'De eerstelijnszorg van huisdirigent Vic Nees', *Muziek en woord*, xxii/3 (1996), 2–3

YVES KNOCKAERT

Nef, Isabelle (Lander) (*b* Geneva, 27 Sept 1898; *d* Bossy, nr Geneva, 2 Jan 1976). Swiss harpsichordist and pianist. After training as a pianist with Marie Panthès at the Geneva Conservatoire, she continued her studies in Paris with Isidor Philipp and also took courses in composition under d'Indy at the Schola Cantorum. In 1923 she became a harpsichord pupil of Landowska under whom she worked for 12 years, and with whom she often gave performances of Bach's concertos for several harpsichords. She gave concert tours throughout western Europe, in North and South America, and in Australia, and was the first modern harpsichordist to play in the USSR and South Africa. In 1936 she became the first professor of harpsichord at the Geneva Conservatoire. Nef's repertory was very extensive, taking in the principal works for harpsichord as well as a number of contemporary concertos. Malipiero's *Dialogue* no.6 and Martin's Concerto were written for her. She made many recordings, including the first complete recording on the harpsichord of Bach's '48'. Her playing was marked by the rhythmic precision and colourful registration associated with the Landowska school.

HOWARD SCHOTT

Nef, Karl (*b* St Gallen, 22 Aug 1873; *d* Basle, 9 Feb 1935). Swiss musicologist. After his schooling in St Gallen, he studied at Leipzig Conservatory and later with Kretzschmar at Leipzig University, where he took the doctorate in 1896 with a dissertation on collegia musica in Switzerland. In 1900 he completed the *Habilitation* at Basle University with a study of German 17th-century instrumental music; he was appointed reader at Basle in 1909 and full professor in 1923. From 1897 to 1925 he was music critic of the *Basler Nachrichten* and from 1898 to 1909 he edited the *Schweizerische Musikzeitung*. He helped found the Schweizerische Musikforschende Gesellschaft and later served as its president (1932–5). Local and national music history was the subject of Nef's work from his dissertation onwards; his important writings, which became models of Swiss music-history research, place him with Edgar Refardt and Peter Wagner among the founders of musicology in Switzerland. Under Nef, Basle became the centre of Swiss musicology; his pupils included Jacques Handschin, Ernst Mohr and Arnold Geering.

His brother, Albert Nef (*b* St Gallen, 30 Oct 1882; *d* Berne, 6 Dec 1966), was a conductor and musicologist. After studies in Leipzig and Berlin he became the first conductor of Berne Opera in 1913, later becoming acting director of opera and drama at the Berne Stadttheater (1935–58) and director (1958–9). His writings include *Das Lied in der deutschen Schweiz Ende des 18. und Anfang des 19. Jahrhunderts* (Zürich, 1909) and *Fünfzig Jahre Berner Theater* (diss., U. of Berlin, 1906; Berne, 1956).

WRITINGS

Die collegia musica in der deutschen reformierten Schweiz von ihrer Entstehung zum Beginn des neunzehnten Jahrhunderts (diss., U. of Leipzig, 1896; St Gall, 1896/*R*)
Zur Geschichte des deutschen Instrumentalmusik in der zweiten Hälfte des 17. Jahrhunderts (Habilitationsschrift, U. of Basle, 1900; Leipzig, 1902/*R*)
Schriften über Musik und Volksgesang (Berne, 1908)
Einführung in die Musikgeschichte (Basle, 1920, 3/1945)
Geschichte der Sinfonie und Suite (Leipzig, 1921/*R*)
Geschichte unserer Musikinstrumente (Leipzig, 1926, 2/1949)
Die neun Sinfonien Beethovens (Leipzig, 1928/*R*)
Aufsätze (Basle, 1936)

EDITIONS

J. Rosenmüller: *Sonate da camera*, DDT, xviii (1904)

BIBLIOGRAPHY

Festschrift Karl Nef zum 60. Geburtstag (Zürich and Leipzig, 1933) [incl. list of writings to 1933, pp.10–15]
W. Merian: 'Karl Nef', *AcM*, vii (1935), 49–50
J.S. Handschin: 'Karl Nef', *Gedenkschrift Jacques Handschin*, ed. H. Oesch (Berne and Stuttgart, 1957), 391–4

JÜRG STENZL

Nef, Walter (Robert) (*b* St Gallen, 8 April 1910). Swiss musicologist, nephew of KARL NEF. He studied musicology at Basle, under Karl Nef, Handschin and Merian, at Berlin, under Schering, and at Paris, under Pirro, as well as continuing practical studies at the Basle Conservatory. After obtaining the doctorate at Basle University in 1934 with a dissertation on Fridolin Sicher's tablature, he became a teacher and assistant to the director of the Schola Cantorum Basiliensis, of which he was deputy director (1954–64) and director (1964–70). In 1954 he began teaching at the Basle Conservatory; he lectured in the history of instruments at Basle University (1960–68), and in 1960 he took charge of the collection of musical instruments at the Basle Historical Museum. As one of the leading Swiss authorities on early instruments he has played a vital part in enlarging the Basle collection and attached particular importance to the historically accurate restoration of its items. His main teaching subject was organology. Many of his writings are concerned with the Basle instrument collection; of these his dissertation (which includes a thematic catalogue) is particularly valuable.

WRITINGS

Der St. Galler Organist Fridolin Sicher und sein Orgeltabulatur (diss., U. of Basle, 1934; *Schweizerisches Jb für Musikwissenschaft*, vii, 1938)
'Pater Heinrich Keller, ein Organist im Kloster St. Gallen', *Mitteilungen der Schweizerischen musikforschenden Gesellschaft*, iii (1936), 1–8
Unsere Musikinstrumente: Ausstellungskatalog Gewerbemuseum Basel (Basle, 1939)
ed.: K. Nef: *Einführung in die Musikgeschichte* (Zürich, 3/1945)
'Vom Musiktraktate des Notker Labeo', *SMz*, lxxxvii (1947), 323–6
'Der sogenannte Berner Orgeltraktat', *AcM*, xx (1948), 10–20; xxi (1949), 8–18
'The Polychord', *GSJ*, iv (1951), 20–24 [corrections in *Alte und neue Musik*, v (Zürich, 1952), 60 only]
'25 Jahre Basler Kammerorchester', *Alte und neue Musik*, i (Zürich, 1952), 15–25
'Das neue Basler Musikinstrumentenmuseum', *Schweizerische musikforschende Gesellschaft, Mitteilungsblatt* (1957), no.27, pp.1–4
'25 Jahre Schola Cantorum Basiliensis', *Musik-Akademie der Stadt Basel: Jahresbericht*, xcii (1958–9), 29–37
'Die Renaissance-Orgel in der Sammlung alter Musikinstrumente des Historischen Museums Basel', *Glareana: Nachrichten der Gesellschaft der Freunde alter Musikinstrumente*, xx (1971), 18–28
Alte Musikinstrumente in Basel (Basle, 1974)
'Paul Sacher: Ein Beitrag zu seiner Biographie', in P. Sacher: *Reden und Aufsätze*, ed. N. Röthlin (Zürich, 1986), 137–48

JÜRG STENZL

Neglia, Francesco Paolo (*b* Enna, 22 May 1874; *d* Intra, 31 July 1932). Italian composer and conductor. A pupil of Guglielmo Zuelli at the Palermo Conservatory, he began his career as an orchestra conductor. In 1901 he moved to Hamburg, where he founded and directed a conservatory. He also conducted opera at the Stadtstheater (with Weingartner) and orchestral concerts. At the start of World War I he returned to Italy, where in spite of the interest taken in him by M.E. Bossi and Puccini, he could find no work as a musician. He became a teacher in an elementary school, but towards the end of his life opened a music school in Legnano. He composed an opera, *Zelia*, posthumously performed, an operetta (unperformed), a *missa brevis*, a mass and other sacred works, two symphonies and other orchestral and band works, a string quartet, a piano quartet, a piano trio, pieces for the violin, viola and piano and songs. His orchestral music is in a typical late Romantic vein, but his chamber and sacred works are more original.

BIBLIOGRAPHY

M. Barbieri: *Francesco Paolo Neglia: vita, arte e pensieri di un musicista italiano* (Genoa, 1944)
G. Confalonieri: *Discorso pronunciato dal m.o. dott. Giulio Confalonieri in occasione delle onoranze a Francesco Paolo Neglia: Legnano, 16 novembre 1966* (Genoa, 1967)
S. Martinotti: *Ottocento strumentale italiano* (Bologna, 1972)

SERGIO MARTINOTTI

Negra (Sp.). *See* CROTCHET (quarter-note); *semiminima* is also used. *See also under* NOTE VALUES.

Negrea, Marţian (*b* Vorumloc, Sibiu district, 29 Jan 1893; *d* Bucharest, 13 July 1973). Romanian composer. He studied theory and harmony with Popovici at the Andreian Seminary, Sibiu (1910–14), and continued his education at the Vienna Music Academy (1918–21) under Mandyczewski (harmony, counterpoint and history) and F. Schmidt. After returning to Romania, he taught harmony at the conservatories of Cluj (1921–41) and Bucharest (1941–63). Although his output was not large, he made a reputation for his high standard of achievement in all genres. A lyrical composer *par excellence*, he successfully evoked the Romanian landscape in an atmosphere of reverie and meditation, particularly in such instrumental works as the *Simfonia primăverii*, the piano *Impresii de la ţară* ('Notes from the Countryside') and the orchestral *Poveşti din Grui* ('Grui Tales'). The pastoral quality is heightened by the use of folk materials, which Negrea knew from his upbringing in rural Transylvania, and the music is often picturesque, or even programmatically descriptive of village life. The prevailing idyllic character is suffused with melancholy, which is expressed primarily through the use of harmonies ranging from late Romantic tonality to folk modality or dodecaphony.

WORKS
(*selective list*)

Op: Marin Pescarul [Marin the Fisherman] (2, Negrea, after M. Sadoveanu: *Păcat boieresc* [A Boyar Custom]), op.12, 1933, Cluj, Romanian Opera, 3 Oct 1934
Orch: Fantezie simfonică, op.6, 1921; Rapsodia română no.1, op.14, 1938; Poveşti din Grui [Grui Tales], sym. suite, op.15, 1940; Rapsodia română no.2, op.18, 1950; Prin munţii Apuseni [Through the Apuseni Mountains], op.20, suite, 1952 [after film score]; Recrutul [The Recruit], sym. poem, op.21, orch/brass band, 1953; Simfonia primăverii, op.23, 1956; Sărbătoarea muncii [Labour Festival], sym. poem, op.25, 1958; Conc. for Orch, op.28, 1963
Choral: Album de coruri mixte (M. Eminescu, Z. Bârsan, trad.), op.10, n.d.; Album de coruri pentru copii [Children's Choral Album], op.11, n.d.; Mica menajerie [Little Menagerie] (M. Protopopescu), op.24, 1957; Requiem, op.25, solo vv, chorus, orch, 1957; Oratoriul patriei (V. Bârna), solo vv, spkr, chorus, orch, 1959
Chbr and solo inst: Impresii de la ţară [Notes from the Countryside], op.7, 1921; Pf Sonata, op.5, 1921; Pf Sonatina, op.8, 1922; 4 piese [4 Pieces], op.16, hp, 1945; Str Qt, op.17, 1949; Suită, op.27, cl, pf, 1960
Film scores: Prin munţii Apuseni [Through the Apuseni Mountains], op.20, 1952; Baia mare, op.22, 1953
Many songs, 1v, pf

Principal publishers: Editura muzicală, ESPLA

WRITINGS

Contrapunct (Cluj, ?1936)
Teoria instrumentelor muzicale (Cluj, ?1936)
Tratat de forme muzicale (Cluj, 1937)
Un compozitor român din secolul al XVII-lea: Ioan Caioni (1629–1687) (Craiova, 1941)
Armonie (Bucharest, 1948)
Tratat de contrapunct şi fugă (Bucharest, 1957)
Tratat de armonie (Bucharest, 1958)

BIBLIOGRAPHY

G.W. Berger: *Muzica simfonică contemporană: 1950–1970*, v (Bucharest, 1977), 47–152
V. Dimoftache: 'Marţian Negrea – Recviem', *Studii de muzicologie*, xxi (1989), 127–47
V. Vasile: 'Recviemul-parastas', *Muzica*, new ser., vi/3 (1993), 61–9

VIOREL COSMA

Negri, Cesare ['Il Trombone'] (*b* Milan, *c*1535; *d* ?Milan, after 1604). Italian dancing-master. His important treatise on dance, *Le gratie d'amore* (1602), is dedicated to Philip III of Spain, then ruler of Milan, but most of it was written during the long reign of Philip II, who died in 1598. This treatise gives the most comprehensive picture in a single source of social and theatrical dance and dance music of the late Renaissance; it reveals the great geographic spread of Italian dancing-masters, dances and techniques to many courts of Europe and testifies to the existence of a fully professional class of virtuoso male dancers. Taken together with Fabritio Caroso's works, *Il ballarino* (1581) and *Nebiltà di dame* (1600), it provides
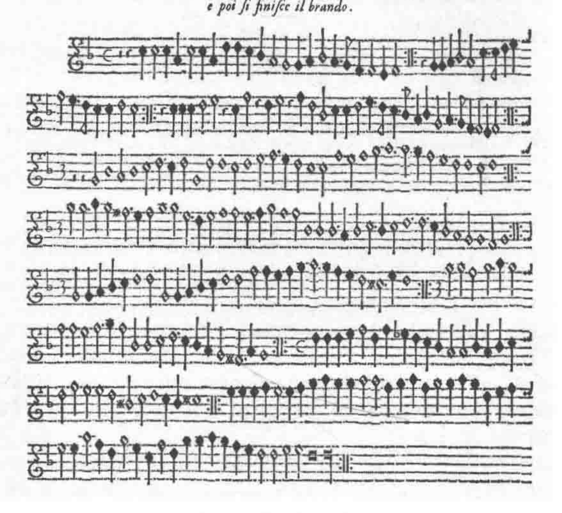
a colourful context for the social dances of the Italian upper classes.

Negri's treatise is in three sections (*trattati*). The first section provides information about the author's professional life; Negri is unique in supplying enough autobiographical detail to give readers some idea of the life of a successful dancing-master of the period. His annotated list of Italian dancing-masters includes his teachers, colleagues and disciples along with their specialities and locales. The lists of his titled students during his 40-year career in Milan are organized under the successive governorships of Milan, making it reasonable to date the dances he dedicated to some of these pupils later in the book. His citations (with dates) of important events in Italy and Spain in which he participated as performer or director between 1555 and 1600 make his work a summation of styles and techniques of northern Italy during the second half of the 16th century. He is, furthermore, the only authority to include detailed descriptions of various allegorical processions which involved dancers and musicians, together with the precise instrumentation employed, as well as the identification of the characters portrayed.

The treatise's second section includes some advice on ballroom etiquette, but is primarily devoted to the steps and combinations of many complex and highly competitive galliard variations for men (*see* DANCE, fig.8); these include such feats as multiple capers (*capriole intrecciate* or *entrechats*), and double turns (*salti tondi* or *tours-en-l'air*). It is apparent that the principle of improvised variation in music was applied to dance as well, although the exact relationship between improvised dances and their improvised musical variations is difficult to determine from Negri's treatise since, unlike Arbeau's, it does not use dance notation which precisely correlates steps and music. Nevertheless, Negri did give the precise number of leg gestures within a fixed span of time (for example, 'this variation is done quickly, and has 25 strokes in four musical measures'), thus making it possible to establish norms of tempo. However, the final choice of tempo for a given variation depends as much on its physical requirements as on the size, skill and elevation of the dancer.

In the third section of the treatise Negri gave a set of rules for steps, which appears to be largely taken from Caroso's *Il ballarino*; but most of the section is devoted to directions for 43 dance choreographies, by himself and others, with their music printed in lute tablature and mensural notation. Many of the dances are both more difficult and more interesting than those supplied by Arbeau and Caroso. A considerable number are figure dances for two couples, a type not found elsewhere, and there are also figure dances for four couples which employ figures similar to those in English country dances and American square-dances and reels. Some of the dances, such as *La Corrente* and *Alemana*, are the only Italian version of their types to appear in a 16th-century source.

The musical significance of Negri's dance collection is considerable, even though much of it is composed by means of a pasticcio technique in which pre-existing melodic or rhythmic cells are united and reunited to fit the music to the dance. The music is simple, homophonic and repetitive. Popular *bassi ostinati* of the period appear, for example the canary and passacaglia (*La Catena d'Amore*). One-movement dances have from one to three


294 Le Gratie d'Amore,

Mutatione della ſonata.

VNDECIMA PARTE.

QVello, che guida, piglia la mano della ſua ninfa, e fa quattro .S. e quattro .SP. paſſando nel mezo delle due file, & andando in capo, e poi tornando à piè del ballo. nel medeſimo tempo l'vn Paſtore con gl'altri due voltano alla ſiniſtra, e tornano à piè del ballo; le ninfe anch'eſſe nel medeſimo tempo ſi voltano alla deſtra, e tornano parimente à piè d'eſſo ballo. pigliano poi le mani, e ſeguitano quello, che guida'l brando conducẽdo ogn'vno la ſua ninfa al ſuo luogo. poi fanno le .R. inſieme finendo'l brando con gratia, & decoro.

La Muſica della ſonata con l'Intauolatura di liuto del Brando, fatto da quattro paſtori, e quattro ninfe, la prima parte ſi fà tre volte, la ſeconda tre volte, la terza due volte, la quarta due volte, la quinta due volte, la ſeſta che è la gagliarda, ſi fà due volte, poi ſi torna à fare la prima parte due volte, e la ſeconda due volte, e la terza vna volta ſola, la quarta due volte, e la quinta due volte, la ſeſta due volte, l'vltima parte ſi fà vna volta ſola, e poi ſi finiſce il brando.

Directions and top line of music for the end of 'Brando detto Alta regina', from Negri's 'Le gratie d'amore' (Milan, 1602); the lute part is on the facing page

strains, each made up of two- or four-bar phrases. Most of the ballettos, which dominate the collection, are in several movements which may be musically related, with different mensurations and varying instructions as to the repetition of sections. They give valuable information about the variation suite and its performing practice. Most begin with an unnamed movement in duple metre, similar to a figured pavan, followed by a galliard (so-named in source); the piece may close with a return of the first movement or sometimes with a canary in rapid triple metre. Some dances are set to popular and pre-existing vocal pieces by such composers as Orazio Vecchi or Gastoldi (e.g. Vecchi's *So ben mi ch'a buon tempo*), showing how such music could be choreographed, adapted or supplemented to suit the choreographers' purposes. Negri's specific rubrics for the musical paths to be followed by the musicians reveal a complexity in combining musical strains with choreography which is not evident when looking at the music alone. Those dances specifically designed for the stage typify what contemporary composers such as Monteverdi would have expected for their staged balli. The *Brando detto Alta regina*, for four shepherds and four shepherdesses (see illustration), is an elaborate finale to a set of *intermedi* of 1599 that included the Orpheus myth.

WRITINGS

Le gratie d'amore (Milan, 1602/*R*, 2/1604 as *Nuove inventioni di balli*); ed. and trans. of 1st edn in Kendall, 1985

BIBLIOGRAPHY

PirrottaDO
L. Moe: *Dance Music in Printed Italian Lute Tablatures from 1507 to 1611* (diss., Harvard U., 1956)
P. Aldrich: *Rhythm in Seventeenth-Century Italian Monody* (New York, 1966)
J. Sutton: 'Reconstruction of 16th-Century Dance', *Dance History Research: Warrenton, VA, 1969*, ed. J.W. Kealiinohomoku (New York, 1970), 56–63
C. Dahlhaus: 'Zur Entstehung des modernen Taktsystems im 17. Jahrhundert', *AMw*, xviii (1961), 223–40
M.B. Collins: 'The Performance of Sesquialtera and Hemiolia in the 16th Century', *JAMS*, xvii (1964), 5–28
J. Sutton: *Renaissance Revisited* (New York, 1972) [accompanying film also available]
Y. Kendall: *Le gratie d'amore (1602)* (diss., Stanford U., 1985)
P. Jones: 'Spectacle in Milan: Cesare Negri's Torch Dances', *EMc*, xiv (1986), 182–98
J. Sutton: Introduction to*Fabritio Caroso's Nobiltà di dame (1600)* (Oxford, 1986)
P. Jones: *The Relation between Music and Dance in Cesare Negri's 'Le gratie d'amore' (1602)* (diss., U. of London, 1989)
Y. Kendall: 'Rhythm, Meter, and Tactus in 16th-Century Italian Court Dance: Reconstruction from a Theoretical Base', *Dance Research*, viii (1990), 3–27
A. Feves: 'Fabritio Caroso and the Changing Shape of the Dance, 1550–1600', *Dance Chronicle*, xiv (1991), 159–74
P. Jones: 'The Editions of Cesare Negri's Le Gratie d'Amore: Choreographic Revisions in Printed Copies', *Studi musicali*, xxi (1991), 21–33
J. Sutton: 'Musical Forms and Dance Forms in the Dance Manuals of Sixteenth-Century Italy', *The Marriage of Music and Dance: London 1991*
M. Esses: *Dance and Instrumental Diferencias in Spain during the 17th and Early 18th Centuries* (Stuyvesant, NY, 1991)
W. Kirkendale: *The Court Musicians in Florence during the Principate of the Medici* (Florence, 1993)
P. Gargiulo, ed.: *La danza italiana tra Cinque e Seicento: studi per Fabrizio Caroso da Sermoneta* (Rome, 1997)

JULIA SUTTON

Negri, Francesco (*b* Verona, ?*c*1609; *d* after 1635). Italian composer. For a time he was *maestro di cappella* of S Bernardino, Verona. In 1635 he was a canon of S Pietro, Guastalla. As a composer he is known only by *Arie musicali … a una e doi voci, con alcune cantate in stille recitativo*, op.1 (Venice, 1635); he stated that some of the texts were by Prince Vincenzo Gonzaga, the dedicatee. The three 'cantatas' are in fact long recitatives, the first a lament for a pet, the second a scena for an enraged lover, the third a setting of a madrigal text. The music is unremarkable, as is that of the seven short strophic arias. The most interesting music occurs in two of the other three pieces in the book. One is a setting of two ottavas, the music of the first of which is by another, anonymous composer and is in a simple, unadorned style, quite different from Negri's own music for the second ottava, which is extravagantly ornamented. The other more interesting piece is the only duet in the volume, *Ginevra, ah nò*, which is not only founded on the same chaconne bass as Monteverdi's duet *Zefiro torna* (first published in 1632) but also looks as if it was influenced by that great work; Negri may have deliberately chosen a sonnet as his text the more closely to emulate Monteverdi. It says something for Negri that his piece is not completely outclassed in comparison.

BIBLIOGRAPHY

E. Schmitz: 'Zur Geschichte des italienischen Kammerduetts im 17. Jahrhundert', *JbMP 1916*, 43–60, esp. 52
J. Racek: *Stilprobleme der italienischen Monodie* (Prague, 1965)
J. Whenham: *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982)

NIGEL FORTUNE

Negri, Gino (*b* Perledo, nr Como, 25 May 1919; *d* Montevecchia, nr Como, 19 July 1991). Italian composer and critic. He studied at the Milan Conservatory, where his teachers included Renzo Bossi. He taught at the Scuola del Piccolo Teatro in Milan from 1954 to 1959 and later at the Nuova Accademia, Milan. He was music critic of *Panorama* until 1984 and also worked for the RAI. In 1967 he was awarded the Premio Italia for his radio opera *Giovanni Sebastiano*.

Negri composed almost exclusively for the theatre, particularly works for small forces, which he found most congenial. The first, *Divertimenti di Palazzeschi* (composed 1943), for soprano, tenor and eight instruments, from Palazzeschi's *Visita alla contessa* and *Lasciatemi divertire*, exemplifies his surreal and abrasive irony. The characteristic form of Negri's 'chamber theatre' was developed in a series of one-act operas. In *Vieni qui, Carla* (1956) Negri used an idiom based on 12-note technique to treat a morally dubious episode from Alberto Moravia's *Gli indifferenti*. *Massimo* and *Il tè delle tre* (both 1958) tend towards an often bitter social satire and a striking juxtaposition of educated and working-class speech suggestive of Kurt Weill's musical theatre.

Negri's fairly limited orchestral, vocal and chamber output dates mostly from the period when he first came to attention immediately after World War II. In particular, his *Antologia di Spoon River* for solo voices, chorus and orchestra (1946), on texts by Lee Masters, had a certain resonance at the time. An interest in poetry was a constant feature of Negri's work and reappeared in *Sangue tuo nelle mie vene* (1977), on texts by Montale. His non-stage works display an eclectic, independent style, though less original than that of his chamber dramatic pieces.

WORKS

OPERAS

librettos by the composer unless otherwise stated

Divertimenti di Palazzeschi, 1943 (due episodi scenici, A. Palazzeschi), Milan, Nuovo, 18 Feb 1948; Evasione, 1945, unperf.; Sei personaggi in cerca di autore (after L. Pirandello), 1950, unperf.; Vieni qui, Carla (1, after A. Moravia: *Gli indifferenti*), Milan, Piccolo, 21 Nov 1956; Massimo (1), Milan, Gerolamo, 10 June 1958; Il tè delle tre (farsa, 1), Como, Villa Olmo, 12 Sept 1958; L'armonium è utile (1), 1958, unperf.; Una ragazza arrivò (commedia, Negri and D. Buzzati), 1958

Giorno di nozze (1), Milan, Gerolamo, 10 April 1959; Il circo Max (1), Venice, 23 Sept 1959; Costretto dagli eventi, Milan, 1963; Ciao patria (commedia), 1965, unperf.; Il testimone indesiderato (radio op, Negri and G. Brusa), 1966; Giovanni Sebastiano (radio op), 1967, stage, Turin, 1970; La fine del mondo (TV op), 1970; Pubblicità, ninfa gentile, Milan, 1970; Egli mi insegna che, Milan, 1974

Tarantella di Pulcinella (Negri and Buzzati), Milan, 1974; Balera d'amore, Milan, 1976; È l'abito che fa il flauto (1), 1977, unperf.; Diario dell'assassinata, Milan, 1978; Un labirinto italiano, 1978, unperf.; Messa Maddalena, 1979, unperf.; Abasso Carmelo Bene, Milan, 1982; Storie d'Italia, Asti, 1982; Craxi anno due, Milan, 1985; Dragodstein, 1985, unperf.; Falsariga, ovvero Agguato a Vivaldi, 1985, unperf.; Videopiù, 1985, unperf.

OTHER WORKS

5 colori, 1v, fl, va, 1945; Antologia di Spoon River (L. Masters), solo vv, chorus, orch, 1946; 2 fughe, pf, 1946; 5 invenzione, str orch, 1946; Diario e dedica, pf, 1952; Uno stabat comunque, S, Bar, cabaret pfmr, orch, 1968; Sangue tuo nelle mie vene (E. Montale), solo vv, chorus, str orch, 1977; film scores

WRITINGS

with M. Visconti: *Roses* (Milan, 1969)
Guida alla musica vivente (Milan, 1974)
Casa sonora (Pordenone, 1978)
with M. Martini: *Il suono del delitto* (Milan, 1978)

La scala si è rotta (Milan, 1984)
L'opera italiana: storia, costume, repertorio (Milan, 1985)

BIBLIOGRAPHY

DEUMM (R. Cognazzo)
M. Mila: 'A Scandalous Musician', *Score*, no.15 (1956), 31–8
M. Mila: 'Le opere impossibili di Gino Negri', *Cronache musicali 1955–1959* (Turin, 1959), 189–96
F. D'Amico: *I casi della musica* (Milan, 1962), 132–4, 267–9, 307–8
R. Zanetti: *La musica italiana nel Novecento* (Busto Arsizio, 1985), 1314–15

RAFFAELE POZZI

Negri [Negro], **Giulio Santo Pietro de'** [Del Negro, Giulio Santo Pietro] (*b* Milan; *fl* 1607–20). Italian composer. He seems to have spent most of his life in Milan, though he may briefly have lived at Lecce, at the opposite end of Italy, since his op.5 includes an occasional piece celebrating an event there. He was probably of independent means and, as a composer, an amateur. However, he may have had advice from Ghizzolo, who worked in Milan from 1610 to 1613: certainly the two men seem to have moved in similar circles, for they dedicated individual songs to the same men, for one of whom, a bass, Negri wrote two florid songs headed 'basso alla bastarda' (they are in op.5). His op.11 suggests that he belonged to an academy.

Negri is one of the most interesting minor composers of vocal chamber music in early 17th-century Italy. At least five volumes of his music are lost, but from what survives it is clear that by 1613 he had enthusiastically embraced the new monodic and concertato styles, and three of his publications proclaim in their titles the word 'moderna'. In the madrigals of his opp.5 and 8, which form the bulk of their contents of 29 monodies, 25 duets and six trios, he displayed the dilettante's typical disregard of convention and at the same time some uncertainty in handling the unconventional progressions he clearly sought. Yet a number of dissonances and surprising harmonic juxtapositions, prompted by the words, are very effective: there are good examples in *Langue e spira* and *Tu vai? tu fuggi* (in op.8). He also shows a strong sense of tonality, especially through the use of sequences, as in *A voi, rosa vermiglia* (in op.5), and there are several passages of fine declamation, e.g. the opening of *Ove ne vai, cor mio* in op.8. His light strophic songs are less rewarding, though *Ama, pur, ninfa gradita* (op.5) is notable for an early use of a refrain. His choice of texts is refreshingly original: possibly he wrote some himself, and others may have been by dedicatees (one of whom wrote two commendatory poems for op.8). He re-used for *Non più star muta* (op.8) the music of the *scherzo Vago augel* in op.5.

WORKS

all other works lost

Gli amorosi pensieri: canzonette, villanelle et arie napolitane, 3vv, libro 2 (Venice, 1607)
Il terzo libro dell'amorose canzonette, 3vv, op.4 (Venice, 1607)
Grazie ed affetti di musica moderna, 1–3vv, op.5 (Milan, 1613); facs. in ISS, iv; 1 ed. in Leopold
Secondo libro delle grazie ed affetti di musica moderna, 1–3vv, op.8 (Venice, 1614)
Musica ecclesiastica concertata alla moderna, 2–3vv, op.9 (Milan, 1616)
Canti accademici concertati, 2–6vv, op.11 (Venice, 1620)

BIBLIOGRAPHY

FortuneISS
J. Whenham: *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982)
G. Tomlinson, ed.: introduction to ISS, iv, pp.xiii–xiv
S. Leopold: *Al modo d'Orfeo: Dichtung und Musik im italienischen Sologesang des frühen 17. Jahrhunderts*, AnMc, no.29 (1995)

NIGEL FORTUNE

Negri, Ippolito Chamatterò di. *See* CHAMATERÒ, IPPOLITO.

Negri, Marc'Antonio (*b* Verona; *d* Veglia [now Krk, Croatia], Oct 1624). Italian composer. He was appointed a singer and *vicemaestro di cappella* at S Marco, Venice, on 22 December 1612 with a salary of 80 ducats. In 1616 the doge appointed him abbot of a monastery at Veglia, off the Dalmatian coast, after which he was excused from attendance at S Marco on ferial days and lesser festivals; he resigned his position there on 30 April 1619. Before arriving in Venice he published two books of *Affetti amorosi* (Venice, 1608; 1611/*R* 1986 in ISS, v), the first for three voices, the second for one, two and five voices, both with continuo. Negri enthusiastically embraced the poetry of Giambattista Marino; all but two texts in his second publication can be ascribed to this author. Negri's music for solo voice contains occasional affective chromaticism and extended cadential embellishments within an overall canzonetta-like style in which the bass and vocal lines tend to move together; the rhythmic motifs are similar to those found in polyphonic canzonettas of the era rather than in the declamatory monodies issuing from Florence. In his five-part madrigals Negri effectively exploited solo and duet textures made possible by the sustaining continuo. Included in the second book of *Affetti* are three sonatas for two violins and continuo and five sinfonias, with the same scoring, which punctuate a pastoral dialogue. These are contrapuntal and harmonically simple; the final sonata, employing ornamented triadic motifs and reiterated semiquavers over static harmony, is reminiscent of *battaglia* pieces of the previous century. Negri also published two books of sacred music, *Il primo libro delli salmi a sette voci* (Venice, 1613), and *Cantica spiritualia in missis, et vesperis solennibus* (Venice, 1618). In his treatment of *cori spezzati* in the former work Negri followed the example of Viadana's *Salmi* (Venice, 1612), in which a choir of solo voices contrasted with a ripieno second choir with more than one voice to a part. This procedure coincided with standard performing practice at S Marco.

BIBLIOGRAPHY

CaffiS
R. Miller: *The Composers of San Marco and Santo Stefano and the Development of Venetian Monody (to 1630)* (diss., U. of Michigan, 1993)

ROARK MILLER

Negri, Maria Caterina (*b* Bologna; *fl* 1719–45). Italian contralto, sister of MARIA ROSA NEGRI. She studied under Pasi and made her first known stage appearance at Bologna in Bononcini's *Camilla*, after which she sang in Modena (1720), Florence (1721), Livorno (1722), Milan (1722 and 1723), Faenza (1723) and Ferrara (1724). During the period 1724–7 she was attached to the company of Antonio Denzio at the theatre of Count Sporck in Prague, where she sang Alcina in Antonio Bioni's *Orlando furioso*. She appeared in three operas by Vivaldi in Venice in 1727–8, then found engagements at Forlì and Livorno (1729), Genoa (1730) and Naples (1733), where she appeared in Pergolesi's *Lo frate 'nnamorato*. From November 1733 until summer 1737 she was a member of Handel's company in London, singing in 11 of his operas, the serenata *Parnasso in festa*

and a number of pasticcios and oratorio revivals, including *Deborah* (Sisera), *Esther* (Mordecai) and probably *Il trionfo del tempo*. In 1735 she appeared in *Aminta, a Pastoral Opera* in Dublin. After leaving London she sang in Florence (1737–8), Lisbon (1740–1), Parma (1743), Rimini (1744) and Gorizia (1745). The parts Handel composed for her – Carilda in *Arianna*, Polinesso in *Ariodante*, Bradamante in *Alcina*, Irene in *Atalanta*, Tullius in *Arminio*, Arsace in *Berenice* and Cloride in *Parnasso in festa* – suggest a singer of moderate competence, though an occasional aria demands an agile technique. The compass is *a* to *e″*. She often played male roles.

She should not be confused with the singer Caterina Bassi Negri (*fl* 1734–46), known as Caterina Bassi before her marriage to the singer Giovanni Domenico Negri in 1739 or 1740.

BIBLIOGRAPHY

SartoriL
D.E. Freeman: *The Opera Theater of Count Franz Anton von Sporck in Prague* (Stuyvesant, NY, 1992)

WINTON DEAN, DANIEL E. FREEMAN

Negri, Maria Rosa [Risack, Rosa Negri] (*b* Bologna, *c*1715; *d* Dresden, 4 Aug 1760). Italian mezzo-soprano, sister of MARIA CATERINA NEGRI. She was engaged for Dresden in 1730 and accompanied her sister Caterina Negri to London in 1733. She sang in four Handel operas, all revivals, during the period 1733–6, and probably in the 1734 revival of *Deborah*. Handel wrote the part of Euterpe in *Parnasso in festa* for her, and probably the original role of Dalinda in *Ariodante*, although this was altered for soprano before performance. She was in Dublin with her sister in 1735–6. In Dresden she sang in a series of operas by Hasse, including *Cajo Fabricio* (1734), *La clemenza di Tito* (1738), *Arminio* (1745) and *La spartana generosa* (1747). In 1743 she appeared with her sister at Parma as Rosa Negri Risack. Handel appears to have thought little of her; the parts of Melo in *Sosarme* (1734), Eurilla in *Il pastor fido* (1734) and Morgana in *Alcina* (1736) were much shortened and simplified for her. Their compass is *a* to *f″*; her Hasse parts are more rewarding and call for expressiveness, fluent if limited coloratura and a compass *b* to *g*♯″.

An Anna or Antonia Negri, known as La Mestrina, sang frequently at Venice (1728–42), as well as at Parma, Modena and elsewhere, and married the tenor Pellegrino Tomj. According to Fürstenau she was a sister of Maria Rosa and was engaged for Dresden at the same time, but no parts sung by her at Dresden have been discovered, and there may be confusion with another singer. (*SartoriL*)

WINTON DEAN

Negri, Massimiliano. *See* NERI, MASSIMILIANO.

Negri, Vittorio (*b* Milan, 16 Oct 1923). Italian conductor and musicologist. His studies of violin, composition and conducting at the Milan Conservatory were interrupted by a serious illness and by World War II. After it ended, he studied at the Salzburg Mozarteum with Bernhard Paumgartner, whose assistant conductor he became in 1952. A few years later, while preparing an edition of Vivaldi's 'Four Seasons' for I Musici in Amsterdam, the producer fell ill and Philips, the recording company, asked Negri to replace him. This was the start of a 25-year period as a producer for that company, overseeing recordings of orchestral and chamber music; he also made a large number of recordings as a conductor (chiefly with the Dresden Staatskapelle and the Berlin Chamber Orchestra). In this capacity he concentrated on Venetian Baroque composers, and in particular on Vivaldi, editing and directing a large number of his works including concertos, the complete sacred choral works (then largely unknown), the oratorio *Juditha triumphans* and the opera *Tito Manlio*. He discovered Cimarosa's Requiem in G minor in Einsiedeln Abbey, conducted the first modern performance of it at the Montreux Festival, and with it won a Grand Prix du Disque Lyrique in 1970 (the first of several such awards). Ten years earlier he had formed his own chamber orchestra in Perugia, where he taught at the conservatory; he also formed the Italian Society of Musicology. In 1980 he moved away from record producing in order to concentrate on conducting, and subsequently appeared at the Orange and Versailles festivals, at La Scala and with the Boston SO.

LIONEL SALTER

Negrilla (Sp., from *gente negra*: 'black people'). A villancico depicting the music, song and dance of black people. It is often, more specifically, a *canario* (villancico from the Canary Islands, which served as an assembly station for Spanish slave traders during the 16th to 18th centuries). The form is characterized by the following features: a strongly syncopated sesquialtera rhythm, the frequent use of a narrative text, leaps in the dance, and parody of African slaves speaking in Spanish (confusion between vowels, a reversal of genders of nouns and adjectives, lack of agreement of gender, confusion of singular and plural, and failure to distinguish between certain consonants). *Negrillas* were at times sung by choirboys with blackened faces at Matins on saints' days, which may account for the very high tessituras of the voice parts.

E. THOMAS STANFORD/R

Negro, Giulio Santo Pietro de'. *See* NEGRI, GIULIO SANTO PIETRO DE'.

Negro minstrelsy. *See* MINSTRELSY, AMERICAN.

NEH. *See* NATIONAL ENDOWMENT FOR THE HUMANITIES.

Neher, (Rudolf Ludwig) Caspar (*b* Augsburg, 11 April 1897; *d* Vienna, 30 June 1962). German stage designer and librettist. He was a schoolfellow of Brecht's and studied art in Munich. His first work in opera came with his designs for *Palestrina* at Essen in 1927, although he had worked on *Don Giovanni* in Berlin in 1926 and created the projections (a medium in which his work was famous) at Baden-Baden in 1927 for the *Mahagonny Songspiel*; other Brecht-Weill designs include *Die Dreigroschenoper* (1928, Berlin; later in New York and London), *Aufstieg und Fall der Stadt Mahagonny* (1930, Leipzig; later in Paris) and the *ballet chanté Die sieben Todsünden* (1933, Paris and London). He worked for the Kroll Opera in Berlin, 1928–31, with Klemperer, where his designs included *Carmen* and *From the House of the Dead*; in 1929 came the first of his seven productions of *Wozzeck*, at Essen. His collaborations with Carl Ebert in Berlin brought him into the operatic mainstream, and their great Verdi productions (*Macbeth*, 1931; *Un ballo in maschera*, 1932; he later designed both at Glyndebourne) did much to provoke the German revaluation of the composer. Neher remained in Germany during the Hitler years but maintained his artistic independence,

continuing his 'heterodox and subtly subversive work with Wagner-Régeny' (Drew), with whom he collaborated as librettist in the 1930s and 40s. He worked frequently with O.F. Schuh (beginning with *La traviata*, 1940, Vienna), at the Deutsches Theater in Berlin and with Noller at Hamburg. He worked much at Zürich in the immediate postwar period and from 1947 with Schuh and von Einem (*Dantons Tod*, 1947, and several Mozart operas). He was principal stage designer at Cologne, with Schuh, from 1959 to 1962.

Neher was an immensely intelligent designer with a true genius for the theatre; his importance within 20th-century stage design has still to be assessed. His work was characterized by minimal elaboration, the telling use of light, rigorously selected painted props and a controlled palette, establishing a stage picture in which the singers existed convincingly in an emotional and historical atmosphere, suggested rather than imposed. Most of his designs are in the Österreichisches Theatermuseum, Vienna.

WORKS

Librettos: *Die Bürgschaft*, Weill, 1932; *Der Günstling*, Wagner-Régeny, 1935; *Die Bürger von Calais*, Wagner-Régeny, 1939; *Johanna Balk*, Wagner-Régeny, 1941; *Persische Episode* [*Der Darmwäscher*] (komische Oper, with B. Brecht), Wagner-Régeny, 1963 (comp. 1940–50)

BIBLIOGRAPHY

Grove6 (D. Drew)
Caspar Neher: Zeugnisse seiner Zeitgenossen (Cologne, 1960)
G. von Einem and S. Melchinger, eds.: *Caspar Neher* (Hanover, 1966)
R. Wagner-Régeny and C. Neher: *Begegnungen* (East Berlin, 1968)
F. Hadamowsky: *Caspar Nehers szenisches Werk* (Vienna, 1972)
D. Bablet: *Revolutions in Stage Design of the Twentieth Century* (Paris and New York, 1977)
J. Willett: *Caspar Neher: Brecht's Designer* (London, 1986)

MARINA HENDERSON/DAVID J. HOUGH

Neidhardt, Johann Georg (*b* Bernstadt, *c*1685; *d* Königsberg, 1739). German theorist and composer. After early training at Altdorf and Wittenberg, Neidhardt matriculated as a theology student at Jena, where he produced his first treatise on temperament and apparently continued his musical training. It is likely that he studied with the university organist, J.N. Bach, who knew him well enough to allow him to try one of his temperaments on the new organ at the city's central church; Bach's tuning, however, was found more singable. Between 1710 and 1720, when he was appointed Kapellmeister at Königsberg, Neidhardt was again in Bernstadt as well as in Breslau, where he is known to have lectured on composition. He then remained at Königsberg until his death, teaching organ and versification to the university students in addition to his writing and official duties.

Along with Werckmeister, Neidhardt perfected the art of practical temperaments in the early 18th century. An advocate of circulating temperaments (those intended to be most consonant in the more frequently used keys, and progressively less so in the remoter ones), he wanted his more than two dozen temperaments to be flexibly applied, as may be judged from his recommendation of specific temperaments for a village, a town, a city, and the court (the last assigned an equal temperament). He was apparently an active composer throughout his life; his few extant works include chorale settings (*RUS-KA*), and some published psalm settings and sacred songs.

WRITINGS

Beste und leichteste Temperatur des Monochordi (Jena, 1706)
Sectio Canonis Harmonici, zur völligen Richtigkeit der Generum Modulandi (Königsberg, 1724)
Gäntzlich erschöpfte mathematische Abteilungen des diatonischchromatischen, temperirten Canonis Monochordi (Königsberg, 1732, 2/1734; Lat. trans., 1735)
Systema generis diatonico-chromatici, ex numeris serie naturali procedentibus evolutum (Königsberg, 1734; Ger. trans., 1734)
Compositio harmonica problematice tradita, lost

BIBLIOGRAPHY

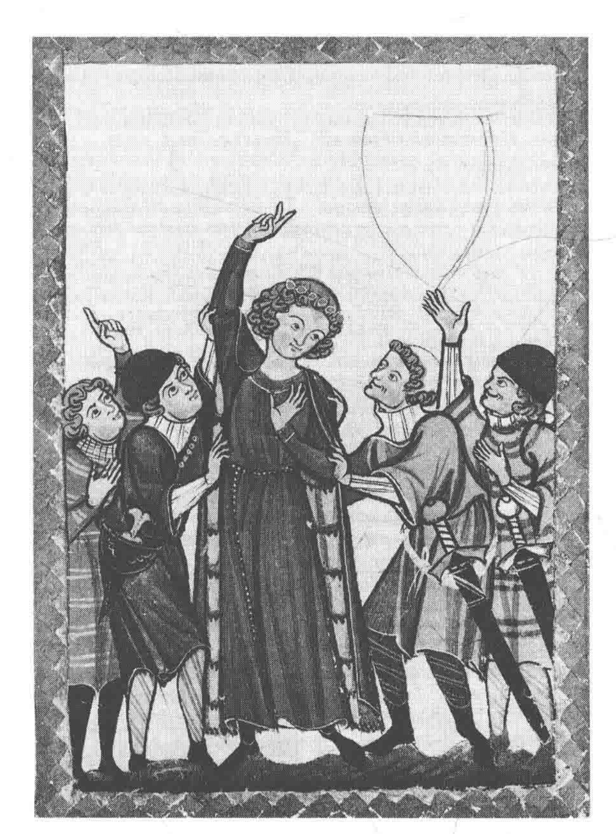
MGG1 (A. Forchert)
J. Adlung: *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758/*R*, 2/1783), 276
A. Mayer-Reinach: 'Zur Geschichte der Königsberger Hofkapelle in den Jahren 1578–1720', *SIMG*, vi (1904–5), 32–79
H. Güttler: *Königsbergs Musikkultur im 18. Jahrhundert* (Königsberg, 1925)

CECIL ADKINS

Neidhart [Nîthart] **'von Reuental'** ['der von Riuwental'] (*b* ?*c*1190; *d* after 1236). German Minnesinger. The only indisputable fact about Neidhart's life – his social origins are unknown – is that he sang in Vienna for Duke Friedrich II 'der Streitbare'. He was probably active before this in Bavaria. Reference in his songs to the arrival of Emperor Frederick II in Vienna (1236/7) provide one unequivocal date. The first mention of 'Her Nîthart' is in Wolfram von Eschenbach's epic *Willehalm* (dated 1210–20; line 312,12). Contemporaries did not call him 'von Riuwental'; this is the allegorical name (meaning 'vale of tears') of the impoverished knight whose identity Neidhart convincingly portrayed. In the begging songs (he asked the duke for a house in Lengenbach, near Vienna) Neidhart presumably identified completely with his role. Generally, the songs suit urban tastes – prosperous peasants and their rivals, the rural noblemen, are satirized equally. This may explain why a tradition of 'Neidhart' songs (some of them original), plays and comic texts (*Schwänke*) remained popular into the 16th century. Their association with dance may also have been a factor.

Neidhart's songs fall into two types, representing psychological extremes. In the *Sommerlieder*, 'der von Riuwental' is a powerful figure who can realize his male fantasies on the dance-floor; the scathingly self-ironic *Winterlieder* analyse the frustrations of impoverished knighthood using a pastiche of courtly Minnesang. Both types are also musical types. The *Sommerlieder* (called *reien* in the sources; *see* REIGENLIED) simulate May dance situations and must have been based to some degree on the peasant dances they evoke; the indoor *Winterlieder* adopt a contrasting, declamatory style (canzone form, often with unusually long *Stollen*) that uses free, open-ended melodic phrases (for example in *Sumer unde winder*; *Nû klag ich die bluomen*) alongside the clearly-defined pentatonic units that are a general feature of the songs.

Some 55 melodies (more than for any other Minnesinger) survive to texts ascribed to Neidhart, but 38 of these are excluded from the standard edition by Haupt, as they are not attested before 1400. Some of the 'pseudo-Neidhart' texts must be genuine; musically, the groups are indistinguishable. Unfortunately only five melodies survive in a 14th-century source, the Frankfurt fragment (*D-F* germ.oct.18). The other sources, *D-Bsb* Mgf 779, *A-Wn* s.n.3344, *I-STE* and *D-Mbs* Cgm 4997, are from the 15th century. Comparison of the three melodies preserved in both the Frankfurt fragment and *D-Bsb* 779 shows a reasonably close correspondence between the



Neidhart von Reuental miniature from Manessische Liederhandschrift

two versions, but the former favours greater melismatic variety, wider ambitus and more diverse finales. Rhythmically, two of the three songs (*Sinc an, guldîn huon!*, v.12; *Mirst von herzen leide*, v.10) appear to be intended for performance in triple (? dance) time in *D-Bsb* 779, but for a freer, more text-orientated performance in the Frankfurt fragment. Melodic phrasing corresponds particularly well with text syntax in this source (*Sumer unde winder*, all stanzas). In one song, *Nû klag ich die bluomen*, the pitch of the second *Stollen* diverges widely from that of the first; editors have tended to dismiss this and similar divagations as scribal errors, though they may reflect expressive intentions, or a conception of melodic identity in which pitch intervals played a secondary role.

If the other melodies of 'genuine' songs preserved in *D-Bsb* 779 and the other late manuscripts have been adapted in similar ways, the information they can provide about the function of 13th-century melodies is limited. These sources are best approached as 15th-century corpora, though some recurring melodies do strongly resemble those found in the Frankfurt fragment (cf *Ich wen ein zagen*, *Owê dirre nôt* and *Nû klag ich die bluomen*). Others belong stylistically to a later period: those of *Winter nu ist dein zeit* and *Urlaub hab der winter* both resemble the anonymous autumn song *Iam en trena plena* (*I-STE*, ff.35*v*–36*r*; ed. Röll, 70–80).

WORKS

Music editions: *Lieder von Neidhart (von Reuental)*, ed. W. Schmieder, DTÖ, lxxi, Jg.xxxvii (1930/*R*) [S]

Die Lieder Neidharts, ed. E. Wiessner (Tübingen, 1955, rev. 2/1963 by H. Fischer, 4/1984 by P. Sappler, with music ed. by H. Lomnitzer) [L]

The Songs of Neidhart von Reuental, ed. A. Hatto and R.J. Taylor (Manchester, 1958) [HT]

Neidhart-Lieder: kritische Ausgabe der Neidhart von Reuental zugeschriebenen Melodien, ed. F. Gennrich, SMM, ix (1962)

Neidharts Sangweisen, ed. E. Rohloff (Berlin, 1962) [R]

Neidhart von Reuental: Lieder, ed. H. Lomnitzer (Stuttgart, 1966)

The Art of the Minnesinger, ed. R.J. Taylor (Cardiff, 1968) [T]

Die Lieder Neidharts, ed. S. Beyschlag and H. Brunner (Darmstadt, 1975) [Bi]

Die Berliner Neidhart-Handschrift c (mgf 779): Transkription der Texte und Melodien, ed. I. Bennewitz-Behr and U. Müller (Göppingen, 1981) [BMc]

Die Wiener Neidhart-Handschrift w (Österreichische Nationalbibliothek Wien, series nova 3344), ed. I. Bennewitz-Behr and U. Müller (Göppingen, 1984) [BMw]

Herr Neidhart diesen Reihen sang: die Texte und Melodien der Neidhartlieder mit Übersetzungen und Kommentaren, ed. S. Beyschlag and H. Brunner (Göppingen, 1989) [Bii]

Text editions: *Neidhart von Reuental*, ed. M. Haupt (Leipzig, 1858, rev. 2/1923 by E. Wiessner as *Neidharts Lieder*; both edns *R*1986 with additions by U. Müller, I. Bennewitz-Behr and F.V. Spechtler)

M. Zimmermann: *Die Sterzinger Miszellaneen-Handschrift: kommentierte Edition der deutschen Dichtungen* (Innsbruck, 1980)

Facsimiles: *Abbildungen zur Neidhart-Überlieferung, i: Die Berliner Neidhart-Handschrift R und die Pergamentfragmente Cb, K, O und M*, ed. G. Fritz; ii: *Die Berliner Neidhart-Handschrift c (mgf 779)*, ed. E. Wenzel (Göppingen, 1973–6)

Die Sterzinger Miszellaneen-Handschrift, in Abbildungen herausgegeben, ed. E. Thurnher and M. Zimmermann (Göppingen, 1980)

c – *D-Bsb* germ.fol.779

O – *D-F* germ.oct.18

s – *I-STE*

t – *D-Mbs* Cgm 4997

w – *A-Wn* s.n.3344

MELODIES TO 'AUTHENTIC' TEXTS

Allez daz den sumer her mit vreuden was (*c* 90), S 36, L 207, HT 42, R 186, BMc 212, Bi 18/L56, Bii, 125

Blôzen wir den anger ligen sâhen (*c* 28), S 33, L 190, HT 14, R 86, BMc 81, Bi 2/L10, Bii 9

Dô der liebe summer (*c* 98), S 37, L 195, HT 20, R 232, BMc 244, Bi 6/L27, Bii 33

Ine gesach die heide (*c* 22), S 33, L 189, HT 12, R 81, BMc 70, Bi 1/45, Bii 3

Kint, bereitet iuch der sliten ûf daz îs (*c* 106), S 37, L 192, HT 16, R 254, BMc 265, Bi 4/L24, Bii 21

Mirst von herzen leide (*c* 92, O 1), S 36/41, L 204, HT 34, R 200, BMc 220, Bi 11/L45, Bii 68

Nû klag ich die bluomen und die liehten sumerzît (*c*123, O 5), S 39/42, L 199, HT 28, R 294, BMc 313, Bi 15/L52, Bii 92

Owê dirre nôt (*c* 93), S 36, L 210, HT 38, R 208, BMc 224, Bi 14/L50, Bii 85

Owê dirre sumerzît (*c* 111), S 38, L 197, HT 24, R 262, BMc 275, Bi 8/L39, Bii 47

Owê, lieber sumer, dîne liehten tage lange (*c* 108), S 38, L 196, HT 22, R 258, BMc 271, Bi 7/L38, Bii 41

Owê, sumerzît (*c* 94, *w* 5), S 36, L 202, HT 32, R 218, BMc 230, BMw 19, Bi 12/L47, Bii 77

Si klagent, daz der winder (*c* 88), S 35, L 206, HT 40, R 172, BMc 204, Bi 17/L55, Bii 119

Sinc an, guldîn huon! Ich gibe dir weize (*c* 104, O4), S 37/42, L 193, HT 18, R 247, BMc 260, Bi 5/L25, Bii 26

Sumer, dîner süezen weter müezen wir uns ânen (*s*5), S 40, L 201, HT 30, R 357, Bi 9/L41, Bii 53

Sumers und des winders beider vîentschaft (*c* 91), S 36, L 209, HT 44, R 193, BMc 216, Bi 16/L54, Bii, 111

Sumer unde winder (O 2), S 41, L 198, HT 26, R 400, Bi 10/L43, Bii 61

Winder, dîniu meil (*c* 101), S 37, L 208, HT 36, R 237, BMc 251, Bi 13/L49, Bii 103

MELODIES TO 'PSEUDO-NEIDHART' TEXTS

Der may gar wunnecleichen hat (*s* 4), S 40, R 349, T 143, Bii 410

Der may hat menig hercz hoch erstaigett (*c* 30), S 33, R 94, T 130, BMc 84, Bii 299

Der sumer kumpt mit reichem geuden (*c* 78), S 35/40, R 162, T 136, BMc 178, Bii 389
Der sumer kumpt mit reicher watt (*c* 76, *s* 3), S 35, R 143, T 135, BMc 169, Bii 352
Der sunnen glast wenns von dem hymel scheinet (*c* 33, *w* 6), S 33, R 99, T 130, BMc 90, BMw 23, Bii 181
Der swarcze dorn (*c* 1, *w* 3), S 31, R 3, T 120, BMc 1, BMw 11, Bii 366
Der uil lieben sumer zeitt (*c* 41, *w* 4), S 34, R 121, T 132, BMc 108, BMw 15, Bii 167
Der wintter hat mit siben sachen vns verjagt (*c* 131), S 39, R 324, T 142, BMc 340, Bii 343
Die liechten tag beginnen aber trûben (*c* 125), S 39, R 316, T 141, BMc 324, Bii 227
Do man den gumpel gempel sank (*w* 7), S 40, R 332, T 143, BMw 26, Bii 325
Freut euch wolgemuten kindt (*c* 20, *w* 8), S 32, R 74, T 128, BMc 65, BMw 30, Bi 20/L74, Bii 130
Ich muss aber clagen gar von schulden (*c* 118), S 38, R 267, T 138, BMc 296, Bii 255
Ich wen ein zagen (*c* 77), S 35, R 156, T 136, BMc 175, Bii 149
Ir schawet an den lenczen gut (*c* 34), S 34, R 104, T 131, BMc 92, Bii 173
Kinder ir habt einen wintter an der hanndt (*c* 95), S 37, R 224, T 137, BMc 234, Bii 313
Mann hórt nicht mer sússen schal (*c* 122), S 39, R 287, T 140, BMc 309, Bii 237
Meye dein / lichter schein (*s* 6), S 41, L 191, R 363, T 144, Bi 3/L22, Bii 15
Meye dein wunnewerde zeit (*s* 9, *t*), S 41, R 387, T 146, Bii 452
May hat wûniglichen entprossen (*c* 6), S 31, R 18, T 122, BMc 16, Bii 201
Mayen zeit / one neidt (*c* 18), S 32, R 66, T 128, BMc 58, Bii 187
Nyemant soll sein trawren tragen lennger (*c* 45, *w* 1), S 35, R 137, T 134, BMc 123, BMw 1, Bii 219
Nun far hin uil vngetaner windter (*s* 8, frag.), S 41, R 378, T 145
Nun hat der may wuniglichen beschonett (*c* 15), S 32, R 49, T 125, BMc 48, Bii 192
Owe winter / wie du hast beczwungen (*c* 124), S 39, R 305, T 140, BMc 318, Bii 280
Seytt die lieben summer tag (*c* 89), S 35, R 180, T 137, BMc 208, Bii 273
Swaz mir seneder swaere [see Was mir sender swáre]
Tochter spynn den rocken (*c* 38), S 34, R 116, T 132, BMc 102, Bii 293
Töhterlîn, du solt die man niht minnen ('Blutton', attrib. Stolle, *D-Nst* Will III 784, f.529*v*), Bii 137; also ed. in Rettelbach, 43–4, 48
Uns ist komen eine liebe zeit (*s* 2), S 40, R 339, T 143, Bii 423
Urlaub hab der winter (*c* 17, *s* 1), S 32/40, R 56, T 126, BMc 54, Bii 401
Was mir sender swáre [Swaz mir seneder swaere] (*c* 121), S 38, R 280, T 139, BMc 305, Bii 245
Wilkumen des mayen schein (*c* 11), S 31, R 31, T 124, BMc 31, Bi 19/L61, Bii 335
Willekomen sumerweter süeze (O 3, frag.), S 42, R 410, T 147, Bi 21/L87
Winder wo ist nu dein kraft (*c* 12), S 32, R 38, T 124, BMc 35, Bii 377
Winter deiner kunfft der trawret sere (*c* 120), S 38, R 273, T 139, BMc 301, Bii 263
Winter dir zu laide (*c* 36), S 34, R 110, T 131, BMc 98, Bii 307
Winter nu ist dein zeit, (*c* 8), S 31, R 22, T 123, BMc 22, Bii 156
Wir sollen vns aber freyen gein dem meyen (*w* 11), BMw 40, Bii 443; also ed. in Lomnitzer (1971)
Wol dir liebe sumer zeitt (*c* 4), S 31, R 13, T 121, BMc 11, Bii 143
Wol geczieret stet der plan (*c* 44, *w* 2), S 34, R 128, T 133, BMc 118, BMw 5, Bii 207
Wolt ir hört ein news geschicht (*s* 7), S 41, R 372, T 145, Bii 435

BIBLIOGRAPHY

MGG1 (U. Aarburg)
W. Schmieder: 'Zur Melodiebildung in Liedern von Neidhart (von Reuental)', *SMw*, xvii (1930), 3–20; repr. in Brunner (1986), 12–36
K. Bertau: 'Neidharts Lieder mit ihren Melodien', *Etudes germaniques*, xv (1960), 251–4 [review of edn by Hatto and Taylor]
W. Müller-Blattau: 'Melodietypen bei Neidhart von Reuental', *Annales universitatis Saraviensis: Philosophies-lettres*, ix/1 (1960), 65–74
H. Lomnitzer: 'Kritisches zu neueren Neidhart-Übertragungen', *Festschrift Hans Engel zum siebzigsten Geburtstag*, ed. H. Heussner (Kassel, 1964), 231–44
H. Lomnitzer: Review of E. Rohloff, ed.: *Neidharts Sangweisen* (Berlin, 1962), and E. Jammers, ed.: *Ausgewählte Melodien des Minnesangs* (Tübingen, 1963), *Zeitschrift für deutsche Philologie*, lxxxiv (1965), 290–97
F. Kur: Reviews of A. Hatto and R.J. Taylor, eds.: *The Songs of Neidhart von Reuental* (Manchester, 1958), and E. Rohloff, ed.: *Neidharts Sangweisen* (Berlin, 1962), *Archiv für deutsches Altertum*, lxxvii (1966), 63–7, 68–73
E. Simon: *Neidhart von Reuental: Geschichte der Forschung und Bibliographie* (The Hague, 1968)
K.H. Kohrs: 'Zum Verhältnis von Sprache und Musik in den Liedern Neidharts von Reuental', *DVLG*, xliii (1969), 604–21; repr. in Brunner (1986), 121–42
H. Lomnitzer: 'Liebhard Eghenvelders Liederbuch: Neues zum lyrischen Teil der sog. Schatschen Hs.', *Zeitschrift für deutsche Philologie*, xc (1971), suppl., 190–216
A. Harding: *An Investigation into the Use and Meaning of Medieval German Dancing Terms* (Göppingen,1973)
E. Rohloff: 'Gedanken zu Neidharts Sangweisen', *Wissenschaftliche Zeitschrift der Martin-Luther-Universität Halle-Wittenberg: gesellschafts- und sprachwissenschaftliche Reihe*, xxii/1 (1973), 51–2
W. Röll: *Vom Hof zur Singschule: Überlieferung und Rezeption eines Tones im 14.–17. Jahrhundert* (Heidelberg, 1976)
S. Beyschlag: 'Neidhart und die Neidhartianer', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–)
E. Rohloff: 'Zu den Neidhartmelodien: Rückerinnerung und neue Informationen', *Wissenschaftliche Zeitschrift der Martin-Luther-Universität Halle-Wittenberg: gesellschafts- und sprachwissenschaftliche Reihe*, xxviii/1 (1979), 125–35
I. Rainer: 'Zum gegenwärtigen Versuch einer immanent musikalischen Rekonstruktion der Neidhart-Lieder', *Neidhart von Reuental: Aspekte einer Neubewertung*, ed. H. Birkhan (Vienna, 1983), 155–88
U. Müller: 'Neidhart ("von Reuental"): Probleme der Edition und der modernen Aufführung', *SMH*, xxvii (1985), 223–37
H. Brunner, ed.: *Neidhart* (Darmstadt, 1986) [collection of important essays with bibliography, 1967–85]
J. Rettelbach: 'Eine neue Neidhartmelodie', *ZDADL*, cxviii (1989), 43–9
G. Schweikle: *Neidhart* (Stuttgart, 1990)

MICHAEL SHIELDS

Neidlinger, Gustav (*b* Mainz, 21 March 1910; *d* Bad Ems, 26 Dec 1991). German bass-baritone. He studied in Frankfurt with Otto Rottsieper and made his début in 1931 at Mainz, where he remained until 1934, taking supporting *buffo* bass roles. After an engagement in Plauen (1934–6) he joined the Hamburg Staatsoper, where his roles included Kecal, Bartolo and van Bett in *Zar und Zimmermann*. In 1950 he moved to the Württembergisches Staatsoper, Stuttgart, where his roles included Leporello, Iago, Falstaff, Ochs, Faninal, Barak and Kaspar in Egk's *Der Zaubergeige*. He appeared at Bayreuth from 1952 to 1975 as Alberich, Kurwenal, Klingsor, the Nightwatchman, Hans Sachs and Telramund. He sang with the Stuttgart company at the Royal Festival Hall, London, in 1955 as Pizarro and Kurwenal, and at the 1958 Edinburgh Festival as Lysiart (*Euryanthe*) and Kurwenal. In 1963 he made his Covent Garden début as Telramund. He did not sing in New York until 1972, when he appeared at the Metropolitan as Alberich. He was a guest at most European opera houses during the 1950s and 60s, appearing regularly at the Vienna Staatsoper from 1956. His Alberich, which he recorded

under both Böhm and Solti, was sung with a smoothness and even beauty of tone quite unusual in the part.

HAROLD ROSENTHAL/R

Neighbour note. *See* AUXILIARY NOTE.

Neighbour, O(liver) W(ray) [Tim] (*b* Merstham, Surrey, 1 April 1923). English bibliographer and musicologist. In 1946 he joined the department of printed books at the British Museum. He studied modern languages at Birkbeck College (BA 1950), and joined the museum music room staff in 1951. He succeeded Alec Hyatt King as British Library Music Librarian in 1976; he retired in 1985.

Neighbour's contributions to musical scholarship have been diverse. Many of his writings relate to his work at the British Library and are concerned with source evaluation and music bibliography. In collaboration with Alan Tyson he provided a useful bibliographical tool on the dating of 19th-century English music. His other main areas of research are the music of two very different composers: Byrd and Schoenberg. In the 1950s he argued convincingly against the then prevalent view of Schoenberg's 12-note music as an intellectual exercise in rejection of tradition. His study of Byrd's instrumental works is an impressive model of historical criticism which combines manuscript studies with sensitivity to musical style and formal evolution, to deal with the many problems of chronology and authenticity. During this time at the British Library, he made many notable additions to the collections and was much concerned with the preparation of the *Catalogue of Printed Music in the British Library* (London, 1981–7).

WRITINGS

'In Defence of Schönberg', *ML*, xxxiii (1952), 10–27
'The Evolution of Twelve-Note Music', *PRMA*, lxxxi (1954–5), 49–61
'A Talk on Schoenberg for Composers' Concourse', *The Score*, no.16 (1956), 19–28
'Ralph Vaughan Williams 1872–1958', *The Score*, no.24 (1958), 7–13
with A. Tyson: *English Music Publishers' Plate Numbers in the First Half of the Nineteenth Century* (London, 1965)
Consort and Keyboard Music of William Byrd (London, 1978)
ed.: *Music and Bibliography: Essays in Honour of Alec Hyatt King* (New York, 1980)
'Orlando Gibbons (1583–1625): the Consort Music', *EMc*, xi (1983), 351–7
'Veraltete Sentimentalität: Arnold Schoenberg in Defence of Richard Strauss', *Festschrift Albi Rosenthal*, ed. R. Elvers (Tutzing, 1984), 253–7
'Brahms and Schumann: Two Opus Nines and Beyond', *19CM*, vii (1984–5), 266–70
'Some Anonymous Keyboard Pieces Considered in Relation to Byrd', *Byrd Studies*, ed. A.M. Brown and R. Turbet (Cambridge, 1992), 193–201
'CPM: Some Quirks and Caveats', *Music Publishing and Collecting: Essays in Honor of Donald W. Krummel*, ed. D. Hunter (Urbana, IL, 1994), 205–14

EDITIONS

R. Schumann: *Sonata no.3 in A minor, for violin and piano* (London, 1956)
A. Schoenberg: *String Quartet in D major, 1897* (London, 1966)
Three Anonymous Keyboard Pieces Attributed to William Byrd (London, 1973)

BIBLIOGRAPHY

C. Banks, A. Searle and M. Turner, eds.: *Sundry Sorts of Music Books: Essays on the British Library Collections presented to O.W. Neighbour* (London, 1993) [incl. A.H. King and H. Cobbe: 'Tim Neighbour: an Appreciation', 1–5, and selective list of writings, 6–9]

ROSEMARY WILLIAMSON

Neikrug, Marc (Edward) (*b* New York, 24 Sept 1946). American composer and pianist. From 1964 to 1968 he studied with the opera composer Klebe at the Hochschule für Musik in Detmold. Subsequently he attended SUNY, Stony Brook (MM in composition, 1971). He has received two awards from the NEA and commissions from, among others, the Houston SO, the St Paul Chamber Orchestra, the Berlin Deutsche Oper, the Pittsburgh SO and the Aldeburgh Festival. He has served as a contemporary music consultant for the St Paul Chamber Orchestra (1978–85) and as the founder and director of Melbourne Summer Music in Australia from 1986.

Whether writing in an atonal or a chromatically tonal idiom, Neikrug is above all a harmonist. His orchestral works, which move in long, carefully orchestrated chordal blocks punctuated by virtuoso, repetitive fragments of melody, reveal the influence of the composer Nørgård. Attacks of acoustically based harmonies and chord clusters lend his duo sonatas their rhythmic drive. Among his best-known works is the theatre piece *Through Roses* (1979–80), which dramatizes the nightmares of a Jewish violinist who survived in a concentration camp by playing for members of the SS; the film version received prizes at both the Besançon Film Festival (1981) and the International Film and Television Festival, New York (1982). His opera, *Los Alamos* (1988), the first American work to be commissioned by the Deutsche Oper, states its antinuclear position by juxtaposing commentaries on the 'star wars' programme and rituals practised by the Pueblo Indians. Pueblo culture also inspired Neikrug's *Pueblo Children's Songs* for soprano and piano (1995).

As a pianist, Neikrug has appeared in a duo with the violinist Pinchas Zukerman – they gave the first performance of Neikrug's Duo and the *Sonata concertante* – and was the soloist in the first performance of his Piano Concerto. He has conducted a number of performances of his works by American and European orchestras.

WORKS

Stage: Through Roses (theatre piece, Neikrug), actor, 8 insts, 1979–80; Los Alamos (op, Neikrug), 3, 1988
Orch: Pf Conc., 1966; Cl Conc., 1967; Va Conc., 1974; Eternity's Sunrise, 1979–80; Mobile, 14 insts, 1981; Vn Conc., 1984; Conc., 2 vn, va, vc, orch, 1987; Chettro Ketl, chbr orch, 1988; Fl conc., 1989; Sym. no.1, 1991; Flamenco Fanfare, 1994; Pf Conc., 1996
Solo vocal: Nachtlieder, high v, pf, 1988; Pueblo Children's Songs, S, pf, 1995
Chbr and solo inst: Sonata, vc, 1967; 2 str qts, 1969, 1972; Suite, vc, pf, 1974; Rituals, fl, hp, 1976; Concertino, fl, ob, cl, vn, va, vc, pf, 1977; 3 Fantasies, vn, pf, 1977; Continuum, vc, pf, 1978; Cycle of 7 for Pf, 1978; Kaleidoscope, fl, pf, 1979; Duo, vn, pf, 1983; Voci, cl, vn, vc, pf, 1988; Stars the Mirror, str qt, 1989; Take Me T' Susan's Gift, perc, 1989; Sonata concertante, vn, pf, 1994; Str Qnt, 1995
Some early works withdrawn

Principal publishers: Bärenreiter, Chester, Hansen, Presser, Salabert

SEVERINE NEFF

Neill, Ben (*b* Winston-Salem, NC, 14 Nov 1957). American composer and trumpet player. He studied at Youngstown State University (BM 1980, MM 1982), the Manhattan School of Music (DMA 1986) and with La Monte Young, whose meditatively long-toned brass music was a primary influence. He also played the guitar with Rhys Chatham, later following him as music curator of The Kitchen, New York (1992–8). Neill's performing and composing careers

have centred on the Mutantrumpet, a three-belled instrument of his own invention with pressure-sensing pads that connect it to MIDI controller. Using this instrument, Neill has triggered sound-transforming computer sequences during performance, a technique that shares characteristics with the music of David Behrman, with whom he has worked closely.

Neill's computer installations have developed from both pitch and rhythmic manifestations of the overtone series. *678 Streams*, for example, unleashes computerized beats in patterns of six against seven against eight. Works such as *Green Machine* exist not only as performances, but also as ambient installations. The theatre pieces *ITSOFOMO (In the Shadow of Forward Motion)* and *Downwind* exhibit liberal political views. Heavily beat-oriented, his music has gained a considerable following of ambient rock fans; the rhythmic complexity of his works has also made him a seminal figure in the 1990's Totalist movement in Manhattan.

WORKS
mtpt - mutantrumpet

MULTIMEDIA
† - *collab. D. Wojnarowicz*

Orbs, mtpt + elecs, perc, slide projections, 1984; Aggregation†, mtpt + elecs, perc, video, 1989; AIDS Ragtime†, mtpt + elecs, perc, video, 1989; The Industrial Section/High Tech Accelerando†, mtpt + elecs, perc, video, 1989; Intermezzo†, mtpt + elecs, perc, video, 1989; ITSOFOMO (In the Shadow of Forward Motion)†, mtpt + elecs, perc + elecs, video, 1989; Liberty†, mtpt + elecs, perc, video, 1989; Downwind, spkr, 2 mtpt, 2 trbn, elec gui, pedal steel gui, perc, slide projections, 1992; Green machine, mtpt + elecs, cptr, interactive projections, 1994 [also interactive installation]

FOR MUTANTRUMPET AND ELECTRONICS

Schizetudes 1–3, 1988–92; Clandestinetude no.3, 1992; Blues' Yellow Shadow, 1993; Music for the King of Thule, 1993; 678 Streams, 1993; Auricle, 1994; Critical State, 1994; Ether, 1994; Night Vision, 1994; 689 Pleasures, 1994; Sistrum, 1994; Chemistry of 7, 1995; Pentagram, 1995, collab. P. Miller; Somnabula, 1995; Blue Maroon, 1996; Dream Phase, 1996; Flotation Device, 1996; Propeller, 1996; Triptycal, 1996; Twelfth Flight, 1996; Freezer Burn, 1997; Goldbug, 1997; Route Me Out, 1997; Syntonic, 1997; Tunnel Vision, 1997; Lookinglast, 1998; Posthorn, 1998

With other insts: Bal, mtpt + elecs, 2 trbn, pedal steel gui, perc, 1985; 2 Dances, mtpt + elecs, 2 trbn, pedal steel gui, perc, 1985; Mainspring, mtpt + elecs, 2 trbn, pedal steel gui, perc, 1985; Sarabande, mtpt + elecs, 2 trbn, pedal steel gui, perc, 1985; Dis-Solution 2, mtpt + elecs, perc, 1986; Money Talk, mtpt + elecs, perc, tape, 1987; Torchtower, spkr, mtpt + elecs, perc, gui, 1992; Dark Gift, mtpt + elecs, vc, 1997; It's Only Money, mtpt + elecs, vc, gui, 1997; Shirt Waste, mtpt + elecs, gui, 1988

OTHER WORKS

Magnetic Etudes, chbr orch, 1983; Dis-Solution 1, 2 melody insts, elec gui, elec kbd, drum machine, 1986; No More People, S, mtpt, str qnt, elec gui, drums, 1987, orchd 1995; Abblasen House, 2 mtpt, 2 trbn, elec gui, perc, drum cptr, 1988; Dromosolo, spkr, mtpt + cptr interactive elecs, 1988; Aria di Battaglia, mtpt, 2 trbn, pedal steel gui, perc, 1990; Mojave, insts, tape, 1990; Nuerplay, 15 or more insts, 1990; After Haydn, mtpt + elecs, trbn-propelled elecs, 1991, collab. N. Collins; Antiphony, 4 tpt, 2 perc, live elecs, 1991; Clandestinetude no.1, elec gui, 1992; Clandestinetude no.2, 2 trbn, 1992; Kama rupa, elecs, 1994; Sargasso, elecs, 1994; Counting Laughter, 2 tpt, 2 perc, elecs, 1995; I am a girl who loves to shoot, S, orch, 1995

KYLE GANN

Neischl. *See* NEUSCHEL family.

Neithardt, Heinrich August (*b* Schleiz, 10 Aug 1793; *d* Berlin, 18 April 1861). German conductor and composer. His early musical studies were interrupted by military service, which lasted through the campaigns of 1813–15. This led to his joining the newly formed Garde-Schützen-Battaillon (1816–22), and from 1822 to 1840 he was master of the band of the Kaiser Franz Grenadiers and did much to improve military music. In 1839 he was made royal music director and in 1843 he was appointed assistant director of music at Berlin Cathedral, where he founded a regular choir of about 80 singers by uniting the scholars and seminarists who sang the ordinary cathedral service with the smaller court chapel choir. In 1845 he was promoted to director of music at the cathedral. In order to study Russian and Italian choral singing he took the choir to St Petersburg in 1846 and Rome in 1857; in 1850 they visited London, where their refined performances made a strong impression, and from 1852 to 1856 he led them on tours of several German cities. Neithardt was an able conductor and trainer. In over 20 years as a military musician he developed his bands to a high standard and produced skilled performances of popular functional music. The high reputation of the Berlin choir rested on his work and he was indefatigable in training the choir and providing it with music of all types, some of which was edited by him in a continuation of Commer's *Musica sacra*. In addition to his military and sacred music compositions, he also wrote horn trios and quartets, piano works, organ music and an opera, *Manfred und Julietta* (*Die schöne Dalmatinerin*), produced in Königsberg in 1834. He is best remembered as the composer of the Prussian anthem *Ich bin ein Preusse, kennt ihr meine Farben?* (1826).

BIBLIOGRAPHY

MGG1 (T.M. Langner)
P. Opitz: *Kurze Geschichte des kgl. Domchors in Berlin zum 50 jähr. Jubiläum* (Berlin, 1893)
M. Thomas: *Heinrich August Neithardt* (diss., Free U. of Berlin, 1959) [with list of works]

GEORGE GROVE/MICHAEL MUSGRAVE

Nejedlý, Vít (*b* Prague, 22 June 1912; *d* Dukla, 1 Jan 1945). Czech composer, son of ZDENĚK NEJEDLÝ. He studied with Ladislav Svěcený and Otakar Jeremiáš, and later with Talich (conducting) at Prague University, where he gained a doctorate in musicology in 1936 with a dissertation on contemporary Czech harmony. He became répétiteur and conductor at the theatre in Olomouc (1936–8) before emigrating to the USSR in 1939, where he worked in radio and composed film music. In 1943 he joined the Red Army; he died of typhoid at the Czechoslovak front. Nejedlý's music is marked by a strong political commitment, particularly evident in the symphonies inspired by the Spanish Civil War, and his occasional pieces for workers' festivals.

WORKS
(*selective list*)

Ops: Nelson, inc.; Tkalci [The Weavers] (after G. Hauptmann), inc., completed by J. Hanuš, Plzeň, 7 May 1961

Vocal: Balada o nenarozeném dítěti [The Ballad of the Unborn Child] (melodrama, J. Wolker), 1930; Umírající [The Dying] (melodrama, Wolker), op.6, 1933; 150,000,000 (choral cycle, V. Mayakovsky), 1935; Den [The Day] (cant.), op.10, Bar, chorus, orch, 1935; Přísaha Urajinky [The Vow of the Ukranian Woman] (cant.), 1940; Tobě, Rudá Armádo [To the Red Army] (cant.), solo vv, chorus, orch, 1943, inc.; choruses, songs

Orch: Sym. no.1, op.2, 1931; Svítání [Daybreak], ov., op.5, 1932; Sym. no.2 'Bídy a smrti' [Woes and Deaths], op.7, 1934; Symfonietta, op.13, 1937; Sym. no.3 'Španělská' [The Spanish], op.14, 1937–8; Dramatická ouvertura, 1940; Lidová suita [Folk Suite], 1940, rev. 1944; Vítězství bude naše [Victory Will Be Ours], sym. march, 1941; Scherzo, *c*1943

Chbr and solo inst: Pf Sonatina, op.1, 1931; Pf Sonata, op.3, 1931–2, rev. 1935; Malá suita [Little Suite], op.11, vn, pf, 1935–6; Str Qt, op.12, 1937; Fantasie, pf, 1937; Nonet, 1940

WRITINGS

Počátky moderní české harmonie [The beginnings of modern Czech harmony] (diss., U. of Prague, 1936; ed. V. Felix, Prague, 1960)

ed. J. Jiránek: *Kritiky a stati o hudbě* [Reviews and essays about music] (Prague, 1956)

BIBLIOGRAPHY

J. Plavec, ed.: *Vzpomínky na Víta Nejedlého* [Reminscences of Nejedlý] (Prague, 1948)

J. Jiránek: *Vít Nejedlý: z historie bojů o novou socialistickou kulturu* [Nejedlý: from the history of battles for the new socialist culture] (Prague, 1959)

V. Felix: 'Harmonické prostředky Víta Nejedlého' [Nejedlý's harmonic resources], *Živá hudba*, iv (1968), 213–62

R. Smetana, ed.: *Dějiny české hudební kultury 1890–1945* [The history of Czech musical culture 1890–1945], ii (Prague, 1981), esp. 241–3, 252 [incl. further bibliography], 401–5

GRACIAN ČERNUSAK/R

Nejedlý, Zdeněk (*b* Litomyšl, Bohemia, 10 Feb 1878; *d* Prague, 9 March 1962). Czech musicologist, politician and writer. Son of the music teacher and composer Roman Nejedlý (1844–1920), he received an all-round musical education which culminated in lessons with Fibich in Prague. At the same time he studied under Jaroslav Goll (history) and Hostinský (aesthetics) at Prague University, where he took the doctorate in 1900 with a dissertation on the mission to the Hussites of the Italian preacher Giovanni Capistrano. He completed his *Habilitation* with the first volume of his work on Hussite and pre-Hussite song. He worked at the National Museum, later at the university as reader (1908) and professor (1919) of musicology (the first incumbent of a Czech chair of musicology). A most influential teacher, his aggressive polemics and his passionate championship of Smetana made Nejedlý one of the most dynamic and colourful figures in pre-war Czechoslovakia. During this period he became increasingly prominent as a Communist sympathizer and activist, founding his own political journal (*Var*, 1921–30). His membership of the Czech Communist party was later backdated to 1929. At the Nazi occupation he fled to the USSR, returning after the war as a member of the government and of the party's Central Committee. He was twice minister of education (1945–6, 1948–53) and held many other official posts, including the life presidency of the Czechoslovak Academy of Sciences (from 1952).

Nejedlý's early training as a historian is evident in his many biographical studies, not only of musicians but also of Czech literary and national figures (Božena Němcová, Palácký, Jirásek, F.X. Šalda) and politicians (Masaryk, Lenin). In his musical writings he emphasized the socio-political and patriotic aspects of Czech music, notably in his studies of Smetana and of Hussite music. Ironically, his own political commitments prevented his completing more than four volumes of a proposed 11-volume biography of Smetana. Despite this and other unfinished projects his writings come to over 4000 items, including 200 books. A collected edition of his writings (initiated in 1948) ran to 62 volumes.

Nejedlý, for all his historical training, was essentially a polemicist, aided by a fluent and readable style and a genius for clear, if over-schematic, organization. With his wide cultural range and interests and his espousal of 'progressive' causes he appeared to be the successor of his teacher Hostinský, though with his intolerance and clear-cut ideological stance he soon acquired a distinctive profile. He saw the evolution of Czech music in the line Smetana–Fibich–Foerster–Ostrčil and publicized this view, notably in the periodical *Smetana* (1910–26), which he and his adherents founded for the purpose. His attitude to other figures in Czech music – Dvořák, Janáček, Suk and Novák – who did not belong to this succession was wholly negative. Dvořák, for example, the major Czech composer of operas between Smetana and Janáček, was omitted from his book on Czech opera after Smetana (1911) except for a few dismissive comments. Such an attitude might have been considered merely eccentric and ultimately irrelevant (public opinion has gone in a different direction) were it not for the immense power that Nejedlý wielded. In the early 1950s he had become the object of a cult, exemplified by the periodical *Hudební rozhledy*, which in 1953 ran a regular feature entitled 'We will learn from the works of Zdeněk Nejedlý', and by the foundation that year of the 'Cabinet of Zdeněk Nejedlý', whose object was to 'research the rich materials about [Nejedlý's] life and work so as to acquaint all Czech and Slovak people still further with his great personality and work' (*ČSHS*); dogmatic opinion had now become state dogma. Although in the 1970s and 80s the Czechs began to take issue with Nejedlý's opinions and facts, his strategic view of Czech music history continued to underpin the organization and assumptions of much Czech musicology, effectively inhibiting research in areas of which he disapproved (e.g. Smetana's lesser contemporaries, ballet and operetta). Particularly reprehensible was the personal score-settling such as the imprisonment of his rival medievalist Josef Hutter and the blighting of the later career of the conductor Václav Talich.

WRITINGS

Zdenko Fibich, zakladatel scénického melodramu [Fibich, founder of the scenic melodrama] (Prague, 1901)

Katechismus estetiky [A manual of aesthetics] (Prague, 1902)

Dějiny české hudby [A history of Czech music] (Prague, 1903)

Dějiny předhusitského zpěvu v Čechách [A history of pre-Hussite song in Bohemia] (Prague, 1904, 2/1954 as *Dějiny husitského zpěvu*, i)

Počátky husitského zpěvu [The beginnings of Hussite song] (Prague, 1907, 2/1954–5 as *Dějiny husitského zpěvu*, ii–iii)

Zpěvohry Smetanovy [Smetana's operas] (Prague, 1908, 3/1954)

Josef Bohuslav Foerster (Prague, 1910)

Česká moderní zpěvohra po Smetanovi [Modern Czech opera after Smetana] (Prague, 1911)

Dějiny husitského zpěvu za válek husitských [A history of Hussite song during the Hussite wars] (Prague, 1913, 2/1955–6 as *Dějiny husitského zpěvu*, iv–v)

Gustav Mahler (Prague, 1913, 2/1958) [only 1 vol. pubd]

Richard Wagner (Prague, 1916, 2/1961) [only 1 vol. pubd]

Všeobecné dějiny hudby, i: *O původy hudby, Antika* [A general history of music, i: The origins of music, antiquity] (Prague, 1916–30)

Otakara Hostinského esthetika [Otakar Hostinský's aesthetics] (Prague, 1921)

Vitězslav Novák (Prague, 1921) [collection of articles and reviews]

Smetaniana, i (Prague, 1922) [only 1 vol. pubd]

Bedřich Smetana (Prague, 1924–33, 2/1950–54) [only 7 vols. pubd]

Bedřich Smetana (Prague, 1924) [short biography]

Dějiny opery Národního divadla [The history of opera at the National Theatre] (Prague, 1925, 2/1949)

Zdeňka Fibicha milostný deník [Zdeněk Fibich's erotic diary] (Prague, 1925, 2/1948)

Nietzschova tragédie [Nietzche's tragedy] (Prague, 1926)

Otakar Ostrčil: vzrůst a uzrání [Otakar Ostrčil: growth and maturity] (Prague, 1935, 2/1949)

Sovětská hudba [Soviet music] (Prague, 1936–7)

Otakar Hostinský (Prague, 1937, 2/1955)
Kritiky, i [1907–9], ii [1923–35] (Prague, 1954–6)

BIBLIOGRAPHY

ČSHS [incl. further list of writings and bibliography up to 1960]
S. Jonášová, ed.: *Bibliografie díla Zdeňka Nejedlého* [A bibliography of Nejedlý's works] (Prague, 1959)
F. Červinka: *Zdeněk Nejedlý* (Prague, 1969)
J. Hanzal: 'Z. Nejedlý a V. Helfert ve světle vzájemné korespondence' [Nejedlý and Helfert in the light of their mutual correspondence], *HV*, xv (1978), 52–68
J. Jiránek and others: *Z bojů o českou hudební kulturu* [From the battles for Czech music culture] (Prague, 1979) [incl. articles on Nejedlý as the founder of Czech musicology, his polemics with Knittl and his correspondence with Helfert]
S. Zachařová, ed.: *Zdeněk Nejedlý–Otakar Ostrčil: korespondence* (Prague, 1982)
P. Čornej: 'Vztah Zdeňka Nejedlého ke kulturním tradicím 19. století' [The relationship of Zdeněk Nejedlý to the cultural traditions of the 19th century], *Povědomí tradice v novodobé české kultuře* (Prague, 1988), 261–73
V. Lébl and I. Poledňák, eds.: *Hudební věda* [Musicology] (Prague, 1988), i, 172–82 [incl. extensive bibliography with Nejedlý conferences and Festschriften]
M. Ransdorf: *Zdeněk Nejedlý* (Prague, 1988)
R. Pečman: 'Mne Dvořák nezajímá' [Dvořák does not interest me], *Útok na Antonína Dvořáka* [The attack on Antonín Dvořák] (Brno, 1992), 45–89

JOHN TYRRELL

Nelbeland. *See* NEWELAND.

Nelepp, Georgy (*b* Bobruika, Ukraine, 20 April 1904; *d* Moscow, 18 June 1957). Russian tenor. He studied at the Leningrad Conservatory and made his début, as Lensky, with the Kirov in 1930, remaining with the company until 1944. In that year he moved to the Bol'shoy, where he had his most significant success. Nelepp possessed a lyric-dramatic tenor capable of an amazing range and intensity of expression, making him an ideal exponent of such roles as Florestan, Gustavus III, Manrico, Radames, Don José, Sobinin (*A Life for the Tsar*), Dmitry (*Boris Godunov*), Golitsïn (*Khovanshchina*), Yury (*The Enchantress*), Hermann, Andrey (*Mazepa*) and Sadko, several of which he recorded. He sang in approximately 20 complete opera sets, among which his agonized portrayal of the obsessive Hermann in the Melodiya recording of *The Queen of Spades* is an unrivalled achievement.

ALAN BLYTH

Nelhybel, Vaclav (*b* Polanka nad Odrou, Czechoslovakia, 24 Sept 1919; *d* Scranton, PA, 22 March 1996). American composer of Czech birth. He studied classics and musicology at Prague University and conducting and composition at the Prague Conservatory. In 1942 he continued his musicological studies at Fribourg University in Switzerland, where he taught music theory from 1947. He also held conducting positions with Radio Prague and the Stadttheater (1939–42), the Czech PO (1945–6), Swiss Radio (1946–50) and Radio Free Europe (1950–57). In 1957 he emigrated to the USA, becoming an American citizen in 1962. He taught at the University of Lowell, Massachusetts (1978–9) and the University of Scranton, Pennsylvania (1994–6), where he co-founded the World Premiere Composition Series.

Nelhybel's many wind and band works are designed for young performers. Synthesizing several musical styles by incorporating various elements from existing systems, his music demonstrates a linear-modal orientation in which functional tonality does not apply. An interaction of autonomous melodic lines and complementary rhythmic patterns creates a vigorous drive that is the hallmark of his style. This whirlwind propulsion is the result of a generation of tension through the accumulation of dissonance; increases in textural density; and the use of a wide range of dynamics and timbres. Thematic material was often borrowed from his Czech heritage. The *Music for Orchestra and Woodwind Quintet* (1987), for example, quotes his favourite Slovak folksong and a well-known Bohemian chorale.

WORKS

Stage: Morality e feux (ballet), 1942; Cock and the Hangman (ballet), 1946; In the Shadow of a Lime Tree (ballet), 1946; Legend (op), 1954; Everyman (op), 1974; Station (op), 1978
Vocal: Cantata pacis, 6 solo vv, chorus, wind, perc, org, 1965; Epitaph for a Soldier (W. Whitman), solo vv, chorus, 1966; Dies ultima, 3 solo vv, chorus, jazz band, orch, 1967; Sine nomine, 4 solo vv, chorus, orch, tape, 1968; America Sings, Bar, chorus, band, 1974; Estampie natalis, chorus, ens, 1975; Adoratio, chorus, 1979; Fables for all Time, nar, chorus, orch, 1980; Let there be Music, Bar, chorus, orch, 1982; songs; anthems
Sym. band/wind ens: Caucasian Passacaglia, 1963; Conc. antiphonale, brass, 1964; Sym. Requiem, with Bar, 1965; Festivo, 1969; Yamaha Conc., 1971; Concertino da camera, vc, wind, pf, 1972; Toccata, hpd, wind, perc, 1972; Cantus and Ludus, pf, wind, perc, 1973; Dialogues, with pf, 1976; Counterpoint no.2, trbn, perc, 1979; Ritual, 1979; Music, 12 tpt, wind, 1980; Sinfonia resurrectionis, 1980; Conc., grosso, 1981; Ps xii, wind, perc, 1981; Cl Conc., 1982; Concertante, 1982; Trittico, 1993; Conc., t trbn, b trbn, wind ens, 1995
Orch: Sym., 1942; Etude symphonique, 1949; Sinfonietta concertante, 1960; Va Conc., 1962; Houston Conc., 1967; Polyphonies, 1972; Polyphonic Variations, tpt, str, 1976; Slavonic Triptych, 1976; Music for Orch and Ww Qnt, 1987; Conc., b trbn, orch/band, 1992
Chbr: Wind Qnt [no.1], 1948; Str Qt [no.1], 1949; Wind Qnt [no.2], 1958; Wind Qnt [no.3], 1960; Brass Qnt [no.1], 1961; Str Qt [no.2], 1962; Brass Qnt [no.2], 1965; Quintetto concertante, vn, tpt, trbn, xyl, pf, 1965; Conc., perc, 1972; Conc. spirituoso nos.1–4, 1974–7; Ludus, 3 tubas, 1975; Music, 6 tpt, 1975; Praeambulum, org, timp, 1977; Variations, hp, 1977; Oratio no.2, ob, str trio, 1979; Sonate da chiesa; many other small chbr works; many pf and org pieces
Many pieces for children; arrs. of own works
Principal publishers: Barta, Belwin-Mills, Christopher, General, Kirby, Presser

BIBLIOGRAPHY

P.L. Boonshaft: *Vaclav Nelhybel: a Biographical Study and Survey of his Compositions with an Analysis for Performance of 'Caucasian Passacaglia'* (diss., U. of Hartford, Connecticut, 1991)
J.D. Knapp: *Vaclav Nelhybel: his Life, Influences on his Compositional Style and a Review of his Published Choral Compositions* (diss., U. of Missouri, Kansas City, 1991)

JAMES P. CASSARO

Nelli, Herva (*b* Florence, 1909; *d* Sharon, CT, 31 May 1994). American soprano of Italian birth. She was taken by her parents to the USA when she was 12 and trained at Pittsburgh. Her earliest appearances were with the Salmaggi Company at the Brooklyn Academy in 1946, where she sang Norma, Leonora (*Il trovatore*) and Aida. Then she sang with La Scala company of Philadelphia (1946–7), adding Santuzza and Gioconda to her repertory. She was introduced to Toscanini by Licia Albanese and he immediately cast her as Desdemona for a concert performance of *Otello*. This was recorded, as were her subsequent performances with Toscanini in *Aida*, *Falstaff* (Alice Ford), *Un ballo in maschera* and Verdi's *Requiem*. Nelli made her Metropolitan début, as Aida, in 1953 and appeared there until 1961. She also appeared in Verdi roles at San Francisco, New Orleans and Chicago. In 1948 she sang Gioconda in Genoa and Aida at La Scala, following her appearance there with Toscanini in a concert to mark the reopening of the house. She possessed

a firm, technically secure, if not strikingly individual, spinto voice; under Toscanini's tutelage, her interpretations were often shapely and eloquent.

ALAN BLYTH

Nelson, John (Wilton) (*b* San José, Costa Rica, 6 Dec 1941). American conductor. He studied in Orlando, Florida, at Wheaton College, Illinois, and with Jean Morel at the Juilliard School, New York, where he won the Irving Berlin Award for conducting. He made his opera début in *Carmen* for New York City Opera in 1972, organized and conducted a complete concert version of *Les Troyens* at Carnegie Hall that year, and made his Metropolitan Opera début in that work in 1973. He was music director of the Indianapolis SO from 1976 to 1987, and of the Caramoor Festival from 1983 to 1990. His broad operatic repertory ranges from Monteverdi and Handel to Janáček and Britten, whose *Owen Wingrave* he conducted at Santa Fe in its first American production. In Europe he gained distinction as a Berlioz conductor at Lyons, especially in *Benvenuto Cellini* in 1989; he has also appeared frequently as an opera conductor in Geneva, Rome and Chicago. From 1981 to 1991 he was music director for the Opera Theatre of St Louis, where he added to the company's reputation with conducting of dramatic flair and musical weight. Since 1991 he has continued his association with St Louis as principal guest conductor. Nelson has been much praised for his vital, stylish recordings of Berlioz's *Béatrice et Bénédict* and Handel's *Semele*. He is also an enthusiastic advocate of Shostakovich and of contemporary composers including Takemitsu (of whose *I Hear the Water Dreaming* he conducted the première in 1987), Górecki and Paul Schoenfield.

MICHAEL WALSH, NOËL GOODWIN

Nelson, Sydney (*b* London, 1 Jan 1800; *d* London, 7 April 1862). English composer and publisher. The son of Solomon Nelson, his early musical abilities led him to be adopted by a gentleman who ensured he received a good education, which included tuition from Sir George Smart. He sang at Philharmonic Society concerts in 1821 and 1822, but in the early years teaching was his main occupation. By the 1820s he was composing songs including the popular *The Pilot*, but his most prolific period dated from the 1830s, when he began an association with Charles Jefferys (1807–65), who wrote the words for many of Nelson's songs. These were predominantly drawing-room ballads in a Bellinian bel canto style; among the most popular were *Mary of Argyle* and *The Rose of Allendale*, and a good number also found favour in the USA. Nelson made occasional contributions to the stage, including music for the operetta *The Middle Temple* (1829), the burletta *The Grenadier* (*c*1830) and the afterpiece *The Cadi's Daughter* (1851); a full-scale opera *Ulrica* was rehearsed but never performed.

Jefferys started a music publishing business in about 1835, catering mostly for the drawing-room market (it lasted until 1904, having been continued after his death by his widow and others). He was in partnership with Nelson from about 1840 to 1843 as Jefferys & Nelson. The firm was one of the first to use lithographic illustration in both black-and-white and colour, and its most spectacular publication was the musical and poetic annual *The Queen's Boudoir* (1841–54). After the partnership was dissolved Nelson set up briefly on his own as a publisher, but was unsuccessful and gave it up in 1847. He then devised a musical and dramatic entertainment with which he toured the USA, Canada and Australia, before returning to England. He continued to compose songs until his death, claiming a lifelong total of around 800.

BIBLIOGRAPHY

DNB (J.C. Hadden); *Humphries-SmithMP*
D. Baptie: *Musical Scotland* (Paisley, 1894/*R*)
J.A. Parkinson: *Victorian Music Publishers: an Annotated List* (Warren, MI, 1990)

PETER WARD JONES

Nelson, Willie (Hugh) (*b* Abbott, TX, 30 April 1933). American singer and songwriter. His mother bought him his first guitar when he was six and his grandparents nurtured his interest in music. At the age of seven, and inspired by what he heard on the 'Grand Ole Opry' radio show, he began writing his own songs. By the early 1950s, discharged from the US Air Force and out of the college where he had briefly studied agriculture, Nelson was playing in Texas clubs and bars. Two years later he began broadcasting and, like Waylon Jennings, also tried his hand as a DJ. It was not until 1960, however, that he arrived in Nashville with a portfolio of songs. His first songwriting success came a year later when his *Crazy* was a major hit for Patsy Cline, subsequently becoming a country classic. In 1962, he released his debut album, . . . *And Then I Wrote* (Liberty) but it took several further albums before he achieved a breakthrough with *Shotgun Willie* (from *The Troublemaker*, Atlantic, 1970). By then Nelson had left Nashville because 'there are elements [there] I couldn't combat, set ways I wanted to change' (*Music City News*, 1973).

Jennings's popular brand of 'outlaw music' inspired Nelson to record *Red Headed Stranger* (Columbia, 1975): with just voice, piano and guitar, it was totally against the Nashville grain but inaugurated a string of successful albums. Alert to a new trend, RCA teamed Nelson with Jennings on *Wanted: the Outlaws* (1975), the first of several collaborations which later also included Kris Kristofferson and Johnny Cash. Fearlessly eclectic, he has since worked with such diverse artists as Ray Charles, Emmylou Harris, George Jones and Julio Iglesias. Nelson's 1993 album *Across the Borderline*, featured contributions from Paul Simon and Bob Dylan among others.

One of the most significant figures in modern country, Nelson has made few concessions to showbusiness, even as he played its Las Vegas stages, and was a catalyst in breaking the Nashville establishment's hold over country music. A writer of often mournful ballads, he has noted that 'the best songs come out of the hardest times'.

BIBLIOGRAPHY

P. Carr, ed.: *The Illustrated History of Country Music* (New York, 1980)
W. Nelson and B. Shrake: *I Didn't Come Here and I Ain't Leavin'* (New York, 1988)
M. Capazzoli: 'Return of the Red Headed Stranger', *Country Music International* i/12 (1994), 42–4
M. Blake: 'Still Crazy after all these Years', *Country Music International*, i/10 (1995), 38–41

LIZ THOMSON

Nelsova [Katznelson], **Zara** (*b* Winnipeg, 23 Dec 1918). American cellist of Canadian birth and Russian parentage. She began lessons in early childhood and moved with her family to London, where she studied at the London School of Violoncello and privately with its principal, Herbert Walenn. She was heard by Barbirolli and introduced by

him to Casals, from whom she received additional lessons. In 1932 she gave a London début recital and appeared as a soloist with Sargent and the LSO, playing Lalo's Concerto. Later she joined her two older sisters, a violinist and a pianist, and as the Canadian Trio they toured extensively in Britain, Australia and South Africa. She made her American début in 1942 at Town Hall, New York. From 1949 she was based in London, and introduced to Britain new works by Barber, Hindemith, Shostakovich and Bloch, who dedicated to her his three suites for unaccompanied cello; later, she gave the première of the concerto by Hugh Wood at the 1969 Promenade Concerts. In 1955 she took American citizenship, and in 1963 married the pianist Grant Johannesen, with whom she gave numerous duo recitals. In 1966 she became the first American cellist to tour the USSR. Although noted as an interpreter of the contemporary cello repertory, Nelsova also excelled in Romantic works, compensating for some lack of force with a sensitive feeling for melodic phrase and formal development. Among her recordings are Elgar's Concerto, and Beethoven piano trios with Glenn Gould and Alexander Schneider. In 1960 she was bequeathed a Stradivari cello, the 'Marquis de Corberon', dated 1726.

NOËL GOODWIN

Nembri, Damianus [Octavianus] (*b* Lesina [now Hvar], bap. 20 Dec 1584; *d* Venice, 1648/9). Dalmatian composer. He entered the Benedictine monastery of S Giorgio Maggiore, Venice, about 1594 and received his education there, adopting the name Damianus in place of his baptismal name Octavianus. After his 18th birthday he took his monastic vows, on 21 December 1602. Eitner's statement that he was at Monte Cassino is incorrect. In 1622 he was apparently transferred by his order to the monastery of St Chrysogonus at Zara (Zadar), Dalmatia, to be its prior. In 1637 he was recalled to S Giorgio Maggiore in a similar capacity. The approximate date of his death derives from the will of his brother Joannes Andreas, who was for many years a canon of Lesina Cathedral and at an advanced age retired as a layman to S Giorgio Maggiore. Nembri's only extant music is *Brevis et facilis psalmorum modulatio* (Venice, 1641), a collection of vesper psalms for four voices with organ continuo, together with a *Magnificat*. The collection belongs to the tradition of Venetian early Baroque *vesperae*: the solo parts are in concertato style and the tuttis are usually in the *stile antico*. Walther cited a collection of masses for three to eight voices by him, published in Venice in 1640, but it has not survived.

BIBLIOGRAPHY

EitnerQ; *WaltherML*
M. Armellini: *Bibliotheca Benedictino Casinensis: pars prima* (Assisi, 1731), 149
D. Plamenac: 'Damianus Nembri of Hvar (1584–*c*.1648) and his Vesper Psalms', *Musica antiqua VI: Bydgoszcz 1982*, 669–85
E. Stipčević: Hrvatska glazbena kultura 17. stoljeća [Croatian musical culture in the 17th century]

DRAGAN PLAMENAC/ENNIO STIPČEVIĆ

Nemescu, Octavian (*b* Paşcani, 29 March 1940). Romanian composer. After attending the Music Lyceum in Bucharest he studied composition with Jora and Constantinescu at the Bucharest Academy (1956–63). In 1978 Nemescu obtained the doctorate from the Cluj Academy under the supervision of Toduţă with the thesis *Capacităţile semantice ale muzicii* ('The semantic capacity of music', Bucharest, 1983). He taught at the Bucharest Arts Lyceum no.3, Braşov University and the Enescu Lyceum in Bucharest before gaining a post teaching composition at the Bucharest Academy in 1990. In 1994 he became secretary of the symphonic and chamber music section of the Union of Romanian Composers and Musicologists. His awards include the Aaron Copland Prize (1970) and the prize of the International Confederation of Electro-Acoustic Music in Bourges (1985).

Receptive to the full range of compositional possibilities, Nemescu creates innovative and intensely vibrant music. From a neo-romantic stylistic basis he began to experiment with polyrhythm in *Triunghi* (1964), with spectral composition in *Illuminaţii* (1967) and with processes of structural disintegration and renewal in the series *Memorial* (1968–70); he returned to the forms of traditional music with *Curcubee* (1975). Polyrhythmic devices have remained a vital characteristic of Nemescu's scores. In his works of the 1990s an exploration of temporal elements and an increasing textural refinement becomes evident.

WORKS
(*selective list*)

Orch: Triunghi [Triangles], large orch, 1964; 4 dimensuini în timp [4 Dimensions in Time], 1964–7; Illuminaţii, 1967; Non simfonia V, 1988–92; Alpha-omega rediviva, 1989; Finaleph, 1990
Chbr and solo inst: Sonata, cl, pf, 1962; Poliritmii, cl, pf, prep pf, 1963; Regele va muri [The King will Die], after E. Ionescu, 10 insts (1 pfmr), 1966; Spectacle pour un instant, pf, 1975; St Qt pour minuit, 1993; Quartdecimmotuorum, ens, 1994; Septuor pour 4 heures du matin, 1994
With tape: Combinaţii în cercuri [Combinations in Circles], vc, tape, 1965; Memorial I–V, (solo inst/ens), tape, 1968–70; Concentric, cl, pf qt, perc, tape, 1969; Sugestii I–V, insts, tape, 1971–8; Curcubee [Rainbows], insts, tape, 1975; Metabizantiniricon, (sax/vn/va), tape, 1984; Finalis-Septima, cl, pf trio, perc, tape, 1988; DanielPeutAbsorb-OR, sax, tape, 1995
Elec: Naturel-culturel, 1973–83, Trisson, 1987
Choral: Madrigale (C. Theodorescu, T. Arghezi, L. Blaga, I. Barbu), 1963

BIBLIOGRAPHY

KdG (C.D. Georgescu)
G. Tartler: *Melopoetica* (Bucharest, 1984)
I. Anghel: *Orientări, direcţii, curente ale muzicii româneşti in a doua parte a secolului XX* [Trends, directions and currents in Romanian music in the second half of the 20th century] (Bucharest, 1997)

OCTAVIAN COSMA

Németh, Maria (*b* Körmend, 13 March 1897; *d* Vienna, 28 Dec 1967). Hungarian soprano. She studied in Budapest and Naples, and with Giannina Russ in Milan. She made her début in Budapest in 1923 as Sulamith (*Die Königin von Saba*). From 1924 to 1946 she was a member of the Vienna Staatsoper, where her voice and temperament enabled her to sing Puccini, Verdi, Mozart and Wagner with equal success. She was considered a superb Turandot, a role she sang at Covent Garden in 1931. She also appeared in Italy, and as Donna Anna at the Salzburg Festival. Her last appearance was as Santuzza in 1946. Her recordings show the inherent beauty of her voice and the security of her technique, most notably in the roles of Sulamith, Turandot and Leonora in *La forza del destino*. (*GV*; L. Riemens; R. Vegeto)

HAROLD ROSENTHAL/ALAN BLYTH

Nemirovich-Danchenko, Vladimir Ivanovich (*b* Ozurgeti, Georgia, 11/23 Dec 1858; *d* Moscow, 25 April 1943). Russian theatre and opera director, and playwright. He began as a drama critic and playwright in Moscow. He

supervised the drama course at the Moscow Philharmonic Society, 1891–1901. In 1897 he met Konstantin Sergeyevich Stanislavsky and they founded the Moscow Art Theatre where their experiments in naturalist and symbolist theatre were internationally influential. Both directed productions; Nemirovich-Danchenko was primarily responsible for the repertory and other literary activities. He looked for and encouraged many Russian playwrights, including Chekhov.

After the 1917 Revolution the government proposed that the experimental studios set up at the Moscow Art Theatre should be organized for opera. Stanislavsky's Bol′shoy Opera Studio applied his new ideas of theatrical ensemble and 'Method' acting to opera production. Nemirovich-Danchenko's Moscow Art Theatre Musical Studio, founded in 1919, was more avant-garde and revolutionary. While he shared his old colleague's basic concern for rhythm and internal truth in theatrical production, Nemirovich-Danchenko held no brief for psychological realism. He banished all traditional conventions of dramatic and operatic staging. Employing exercises and rehearsal techniques inspired by Jaques-Dalcroze's eurhythmics, he created a stylized performance known as the 'synthetic theatre' and promoted the ideal of the *poyushchiy aktyor* ('singing actor'). All stage movement sprang directly from the music. Steps and gestures were devised in the strictest synchronization with the music and were executed in abstract, spatial settings devoid of realistic trappings. The company was composed of very young singers. Roles were rotated, and no personality or voice was ever permitted to stand out. The repertory was varied, including both opera and operetta.

Nemirovich-Danchenko was particularly eager to stimulate new works; among the group's productions was Shostakovich's *Katerina Izmaylova*, on 24 January 1934, two days after its Leningrad première as *Lady Macbeth of the Mtsensk District*. Productions of standard works were notoriously controversial. Librettos were often completely rewritten and scores too were frequently altered. In *Carmen* (1924), for example, the role of Micaëla was eliminated, and in *La traviata* (1934) a new chorus provided a running social commentary on Violetta's tragedy.

Under Isaak Rabinovich's artistic direction, these productions were among the landmarks of Constructivist stage design. The operas were usually mounted on unit sets consisting of platforms and towers of various levels connected by ramps and stairs. Light was selectively used to define acting areas, as well as to create specific moods. Costumes were characteristically stylized and exceedingly colourful. Both in Russia and abroad on tour these productions were acclaimed for their imaginative daring and high standards of acting and staging. At the same time, critics found the musical standard low and altered scores intolerable. Although the studio's name was changed in his honour to the Nemirovich-Danchenko Musical Theatre in 1926, his influence at home was limited by Stalin's conservative taste. In the West, however, he has proved to be an important contributor to the development of modern opera production. His memoirs, *Iz proshlovo*, were published in Moscow in 1936, and also in an English translation, *My Life in the Russian Theatre* (London, 1936).

BIBLIOGRAPHY

P.A. Markov: *Vl.I. Nemirovich-Danchenko i muzïkal′nïy teatr yego imeni* [Nemirovich-Danchenko and the music theatre named after him] (Leningrad, 1936)
P.A. Markov: *Rezhissura Vl. I. Nemirovich-Danchenko v muzïkal′nom teatre* [The director Nemirovich-Danchenko in the music theatre] (Moscow, 1960)
G. Brodskaya: 'Karmenitsa i soldat Nemirovicha-Danchenko' [Nemirovich-Danchenko's *Carmen*], *Muzïkal′naya akademiya*, no.4 (1994), 34–40

PAUL SHEREN

Nemtin, Aleksandr Pavlovich (*b* Perm′, 13 July 1936; *d* Moscow, 3 Feb 1999). Russian composer. He graduated in 1960 from the Moscow Conservatory where he studied compostition with Chulaki, and from 1965 divided his time between mathematical research (number theory) and composition. His output is mostly instrumental; the one-movement symphony *Voyna i mir* ('War and Peace') for organ and orchestra occupies a central place in his development.

A follower of Skryabin's musical and philosophical concepts, Nemtin worked on a reconstruction of Skryabin's project for a *Misteriya* ('Mysterium') for more than 20 years. On the basis of existing poetical text, brief musical sketches and fragments from Skryabin's opp.66, 68, 73 and 74, the monumental *Predvaritel′noye deystvo* ('Prefactory Action') came into being. Scored for organ, piano, soprano, mixed choir and lighting, it consists of three integrated symphonies: *Vselennaya* [Universe], *Chelovechestvo* [Humanity] and *Preobrazheniye* [Transfiguration]. Nemtin developed the harmonic and orchestral style of late Skryabin, creating a work in which artistic and philosophical concerns of the early 20th century found a new interpretation on the threshold of the new millennium. The three parts of this work were performed separately: part 1 under the direction of Kondrashin (Moscow, 1973), part 2 under Aleksandr Dmitriyev (St Petersburg, 1996) and part 3 under Ashkenazy (Berlin, 1996).

Nemtin has also written an operatic scene based on Skryabin's sketches for *Keystut i Birute* and has composed a ballet *Nyuansï* ('Nuances') around material from Skryabin's late piano works. Both were completed in 1974. Nemtin's orchestration textbook is considered revelatory and has received genuine approval through its use in training.

WORKS

Stage: Keystut i Birute [Kestut and Birute] (op. scene, A. Skryabin), 1974, after Skryabin's sketches; Nyuansï [Nuances], 1974 (ballet) based on Skryabin's late piano pieces
Choral orchestral: Predvaritel′noye deystvo [Prefactory Action]: I Vselennaya [Universe], chorus, pf, org, orch, lighting effects, 1970–2; II Chelovechestvo [Humanity], S, chorus, pf, org, orch, lighting effects, 1980; III Preobrazheniye [Transfiguration], S, chorus, pf, org, orch, lighting effects, 1981–96
Orch: Pf Conc., 1956; Sym. no.1, 1958; Iz srednikh vekov [From the Middle Ages], suite, 1965; Org Conc., 1968; Sym. no.2 'Voyna i Mir' [War and Peace], org, orch, 1974; Sinfonietta, str, 1978
Choral: Tili-Tili, 8 songs, children's choir, chbr ens, 1976; Luteranskiye psalmï [Lutheran Psalms], 1992
Vocal: romances (Russ. poets), 1v, pf, 1949–53; Song cycle (S. Petöfi), Bar, pf, 1957; Pionerskiye pesni [Pioneer Songs] (medieval poets), T, chbr ens, 1965
Pf: 10 poèm [Ten Poems], 1956–94; Sonata no.1, 1959; Sonata no.2 'Irlandskaya' [The Irish], 1961; Starinnaya syuita [Old Suite], 1964; Detskiye p′yesï [Children's Pieces], 1975
Elec. music, 1961–8

ALLA VLADIMIROVNA GRIGOR′YEVA

Nenia [naenia; exequiae, exsequiae] (Lat.; Ger. *Nänie*). Funeral song in ancient Rome in praise of a dead person, analogous to the Greek THRĒNOS (threnody). It was generally sung by *praeficae* (professional female mourners) or by female relatives of the dead person, to the accompaniment of one or more tibiae, or to the lyra; the tuba and cornu were also used for funeral music, often as purely instrumental music. The *praeficae* with their assistants probably sang the *nenia* in the manner of a litany; it may have consisted of traditional formulae. Others present might also have taken up the song. The *nenia* was intended to banish the maleficent influence of the spirits of the underworld; in this sense it is said to survive today in remote parts of Italy. The term was also used in antiquity for the ending of a song or poem.

The word 'nenia' was revived in a humanistic spirit by Erasmus in his *Naenia in Johannes Ockeghem musicorum principem* (set to music by Johannes Lupi), and later in a more general sense, that is, not in commemoration of an individual, in the *Nänie* by Schiller (set by Goetz, 1874; Brahms, op.82, 1880–81; and Orff, 1956). The term 'exequiae' was used in the title of the *Musicalische Exequien* (Dresden, 1636) by Schütz; this is a setting of various German texts used in funeral rites, to commemorate Heinrich von Reuss.

BIBLIOGRAPHY

J. Quasten: *Musik und Gesang in den Kulten der heidnischen Antike und christlichen Frühzeit*(Münster, 1930, 2/1973; Eng. trans., 1983), 195–6, 221
G. Fleischhauer: *Etrurien und Rom*, Musikgeschichte in Bildern, ii/5 (Leipzig, 1964), 52ff
G. Wille: *Musica romana* (Amsterdam, 1967), 65ff

GEOFFREY CHEW/THOMAS J. MATHIESEN

Nenna, Pomponio (*b* Bari, bap. 13 June 1556; *d* ? Rome, before 22 Oct 1613). Italian composer. He was the son of Giovanni Battista Nenna (1508–after 1565), author of a treatise on nobility and a city official of Bari. The Emperor Charles V, at his coronation at Bologna in 1530, had given the elder Nenna the Order of the Golden Spur, with its hereditary title of 'Cavaliere di Cesare', which Pomponio put on title-pages of his publications. Nenna's teacher was probably Stefano Felis; he may have been taught by Giovanni Jacopo de Antiquis, Giovanni de Marinis and Rocco Rodio, who were in Bari when he was growing up. His first printed works were four villanellas in collections of 1574 edited by Antiquis. His first book of five-voice madrigals (1582) is dedicated to Fabrizio Carafa, Duke of Andria (murdered by Gesualdo in 1590), who had nominated Nenna as governor of Andria, near Bari. Micheli stated that he met Nenna when the latter was in Gesualdo's service in Naples (*c*1594–9). It has often been supposed that Nenna taught Gesualdo and that – because of publication dates and similarities in style and the coincidence of some phrases in their madrigals – Gesualdo was influenced by him and borrowed from him. Three points argue that, on the contrary, it was Nenna who was influenced by, and borrowed from, Gesualdo, though because his second and third books of five-part madrigals are lost the question cannot be settled definitively. First, if Giovanni Pietro Cappuccio's dedications of Gesualdo's fifth and sixth books (both 1611) are to be believed, Gesualdo composed the works in them as early as 1596, on his return from Ferrara, but kept them from widespread circulation. Second, Nenna borrowed from at least one other composer (Caccini), and throughout his career he adapted his madrigal style to prevailing tastes. Third, his treatment of parallel passages of text is less vivid than Gesualdo's. Salvio reported that in 1606 Nenna took part in chess games and social gatherings at the home of Don Ferrante di Cardona in Naples. Judging from the dedications of his madrigal books, he remained in Naples until 1607 and was in Rome by 1608. Nicola Tortamano's dedication of Nenna's book of four-voice madrigals, dated 22 October 1613, speaks of honouring his memory, so he probably died shortly before this.

Through the three style periods of Nenna's madrigals – those defined by his early works, his earlier years in Naples and his later Neapolitan and Roman years – certain trends are discernible: they become shorter and more imitative while using phrase repetition more often. The most striking feature of the first five-voice book is what may be called 'cadence ostinato': a cadence-like pattern of chords is repeated up to ten times at regular intervals of two to four semibreves, sometimes produced by motifs repeated at identical pitch levels by different voices. Two-thirds of the madrigals open with this technique. The effect is similar to that produced by echoes in the works of Andrea and Giovanni Gabrieli for *cori spezzati*. Nenna's fourth and fifth five-voice books and his four-voice book are Neapolitan in style: they contrast *durezze e ligature* with rapid imitated motifs often doubled in 3rds and 10ths in many different combinations, but the former are less original and extended, and the latter less often stretched out of shape, than in the works of Gesualdo. The fifth book is only the second collection to use a sizable number of texts by Marino: seven pieces are settings of him. The four-voice madrigals published in 1613 were probably composed much earlier; two of them appeared in 1604 in a book of madrigals by Alessandro di Costanzo (this edition is lost but a later one, RISM 1616[13], is extant). Nenna's last three books share several stylistic features: they are less chromatic and dissonant than the earlier books; text declamation is quicker and repetition commoner than in contemporary Neapolitan madrigals; there is more frequent counterpointing of two motifs with differing texts in a single point, a characteristic of the Roman madrigal. The seventh book was particularly popular, for it was reprinted four times up to 1624 and was copied in the 17th century with English words (in *GB-Ob* Tenbury 1015). Ferdinando Archilei assembled Nenna's eighth book in 1618 and included in it works by Gesualdo and Gervasio Melcarne; it also contains a madrigal from Macque's sixth book (1613) but without attribution to him. Nenna's two books of responsories have fewer harmonic, textural and rhythmic contrasts than his madrigals.

WORKS

SECULAR

Il primo libro de [20] madrigali, 5vv (Venice, 1582[12]); ed. in PIISM, *Monumenti*, ii (1942)
Il quarto libro de [20] madrigali, 5vv (Venice, 2/1609) [1st edn. lost]; ed. in PIISM, *Monumenti*, ii (1942)
Il quinto libro de' [20] madrigali, 5vv (Naples, 1603), ed. in *Girolamo Frescobaldi Opere Complete*, v (Milan, 1996), 102
Il sesto libro de [19] madrigali, 5vv (Naples, 1607) [incl. 2 villanellas]
Il settimo libro de [20] madrigali, 5vv (Naples, 1608)
Il primo libro de [21] madrigali, 4vv (Naples, 1613, inc., repr. 1621 with bc) ed. in Pompilio [incl. 2 previously pubd in Alessandro di Costanzo: Il primo libro de' madrigali, 4vv, Naples, 1604, 2/1616[13]]
L'ottavo libro de [14] madrigali, 5vv, ed. F. Archilei (Rome, 1618[11])
Madrigal, 6vv, 1585[23]; madrigal, 5vv, S. Felis: Il primo libro de madrigali, 5vv (Venice, 2/1585, lost); 2 madrigals, 5vv, S. Felis: Il

quinto libro de madrigali, 5vv (Venice, 1583, lost); 4 villanellas, 3vv, 1574[5], 1574[6], ed. in PIISM, Antologie, i (1941); ricercare, 2vv, 1590[19]; spiritual canzonetta, 2vv, *I-BRq*, inc.

SACRED

Responsorii di Natale e di Settimana Santa, 4vv (Naples, 1607, inc., repr. 1622[7] with bc)
Sacrae Hebdomadae responsoria, 5vv, bc (Rome, 1622)
Psalm, 4vv, in Salmi delle compieta, ed. M. Magnetta (Naples, 1620)

BIBLIOGRAPHY

R. Micheli: Preface to *Musica vaga et artificiosa* (Venice, 1615)
A. Salvio: *Il puttino altramente detto, Il cavaliero Errante del Salvio* (Naples, 1634), 43–4
G. Petroni: *Della storia di Bari dagli antichi tempi sino all'anno 1856* (Naples, 1857–8), 581ff
D. Fryklund: 'Musikbibliografiska anteckningar', *STMf*, x (1928), 158–203, esp. 175
G. Watkins: *Gesualdo: the Man and his Music* (London, 1973, 2/1991)
G.E. Watkins: 'A Madrigal in Four Voices: *La mia doglia s'avanza* (1613) by Pomponio Nenna (c.1550–c.1618)', *Notations and Editions: a Book in Honor of Louise Cuyler*, ed. E. Borroff (Dubuque, IA, 1974), 48–54
J. Kurtzman: 'An Early 17th-Century Manuscript of Canzonette e Madrigaletti Spirituali', *Studi musicali*, viii (1979), 149–71
A. Pompilio: *I madrigali a quattro voci di Pomponio Nenna* (Florence, 1983)

KEITH A. LARSON

Nenning, Johann. *See* SPIRIDION.

Nenov, Dimitar (*b* Razgrad, 1 Jan 1902; *d* Sofia, 30 Aug 1953). Bulgarian composer and pianist. Between 1920 and 1927 he studied architecture at the Technische Hochschule in Dresden, took a doctorate in art history and attended the Dresden Conservatory where he studied the piano with Karl Fehling and theory with Theodor Blumer and Paul Bitner. From 1927 to 1930 he worked in Bulgaria as an architect. After further studies in Zakopane (Poland) with the pianist Egon Petri he embarked on a career in music. He was founder and director of the music section at Sofia radio (1935–7), for which he made a number of folk song arrangements, and from 1937 was professor at the State Academy of Music. A co-founder of the Bulgarian Composers' Society (1933), in the 1930s he took part in the debate on the Bulgarian national style, and in furtherance of this published several articles.

Nenov was a gifted pianist and interpreter of Beethoven, Liszt and Skryabin. A successor to the Liszt–Busoni–Petri tradition, he developed the contemporary approach towards playing that combined artistry with great technical skill. As a composer, he was an outstanding representative of the Bulgarian school. The originality of his work is apparent in miniatures as well as the symphonic works, which contain complex musical ideas and an impressive dramatic quality. The Romantic expression and moments of ecstasy, for example in *Vazhdeleniye* ('Aspiration') and *Kopnezh* ('Desire'), betray the influence of Skryabin. An integral style is reached in works which draw on the melodic and rhythmic characteristics of archaic Bulgarian folk music. In the symphonic works, the folk influence is evident in the way melodies are constructed; in the use of variation as a principle of development; and in his choice of modes, many of which are symmetrically formed and bear resemblance to the octatonic scale. His rich, sumptuous musical language relies on a functional type of harmony based on modes, while his masterful orchestrations frequently call for large wind sections and a number of unusual percussion instruments. His greatest achievements are the Piano Concerto and *Rapsodichna fantazia*.

WORKS
(selective list)

Inst: Fantasia, pf, orch, 1920; Pf Sonata, 1921; 6 prelyuda [6 Preludes], pf, 1921; Sonata, vn, pf, 1921; Pf Sonata, 1922; Sym. no.1, 1922; Sym. no.2 'Poema za Balgarskata Zemya' [A Poem for Bulgaria], 1922, inc., orchd I. Staikov; 6 piesi [6 Pieces], pf, 1922–7; Sym. no.3, 1923, inc.; Ballade no.1, orch, 1924; 4 Skitsi [4 Sketches], orch, 1925: Vazhdeleniye [Aspiration], Kopnezh [Desire], Groteska [Grotesque], Tants [Dance]; 2 yetyuda, pf, 1932; Theme and Variations, 1932; Pf Conc., 1936; Toccata, pf, 1940; Rapsodichna fantazia, orch, 1940; Tants, pf, 1941; Ballade no.2, orch, 1943; Miniatures, pf, 1945; Prikazka [a Story], pf, 1946; Vc Conc., inc.
Vocal: 9 pesni [9 Songs], high v, pf, 1922–34; Na Dacha [At the Datcha], 3 songs, high v, pf, 1933; Makedonska pesen [Macedonian Song], chorus, 1935; Molitva [Prayer], chorus, 1936; Folksongs, 1v, small orch, 1937–8; Koleda [Carols], sym. poem, solo vv, chorus, orch, 1939; Rodina [Fatherland] (5 poems), high v, small orch, 1940; Trakiya [Thracia], sym. suite, S, female chorus, orch, 1940 [from folksongs and dances]; Legenda za Balkana [Legend of the Balkans], vv, orch, inc.

MSS in Bulgarian Academy of Sciences

Principal publisher: Nauka i izkustvo

BIBLIOGRAPHY

L. Nikolov, ed.: *Dimitar Nenov: spomeni i materiali* (Sofia, 1969)
I. Khlebarov: *Simfonizmat na Balgarskite kompozitori ot vtoro pokoleniye* [The symphonic style of the second generation of Bulgarian composers] (Sofia, 1977) [incl. articles on Rapsodichna fantazia]
B. Krastev: 'Dimitar Nenov', *Profiles*, ii (Sofia, 1981), 182–203
S. Neiycheva: 'Za parva simfoniya' [About the First Symphony], *Balgarska Muzika*, no.1 (1982), 53–8
M. Buleva-Petrova: 'Nablyudeniya Varkhu lada ton-poluton v Syuitata Bay Ganyu ot V. Stoyanov i Kontserta na D. Nenov' [A view on the tone-semitone mode in Bay Ganyu Suite by Stoyanov and the Piano Concerto by Nenov], *Muzikalni Khorizonti*, no.8 (1988), 40–50
L. Nikolov ed.: *Dimitar Nenov* (Sofia, 1989)

MARIYANA BULEVA

Neo-classicism. A movement of style in the works of certain 20th-century composers, who, particularly during the period between the two world wars, revived the balanced forms and clearly perceptible thematic processes of earlier styles to replace what were, to them, the increasingly exaggerated gestures and formlessness of late Romanticism. The history and evolution of the term in all its aspects have been traced by Messing. Since a neo-classicist is more likely to employ some kind of extended tonality, modality or even atonality than to reproduce the hierarchically structured tonal system of true (Viennese) Classicism, the prefix 'neo-' often carries the implication of parody, or distortion, of truly Classical traits. The advent of postmodern sensibilities since the 1970s has made it possible to see neo-classicism not as regressive or nostalgic but as expressing a distinctly contemporary multiplicity of awareness. It is therefore difficult and even artificial to regard neo-classicism and postmodernism as separate except in historical sequence, with the former the preferred term for the period from World War I to the 1950s.

In architecture, painting and sculpture, the movement most widely designated 'neo-classical' coincided in part with the Viennese Classical period in music, during the later 18th and early 19th centuries, though the term has also been applied to the work done in the 1920s by such painters as Matisse and Picasso. In Germany, during the same decade, the term 'neue Sachlichkeit' (new objectivity) was employed to denote the work of artists of all kinds who appeared to reject the more expressionistic tone of

the immediate past and to exploit the postwar need for economy of means and incisiveness of expression to positive ends.

As a generic term for specific stylistic principles, 'neo-classical' is notably imprecise and has never been understood to refer solely to a revival of the techniques and forms of Haydn, Mozart and Beethoven. Insofar as the movement had a slogan, it was 'back to Bach'; yet it was less significant for its revival of traditional procedures than for the strength of its reaction against the more extreme indulgences of the recent past. It was the result of anti-Romanticism or anti-expressionism, yet the aim was not to eliminate all expressiveness but to refine and control it: as Keller said of Stravinsky's *Symphony of Psalms* (1930), it is 'expressive through the very suppression of expressionism'. This suppression is what is most likely to add a degree of astringency to a neo-classical work, and such a work is most likely to seem unsuccessful when it dilutes rather than idiosyncratically concentrates that essence: for example, many of Hindemith's later compositions by contrast with his *Kammermusik* series (completed in 1927).

The term was first applied to Stravinsky in 1923 and has special relevance to his music from *Pulcinella* (1919–20) to *The Rake's Progress* (1947–51), even though such compositions as Prokofiev's Symphony no.1 (the 'Classical', 1916–17), and Satie's *Sonatine bureaucratique* (1917), with its use of a piece by Clementi, had already shown the wit, economy and allusion to, or quotation of, pre-Romantic composers that are the most commonly accepted hallmarks of neo-classicism. Evans, among others, saw the essence of Stravinsky's originality in terms of a 'general historical awareness', which extends beyond the traditionally labelled Classical composers to Tchaikovsky and Webern and hence beyond tonality itself. By contrast, Taruskin equated neo-classicism with 'its collateral descendant, the "historical performance" movement', as 'a tendentious journey back to where we had never been'.

The characterization of virtually the whole of the significant compositional achievement of the period from 1918 to 1945 (with Varèse perhaps the only major exception) as neo-classical is common among more recent writers who believe that before 1945 there was a general failure (which not even the later Webern wholly escaped) to profit from the profound innovations of the expressionist years. The Stravinsky–Craft conversations equate neo-classicism with the 'period of formulation' following the period of exploration which culminated in 1912 and identify three neo-classical 'schools', those of Stravinsky himself, Hindemith and Schoenberg, including in the last those 12-note works which, even if classified as atonal, relate to the Baroque and Classical periods in their texture and formal outlines: for example, the dance movements of the Piano Suite op.25 (1921–3) and the sonata-form first movement of the Wind Quintet op.26 (1923–4). Boulez has asserted that 'Stravinsky's and Schoenberg's paths to neo-classicism differ basically only in one being diatonic and the other chromatic. ... Both composers adopt dead forms, and because they are so obsessed with them they allow them to transform their musical ideas until these too are dead'.

Schoenberg's 12-note works may make considerable use of 'dead' forms and textures; but they also embody, in a remarkable synthesis, a continuation of the forceful expression and complex motivic coherence of his most characteristic expressionist works, the Five Orchestral Pieces op.16 (1909) and *Pierrot lunaire* (1912). During the 1920s, in particular, Schoenberg saw himself as a direct opponent of Stravinsky and gave caustic expression to his hostility in the short cantata of 1925, *Der neue Klassizismus* op.28 no.3. This broadside was directed against 'all who seek their personal salvation along a middle way – the pseudo-tonalists – those who pretend they are trying "to-go-back-to"'. Schoenberg evidently felt able to distinguish between what was, to him, the distorting mimicry of tradition by such as 'der kleine Modernsky' and his own organic continuation of tradition: the former was mere parody, the latter positive transformation. But to regard both as neo-classical, and to propose the sub-categories 'tonal neo-classicism' and 'atonal neo-classicism', is to risk appearing to extend the term to embrace all composers who seem at a given point to have a greater concern with continuing a renovated tradition than with radical innovation. So all-inclusive a definition solves many problems, such as the need to decide whether there is a sense in which, while Prokofiev's 'Classical' Symphony is neo-classical, his Fifth and Sixth Symphonies are not. But with many composers, from Berg and Bartók to Lutosławski, Elliott Carter and Davies, it is notably unrewarding to attempt to separate what is innovatory (and a continuation of expressionism) from what is more obviously 'traditional'. And there is always the probability that composers who seem radically expressionistic today will seem neo-classical tomorrow.

These difficulties of definition are reflected in the problems that neo-classical music presents to the analyst. Attempts have been made to use various foreground–background techniques to separate elements belonging directly to a historical model from modern modifications: Austin has offered a hypothetical Classical version of the Gavotte from Prokofiev's 'Classical' Symphony; Cone has contrasted the first movement of Stravinsky's Symphony in C (1938–40) with Classical models; Van den Toorn and Taruskin have focussed on Stravinsky's use of octatonic scales. Yet the dangers of unproductive over-simplification are probably greater than for any other style or period, and the most valuable approach so far has been that of such analysts as Salzer, whose often very substantial modifications of Schenkerian principles can at least indicate the extent to which certain works may properly be defined as 'tonal' at all. The term 'neo-classical' is unlikely to become a useful analytical concept but will doubtless survive as a conveniently adaptable literary formula.

BIBLIOGRAPHY

F. Busoni: 'Junge Klassizistät', *Von der Einheit der Musik* (Berlin, 1922), 275–9 (enlarged 2/1956 by J. Hermann as *Wesen und Einheit der Musik*), 34–9; (Eng. trans., 1957/*R* as *The Essence of Music*), 19–23)
I. Stravinsky: *Chroniques de ma vie* (Paris, 1935–6, 2/1962; Eng. trans., 1936/*R* as *An Autobiography*)
F. Salzer: *Structural Hearing: Tonal Coherence in Music* (New York, 1952, 2/1962)
I. Stravinsky and R. Craft: *Memories and Commentaries* (London, 1960/*R*)
E.T. Cone: 'The Uses of Convention: Stravinsky and his Models', *MQ*, xlviii (1962), 287–99; repr. in *Stravinsky: a New Appraisal of his Work*, ed. P.H. Lang (New York, 1963), 21–33
M. Cosman and H. Keller: *Stravinsky at Rehearsal* (London, 1962)
T.W. Adorno: 'Stravinsky: ein dialektisches Bild', *Quasi una fantasia* (Frankfurt, 1963; Eng. trans., 1992), 145–75
W.W. Austin: *Music in the 20th Century* (New York, 1966)

P. Evans: 'Music of the European Mainstream, 1940–1960', *NOHM*, x (1974), 387–502
P. Boulez: *Par volonté et par hasard: entretiens avec Célestin Deliège* (Paris, 1975; Eng. trans., 1976)
S. Messing: *Neoclassicism in Music: from the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Ann Arbor, 1988)
R. Taruskin: 'Back to Whom? Neoclassicism as Ideology', *19CM*, xvi (1992–3), 286–302
P.C. Van den Toorn: 'Neoclassicism Revised', *Music, Politics and the Academy* (Berkeley, 1995), 143–78
M.M. Hyde: 'Neoclassic and Anachronistic Impulses in Twentieth-Century Music', *Music Theory Spectrum*, xviii (1996), 200–35
P.C. Van den Toorn: 'Neoclassicism and its Definitions', *Music Theory in Concept and Practice*, ed. J.M. Baker, D.W. Beach and J.W. Bernard (Rochester, NY, 1997), 131–56

ARNOLD WHITTALL

Néocor. A valved brass instrument seen as a member of a family comprising *cornet à pistons*, néocor and CLAVICOR.

Neo-Gallican chant. Chant composed for the neo-Gallican liturgical movement in France from the second half of the 17th century to the first half of the 19th. For non-metrical texts a pseudo-Gregorian style was usually adopted; for metrical texts (hymns, sequences etc.) tonal melodies were composed.

The bull of Pope Pius V, *Quod a nobis* (9 July 1568), gave to all churches whose liturgical use was demonstrably more than 200 years old the right to retain their liturgies. The Roman *Breviarum Pianum* (1568, rev. 1602 and 1632) and the *Graduale ... Medicaea* (1614–15) were not universally adopted. Most French chapters stood firmly for their customs, and only prelates such as the unscrupulous François de Harlay (Bishop of Rouen, 1614–51), ambitious for a cardinalate, were able to impose a Romanized liturgy on their dioceses. However, the idea, borrowed from Rome itself (witness the controversial breviary of Cardinal Quiñonez of 1535), that reforms and modifications were permissible, eventually took root and by the mid-17th century the tide had turned in favour of 'correction'.
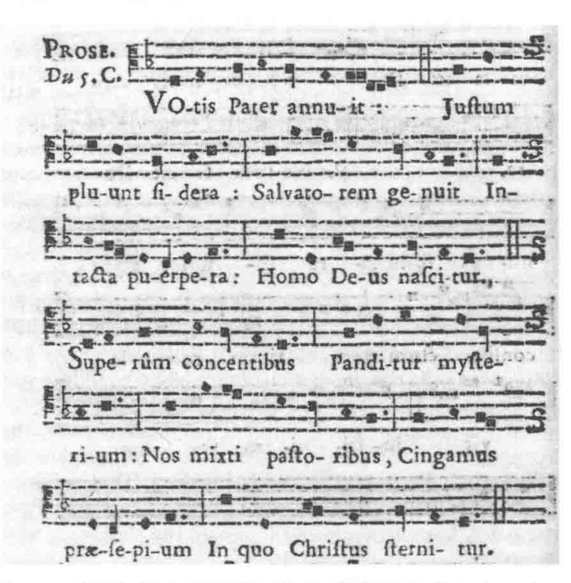
The main aesthetic notions that guided the reform were that texts of doubtful authenticity, which as far as chant was concerned meant any non-biblical text, should be suppressed, Holy Scripture alone being deemed worthy to be chanted (this had been a characteristic of the Lyons liturgy and that of the Carthusians for many centuries); and that religious songs such as hymns and sequences should be revised along classicizing lines, their metres adjusted and so on. These ideas found expression in such publications as P. Clairé's *Hymni ecclesiastici novo cultu adornati* (1676), the new breviary of Henri de Villars (Bishop of Vienne, 1662–93, and primate of Gaul) of 1678, compiled with the aid of the Jansenist Sainte-Beuve, and the breviary (1680) and missal (1684) of François de Harlay (Archbishop of Paris, 1671–95, and nephew of the François mentioned above), prepared by a committee including two other Jansenists. The breviary had a musical supplement by Claude Chastelain which gave a system of psalm tones with neo-Greek names. Even more than these books, it was the breviary of Cluny (1686), a completely new composition, that influenced many French churches to rewrite their books in the first quarter of the 18th century.

The movement had always been as much a matter of ecclesiastical politics as liturgical taste, and reform was but one aspect of the whole relationship between France and Rome. The increasingly independent attitude of Louis XIV (1643–1715) led eventually to a particularly fierce dispute during the reign of his successor; in 1728 Pope Benedict XIV tried to enforce the observance of the feast of St Gregory VIII, instituted in 1584 by Gregory XIV (who had been a bitter opponent of Henri IV of France), where the Office contained a lesson offensive to French pride. It is not surprising that the next new breviary and missal prepared in Paris, under Guillaume de Vintimille (archbishop, 1729–46), did not receive papal approbation: these appeared in 1736 and 1737 respectively and were largely the work of the Jansenists François Mesenguy and Charles Coffin. At the time of the Revolution, 80 French dioceses were using neo-Gallican liturgies. In 1814 Louis XVIII and Paris returned to Roman use; but not until the 1840s did the rest of France begin to follow suit – Orleans, in 1875, was the last.

As a representative example of neo-Gallican use, the Proper of the 3rd Mass of Christmas Day as found in the *Graduel de Paris* of 1754 may be cited. The introit is *Parvulus natus est nobis*: the text of the Gregorian *Puer natus* has been brought into line with the Vulgate, and a completely new 1st-mode melody composed. The offertory *Hostias et oblationes* and the communion *In hoc apparuit caritas Dei* are new compositions, again in pseudo-Gregorian style. The gradual *Recordatus est Dominus ... viderunt omnes* enlarges the traditional text, from the Vulgate; its melody is an unhappy attempt to strengthen the 'G major' element in the Gregorian melody, mostly by transposition of phrases such as the opening F–A–C figuration up to G–B–D; but 'F major' phrases uncomfortably remain. The *Alleluia, Verbum caro* is likewise a reworking of the Gregorian *Alleluia, Dies sanctificatus*. While all these pieces date back to the François de Harlay missal of 1684, the sequence dates from 1737. Earlier books had used the sequence *Laetabundus* (the Roman restriction to five sequences was not observed in France, where 17th- and 18th-century books usually contained sequences for Christmas, Easter, Whitsuntide, Corpus Christi, the Blessed Virgin and patronal feasts, with a small 'common' supplement); here the sequence is *Votis Pater annuit* (C.U.J. Chevalier: *Repertorium hymnologicum*, ii, Leuven, 1897, no.22173; for the first verse see illustration).

Although neo-Gallican pieces such as these may seem clumsily derivative to the connoisseur of restored plainchant, subtle and sophisticated performance, with sympathetic organ accompaniment, no doubt made them worthy embellishments of the liturgy. In better-endowed establishments the chant might, from the end of the 17th century, have been decorated with improvised polyphony, *chant sur le livre*. This was usually in three parts, basses (perhaps reinforced by an instrument such as the serpent) singing the chant in strictly equal notes, with tenors and countertenors adding parts above them. Another method of performance, known as *chant figuré*, also involved measured chant with ornamentation, especially by soloists. Lebeuf and La Feillée gave instructions on this complex technique: La Feillée's treatise has examples of a complicated notation with signs for ornaments, and simple polyphonic compositions that could have been improvised.

More non-traditional chant is found in the repertory of PLAIN-CHANT MUSICAL. In this movement, the leading spirit of which was Guillaume-Gabriel Nivers, reformed and newly composed chant was sung to a harmonic organ accompaniment.



Sequence 'Votis Pater annuit', 3rd Mass of Christmas Day, from the 'Graduel de Paris' (1754)

The advanced taste of the late 19th century, moulded by such proselytizers as Dom Guéranger of Solesmes, favoured a return to ancient usage. The French church followed Roman acceptance of the restored Gregorian chant, although there are still in some French parish churches examples of a 19th-century book containing neo-Gallican chants (including a sequence) for the Mass of the patron saint. By comparison with the intense research made into medieval chant books, neo-Gallican chant is practically unstudied.

See also PLAINCHANT, §10(ii).

BIBLIOGRAPHY

G.-G. Nivers: *Dissertation sur le chant grégorien* (Paris, 1683)
J. Lebeuf: *Traité historique et pratique sur le chant ecclésiastique* (Paris, 1741/*R*)
F. de La Feillée: *Méthode pour apprendre les règles du plain-chant et de la psalmodie* (Paris, 1745; rev. and enlarged 3/1775, as *Méthode nouvelle pour apprendre parfaitement les règles du plain-chant et de la psalmodie*)
P. Guéranger: *Institutions liturgiques* (Paris, 1840–51, 2/1878–85), ii
A. Gastoué: *Musique et liturgie: le graduel et l'antiphonaire romains* (Lyons, 1913/*R*)
H. Leclercq: 'Liturgies néo-gallicanes', *Dictionnaire d'archéologie chrétienne et de liturgie*, ed. F. Cabrol and H. Leclercq, ix/2 (Paris, 1930), 1636–1729
C.E. Pocknee: *The French Diocesan Hymns and their Melodies* (London, 1954)
J. Prim: '*Chant sur le livre* in French Churches in the 18th Century', *JAMS*, xiv (1961), 37–49
J. Schmidt-Görg: 'Ein handschriftliches neu-gallikanisches Graduale aus dem Jahr 1852', *Festschrift Karl Gustav Fellerer zum 60. Geburtstag*, ed. H. Hüschen (Regensburg, 1962), 474–80
G. Fontaine: 'Présentation des missels diocésians français du XVIIe au XIXe siècles', *La Mason-Dieu*, cxli (1980), 97–166
F. Brovelli: 'Per uno studio dei messali francesi del XVIII secolo, saggio di analisi', *Ephemerides liturgicae*, xcvi (1982), 279–406

DAVID HILEY

Neo-romantic. (1) The term is used to refer to the return to emotional expression associated with 19th-century Romanticism. In 1923 Schloezer used it to contrast Schoenberg's expressiveness with Stravinsky's neo-classicism. In works such as Hindemith's *Mathis der Maler* (1934–5), 'neo-romantic' refers to the composer's return to tonality as a structural and expressive element. In the 1940s, composers such as those of La Jeune France conceptualized their music as neo-romantic to suggest a rupture with modernist tendencies. As Baudrier put it, they wished to 'create a new language . . . based on no classicism, no pre-existent structures'. They addressed 'aesthetic problems from the social rather than individual perspective'.

Since the mid-1970s, neo-romantic has become synonymous with neo-conservative post-modernism, especially in Germany, Austria and the USA. The Horizons '83 and '84 concerts sponsored by the New York PO drew public attention to the aesthetic. Unlike works of the 1960s that cite older traditions (Kagel), neo-romantic works appeal directly to the emotions. In their Third String Quartets, for example, Rihm uses the expressive gestures of late Romantic music, 'though with a structural thinking entirely typical of the 20th century' (La Motte-Haber), while Rochberg writes 'a music of remembering' like that of Beethoven and Mahler; its movements 'could almost be mistaken for discoveries from the past' (Rockwell). Others, like del Tredeci and Zwilich, incorporate tonal harmony, tunefulness and forms rooted in the 19th century. By pleasing the ear, using standard orchestral forces and writing operas and symphonies embodying this aesthetic, neo-romantics have succeeded in attracting large audiences.

(2) The word is also used to describe the revival of folk culture in England from the early to the mid-20th century, including the 'folk-inspired emancipation of English music from German hegemony' (Trentmann). It refers to the movement's critique of modernity, obsession with nature and emphasis on community, the unconscious and pantheism. What made the return to traditional Romantic elements new in the work of such composers as Vaughan Williams, Holst, Delius and later Tippett, was their interest in communitarian ideals rather than solitary transcendentalism.

BIBLIOGRAPHY

B. de Schloezer: 'La musique', *Revue contemporaine* (1 Feb 1923)
Y. Baudrier and D. Lesur: 'Vers un nouveau romantisme', *ReM*, nos.198–202 (1946), 103–6
'Fragen an junge Komponisten', *Musica*, xxxvii (1983), 415–16
J. Rockwell: *All American Music: Composition in the late Twentieth Century* (New York, 1983) [incl. 'David Del Tredici: the Return of Tonality, the Orchestral Audience, and the Danger of Success', 'Frederic Rzewski: the Romantic Revival and the Dilemma of the Political Composer', 71–95]
G. Groemer: *Paths to the new Romanticism: Aesthetic and Thought of the American post-avant-garde as exemplified in selected tonal piano music* (DMA diss., Johns Hopkins U., 1984)
W. Rihm: 'Trois essais sur le thème de . . . (une conférence)', *Contrechamps*, no.3 (1984), 69–82
M. Wehnert: '"Neo-Romantik" im 20. Jahrhundert? vom ungebräuchlichen Begriff zum Schlagwort', *Der Einfluss der romantischen Musik ... im 20. Jahrhundert: Dresden 1984*, 7–17
P. Dennison: 'Tippett and the New Romanticism', *Michael Tippett, O.M.: a Celebration*, ed. G. Lewis (Tunbridge Wells, 1985), 175–90
L. Inese: 'Charakteristische Tendenzen in der Entwicklung der lettischen Musik der siebziger Jahre', *Kunst und Literatur*, xxxv (1987), 395–9
J. McGuire: '"All in the golden afternoon": zur Neuen Romantik David Del Tredicis', *MusikTexte*, no.18 (1987), 20–22
I. Podracky: 'Mnohovrstvovy charakter kompozicnej techniky v sucasnej slovenskej hudbe: neotonalizmus, neoromantizmus', *Slovak Music*, i (1987), 3–6
M.R. Linton: *George Rochberg's Concord Quartets: an Analysis of Grand Romanticism in the Twentieth Century* (diss., New York U., 1988)
G. Watkins: *Soundings: Music in the Twentieth Century* (New York, 1988), 645–51

R. Barthes: 'The Romantic Song', *The Responsibility of Forms* (Paris, 1991)
P. Cahn: 'Zum Fortwirken von Neoromantik und Neoklassizismus nach 1945', *Hindemith-Jb 1991*, 7–12
A. De Lisa: 'Post-moderni e neo-romantici: via l'estetica, resta il potere', *Sonus* [Potenza], iii/3 (1991), 3–4
'New Tonality', *CMR*, vi/2 (1992)
H. Halbreich: 'Die Neubewertung des Begriffs "Konsonanz" jenseits des Begriffs Tonalität', *Wiederaneignung und Neubestimmung: der Fall "Postmoderne" in der Musik*, ed. O. Kolleritsch (Vienna, 1993), 117–26
M.R. Campbell: *Tonal Reform or Radical Tonality? a Study of Neoromanticism in American Music, with an Emphasis on the Music and Thought of George Rochberg, David Del Tredici, and Stephen Albert* (diss., U. of Connecticut, 1994)
F. Trentmann: 'Civilization and its Discontents: English Neo-Romanticism and the Transformation of Anti-modernism and Twentieth-Century Western Culture', *Journal of Contemporary History*, xxix (1994), 583–625
H. de la Motte-Haber: 'Postmodernism in Music: Retrospection as Reassessment', *CMR*, xii (1995), 77–83
J. Boros: 'A "New Tonality"?', *PNM*, xxxiv (1996), 252–8

JANN PASLER

Nepal, Kingdom of (Nep. Nepal Adhirajya). Country in Asia. It extends from the peaks of the high Himalaya in the north to the plains of the Terai in the south, bordered by India and Tibet. There are three major ethnic groups: the Indo-Nepalese, the Tibeto-Nepalese and the indigenous Nepalese, composed of peoples such as the Newars, Gurung, Tamang etc. Although Nepal is the only official Hindu state in the world, there is a strong Buddhist presence, which is often reflected in an intermingling of beliefs and practices. The physical and cultural geography of the country is extremely varied, and communication between areas is often made difficult by the topography, leading to great cultural diversity even between adjoining valleys.

I. Music in the Kathmandu Valley. II. Indo-Nepalese music. III. Traditional music outside the Kathmandu Valley.

I. Music in the Kathmandu Valley

1. History. 2. Newar music: (i) General features (ii) Castes, genres and instruments (iii) Dance. 3. Classical music. 4. Popular music.

1. HISTORY. One of the most complex musical cultures in the Himalayan region is that of the Newars of the Kathmandu Valley, who speak a Tibeto-Burman language. Over a period of two millennia the Newars developed an elaborate civilization based on agriculture and on trade with India, Tibet and China. Buddhism, Hinduism and many other cultural elements were adopted from neighbouring India but re-shaped according to local needs. The influx of Buddhist and Hindu refugees from northern India following the Muslim conquests of the 12th–13th centuries was an important stimulus to Newar culture. Newar civilization flourished under the Malla kings (13th–18th centuries), whose rival kingdoms of Kathmandu, Patan and Bhaktapur competed in architectural, artistic and cultural splendour; several rulers themselves excelled as musicians, dancers, composers, poets and art patrons, particularly Jagajjyotīr Malla (reigned 1613–37) and Bhūpatindra Malla (1696–1722) of Bhaktapur, and Pratāp Malla of Kathmandu (1641–74). Newar autonomy was brought to a sudden end by Prithvī Nārāyaṇ Shāh of Gorkha, who conquered the valley in 1768–9, setting up his capital in Kathmandu. His successors hold the Nepalese throne to this day, but from 1846 to 1951 the Rāṇā prime ministers were *de facto* rulers and wealthy patrons of classical music. Since 1769 the Indo-Nepalese have constituted the politically dominant group in the valley (see §II below), but the Newars maintain many aspects of their culture, including an elaborate round of urban rituals in which music and dance play a large part.

2. NEWAR MUSIC.

(i) General features. Contemporary pressures inevitably ensure that traditional Newar culture is undergoing rapid change and decline, but in 1987 a survey of the Newar town of Bhaktapur (70,000 inhabitants) identified 220 music and dance groups still functioning. Performance in Newar culture serves a variety of ritual and entertainment functions. Thus a Navadurgā masked dance enacts an awesome cosmic drama in which the deities themselves participate, but it is also an occasion for spectacle, humour and festive enjoyment (Levy, 1990). Such performances establish intimate connections between ritual, space, time and society, and between the material and spiritual realms. Each genre is performed at specific ritual occasions, in specific places (temple, street, public square, river crossing), at ritually determined times (according to the lunar and solar calendars) and by specific castes (*jāti*) and associations (*guṭhī*) in honour of one or more specific gods, goddesses, Bodhisattvas etc.

A universal feature is the worship of the god of music and dance, Nāsaḥdyaḥ, by all Newar communities (Wegner, 1986, 1992; Ellingston, 1990). He resides in aniconic shrines and in musical instruments. Offerings to him, accompanied by special music (*dyaḥlhāygu*), must precede and conclude any music or dance performance or any period of musical apprenticeship. Nāsaḥdyaḥ is a god of unseen forces, who is manifested not only in music but also in geomantic lines of power that transect the urban landscape.

Many performances serve to articulate ritual and urban space. Annual dance performances of the Navadurgā mark the centre and boundaries of each quarter of the town of Bhaktapur. Each quarter has its own Nāsaḥdyaḥ shrine, at which local inhabitants are initiated into musical performance. A temple courtyard may have specific spaces reserved for different musical genres. Groups of performers tend to belong to the same locality, from which they set out in procession at festival time. The destination of such processions may be a series of Hindu or Buddhist shrines or a cremation-ground, and the way is marked with special music for each shrine passed or stage of the journey completed. In such ways the urban landscape functions not only as a stage, but also in an almost prescriptive manner analogous to a musical score (see Wegner, 1988).

Newar music and dance are performed almost exclusively by men. Women are excluded from the performance of all genres except rice-sowing songs and Buddhist devotional songs of the *bhajan* type. Apart from the Jugī tailor-musician caste, performers are not musicians or dancers by profession. Some genres or instruments are restricted to members of a particular caste, but performance may require inter-caste cooperation, as for example when Jugīs are required to provide melodic accompaniment on shawms for Jyāpu drum or dance performances. Many performance types are organized by societies (*guṭhī*), a pervasive institution in Newar culture deriving from the ancient Indian craft-guilds (*goṣṭhī*). Thus a particular *guṭhī* may be responsible for providing daily music at a particular temple. A land holding, sometimes

a royal donation, would have provided the *guṭhī* with income for the maintenance of instruments, copying of song-books and other expenses, but these holdings have now been abolished by the central government, and the surviving music *guṭhī*s are impoverished. Each *guṭhī* comprises members of a particular caste, from a particular quarter of a town, worshipping at a particular Nāsaḥdyaḥ shrine.

Indian influence on Newar music is manifest in the use of rāga and tāla names for melodic and rhythmic structures respectively (*see* INDIA, §III, 2 and 4). In religious vocal genres the melody (*lay*) of each song (*me*) is attributed to a specific *rāg*, introduced by a short, non-metrical exposition called *ālāp*, *rāg kāyegu* ('taking up the rāga') or simply *rāg*. In some cases these rāgas have specific functions, as Mālaśrī for the autumn Dasaĩ festival, or Dīpak (the fire rāga) for funeral music. Most rāgas are diatonic heptatonic or anhemitonic pentatonic in structure. Modes with augmented 2nds, used in Indian classical music since the 16th century, are absent, and the frequent absence of a drone accompaniment in Newar music allows an ambiguity of tonal centre that the drone of Indian classical music tends to eliminate. The melodic structure of individual rāgas is somewhat variable from town to town or temple to temple.

Metrical structure (*tāl*) is articulated by cymbals of various types, often played by the singers themselves in vocal genres. Metres of four, five, six, seven beats and their multiples are employed. A single *tāla* normally persists throughout each musical item, but the *tāla* and/or tempo may change during the course of some *dāphā* songs, *cacā* dances and *navabājā* drum compositions (change of tāla was a feature of some medieval Indian *prabandha*). The playing of drums, either as an instrumental item or as accompaniment to melodic music or dance, is the most elaborate element of Newar music today. Each of about 15 different drum types has its own complex, pre-composed repertory (or repertories), used for specific functions by particular social groups. Each drum repertory is encoded in an oral notation, in which a large variety of drum sounds are represented by corresponding syllables, selected according to phonetic principles that also underlie Indian drum notations (Kölver and Wegner, 1992). Similar notation is used for the long, straight natural trumpets (*pvaṅgā*, *pāytā*) employed in some religious vocal music and dance.

(ii) Castes, genres and instruments. One of the oldest surviving repertories of Newar ritual music and dance is that performed by the Buddhist priests (*Vajrācārya*). Called *cacā* or *caryā*, it is believed to perpetuate the medieval *caryā prabandha* practised in eastern India by Buddhist mystics of the 11th century and earlier. *Cacā* songs have texts in esoteric Sanskrit and are set in supposedly ancient rāgas and tālas. A performance begins and ends with a short *ālāpa*, and a verse describing the iconographic attributes of the rāga may also be recited (*see* INDIA, §I, 3(iii)(c)). A group of priestly singers accompany themselves on small cymbals (*tāḥ*), and the meaning of the words may also be conveyed through dance. This performance, which normally occurs only in the secrecy of the tantric shrine and in the context of highly potent rituals, is a form of meditation in which the singer or dancer invokes the deity to take up residence within himself; *cacā* is therefore held to confer magical powers on the performer. At particularly important festivals, the *cacā* dance is accompanied by an ensemble of drum (*pañcatāla*), cymbals and five pairs of trumpets (*pāytā*). Similarly constituted ensembles accompany Hindu tantric dance forms established during the Malla period (*navadurgā pyākhã*, *devī pyākhã*, *bhaila pyākhã*, *jala pyākhã*, *gã pyākhã*, *katī pyākhã*, *dyaḥ pyākhã* etc.).

Contrasting with the refined and cloistered tradition of *cacā* are public musical performances of the Newar Buddhists, which reach a climax in the processional month of Gũlā (July/August). Daily processions to the Buddhist shrines are accompanied by ensembles of valve trumpets and clarinets (for the high-caste gold- and silversmiths) or shawms and fipple flutes (*bāẽca*) for the low-caste oilpressers. These wind instruments are played not by the Buddhists themselves but by Hindu tailor-musicians (Jugī). At the same time the oilpresser children play three varieties of goat- and buffalo-horn (*ghulu*, *cāti*, *titītāla*), and the adults play drums of ten different types, cymbals and natural trumpets. Each Buddhist relic or shrine is saluted with a deafening invocation. The use of these instruments is prescribed in the *Svayambhūpurāṇa* (*c*1550).

The Newar butcher caste (Nāy) play their drum, the *nāykhī*, to accompany funeral processions to the cremation ground. En route their drum patterns reflect their passing of every street corner and every stone related to the spirit world, ceasing at the moment when the pyre is ignited. They also play during other ritual processions, always indicating with their drum patterns the nature of the ritual and the phases of the procession.

The Jugī are believed to be the descendants of a sect of Indian mystics, the Nāth or Kānphaṭā Yogins, who settled in the Kathmandu Valley during the late 17th or early 18th century. They took up the profession of tailoring and of playing shawms and trumpets in temples. They are the only players of shawms (originally five different types) among the Newars, providing musical services on this instrument to other castes. Today they also play valve trumpets and clarinets in Indian-style wedding bands.

The large, middle-caste, mixed Hindu and Buddhist community of farmers (Jyāpu, Mahārjan) constitutes a veritable repository of Newar musical and other traditions. Several types of devotional music are performed in temples, of which the oldest, *dāphā*, is believed to date from the 17th-century heyday of Newar civilization. In Bhaktapur there remain some 60 *dāphā* groups attached to different shrines and deities. Song texts in Sanskrit, Newari and Maithili, many ascribed to Malla royal authors, are contained in manuscript song-books that specify the rāga and tāla for each. The songs are performed by two antiphonal choruses, accompanied by cymbals, natural trumpets (*pvaṅgā*) and barrel drum (*khĩ*). The most complex Newar tāla structures are those of *dāphā* – especially the songs known as *gvārā*, in which the tāla periodically changes – and the most elaborate drum repertory is that of the *khĩ*. The *dāphā* repertory includes the *Gīta-govinda*, a famous collection of Sanskrit poems on the erotic and mystical relationship between Kṛṣṇa and Rādhā, composed in the 12th century by the eastern Indian writer Jayadeva. This work has been known in Nepal since at least the 15th century.

In Bhaktapur, eight of the ritually most important *dāphā* groups were expanded (beginning with a royal donation in the early 18th century) to include sets of nine different drums (*navabājā*). These are played at festival

times by a master-drummer in a three-hour sequence of contrasting drum solos, accompanied by the shawms of the Jugī and interspersed with *dāphā* songs.

More recent types of religious group singing with drum accompaniment include the Indian-style Hindu *bhajan* (with harmonium, *tablā* and Indian tāla), and its Buddhist equivalent called *jñānmālā bhajan*. Intermediate between these and the older *dāphā* stands *dhalcā bhajan*, using *dhalak* instead of *tablā* and Newar instead of Indian tālas.

Processional music of the farmers, bricklayers and potters is played during civic and family rituals. These are ensembles of cylindrical drums (*dhimay*, *dhā̃*) accompanied by cymbals, or of transverse flutes (*bā̃surī*, up to 20 per group) accompanied by drums and cymbals (and sometimes augmented by violins and harmonium). The flutes play the melodies of folksongs related to seasons or types of agricultural work (*sīnā jyā*, *puvājyā*, *silu*, *ghātu*, *byaculi*, *mārsi* etc.). The origins of such processional traditions may be very early: a 7th-century inscription at Baḍikhel testifies to the existence of a contemporaneous music *guṭhī* (Sharma and Wegner, 1995).

(iii) Dance. Two types of Newar sacred dance can be distinguished. In one the dancers become possessed by the gods, who take up residence in the dancers' heavy, elaborately painted masks (*navadurgā pyākhā̃*, *jala pyākhā̃*, *pacāli bhairav*, *gā̃ pyākhā̃*, *dyaḥ pyākhā̃*). All such dances include ferocious goddesses of vital importance in Newar religion, and are performed by particular castes, often low in social status. Typical of this type is the *navadurgā* dance of Bhaktapur, performed by members of the gardener caste, whose annual cycle of performances in every quarter of the town and surrounding countryside ensures the blessings of the gods – and especially goddesses – for the current year. The dance and its accompanying music (played on drum and cymbals) are but one element in a complex of rituals including the making and painting of the masks, their destruction by cremation at the end of the annual cycle and frequent blood sacrifices.

Dances of the second type, though often superficially similar, are performed mainly for entertainment (*mahākālī pyākhā̃*, *kha pyākhā̃*, *katī pyākhā̃*, *bhailā pyākhā̃*). The enactment of religious narratives connected with festivals may bring merit to the participants and observers, but the dancers are not possessed by the deities they represent. During the Festival for the Dead (Sāpāru, August) in Bhaktapur, about 60 different dances and other entertainments are performed, including a stick dance (*ghẽtāgisi*), using face paint instead of masks, masked dances of the tantric gods and goddesses (*bhailā pyākhā̃*), acrobatic entertainment (*khyāḥ pyākhā̃*) and cabaret with political themes (*khyālāḥ*).

The Buddhist tantric *cacā* dance belongs to the first type, since the dancer seeks possession by the deity or Bodhisattva represented. In recent years attempts have begun to bring elements of *cacā* dance on to the public stage as a form of Nepalese 'classical' dance. In its gesture language it appears to be related to some of the classical dances of India (e.g. *Bharata-nāṭyam*).

3. Classical music. Rulers of the Kathmandu Valley patronized the classical music of north India from Malla times onwards. The Newar kings promoted the performance of elaborate dramas, involving music and dance, on the model of Indian classical drama. A number of Indian music and dance treatises were known – some of the oldest (14th-century) manuscripts of the *Nāṭyaśāstra* survive in Kathmandu – and new treatises were composed, in Sanskrit and Newari, especially during the reign of Jagajjyotīr Malla of Bhaktapur (1613–37), who also patronized a local tradition of *rāga-mālā* painting (*see* India, §II, 3(iii)). By the 18th century, and probably earlier, Muslim musicians from India were at the Kathmandu court. Although banished by Prithvī Nārāyaṇ Shāh (reigned 1768–75), Indian musicians returned under his successors and flourished under the Rāṇā prime ministers (1846–1951). Leading musicians (including the singer Tāj Khān, the sarod player Na'matullah Khān and his two sons Keramatullah and Asadullah 'Kaukabh' Khān) were attracted from Banaras, Lucknow, Calcutta, Rampur and other Indian centres, and were appointed tutors to the Nepalese aristocracy. With the fall of the Rāṇās most of these musicians returned to India, though some of their descendants and pupils remain. Although classical music (*śāstrīya saṅgīt*) is nominally supported by the monarchy (HM Queen Aishvarya holds an MA in *sitār*), there is now little state, public or media patronage for it, partly owing to the rival attractions of local traditional and popular music.

4. Popular music. Although it is heard throughout Nepal, modern popular music is performed and recorded mainly in Kathmandu and transmitted largely via national radio. Radio was banned during the Rāṇā regime but developed rapidly after 1951, followed by 78 r.p.m. and 33 r.p.m. records in the 1960s, indigenous films from 1973 and cassettes from 1980. Until the 1980s these media were government sponsored, and they remained under government supervision thereafter. Indian films (*see* India, §VIII, 1) have dominated the film market since the 1950s, but radio has been the more important medium in Nepal. The employment of Nepalese artists by radio broadcasters has ensured the development of indigenous genres of popular music despite competition from Indian film music. The principal genres are the 'folksong' (*lok gīt*) and 'modern song' (*ādhunik gīt*).

'Folksongs' were first collected (from various regions of Nepal) and popularized by Dharma Raj Thapa (*b* 1924) in the 1950s. Among later singers, Kumar Basnet (*b* 1943) is known especially for Tamang songs, and Jhalakman Gandharwa (*b* 1935) for the songs of his own Gaine musician caste (see §II below). *Lok gīt* performances tend to combine elements such as instrumentation from different ethnic groups and from the 'modern song'; the language is usually Nepali.

'Modern songs' also began in the 1950s, with the Newar singers Nati Kazi (*b* 1925) and Shiva Shankar (*b* 1932). They drew on Nepalese folksong idioms, to which Ambar Gurung (*b* 1937) added elements of Indian rāgas and Western harmony (Grandin, 1989). The texts are composed by the singers themselves or drawn from contemporary Nepalese poetry. The standard format is a refrain (*sthāyī*) alternating with verses (*antarā*). *Tablā* or *mādal* supply the rhythmic accompaniment using repetitive patterns borrowed from the 'light classical' tradition of north India or from the local repertory. Melodic accompaniment employs a variety of instruments, including not only Nepalese flute and *sāraṅgī* but also Indian *sitār*, *santūr*, *jaltaraṅg* and harmonium, and Western guitar, mandolin, saxophone, clarinet and electronic keyboard. Melodies are derived from rāgas, local songs or are freely composed, and they employ diatonic



A damāī bājā (instrumental ensemble)

heptatonic scales, with some chromatic alteration and added harmonies. The metre is usually 6/8 or 4/4. Vocal production is based on Indian popular styles and local practice. All these elements are assimilated into a highly successful genre that permeates life in Nepal wherever there is electricity. Many 'modern songs' have been adopted enthusiastically by young people in the hills, who sing them, along with traditional songs, as their evening entertainment.

Since the early 1960s love and patriotism have been the only acceptable themes for popular songs transmitted through the official media, and in 1965 Nepali was imposed as the only permitted language, in the interests of national integration. The situation has altered little even following the restoration of democracy in 1990. Some artists, such as Prem Dhoj (*b* 1939) and Narayan Gopal (*b* 1914), have therefore remained independent of official institutions, disseminating their songs via stage performances and cassette recordings; these songs express social concerns and employ regional languages as well as Nepali. Such songs are musically similar to 'modern songs' and 'folksongs', but employ a smaller ensemble suited to stage performance.

II. Indo-Nepalese music

Indo-Nepalese society is organized according to a strict hierarchy of castes. The caste system is thought to have been introduced to Nepal by high-caste immigrants from north India who, fleeing from Muslim oppression, made their homes in the Himalayan foothills and soon became the dominant group. With them came low-caste artisans, including musicians. Indo-Nepalese professional musicians comprise the lowest strata of society, together with other low castes. Among them number the *damāī* tailor-musicians, *gāine* minstrels, *huḍkī* hour-glass drummers and *bādi* (ex-)prostitute-musicians. These groups have affinities with professional musician castes in north India.

Damāī, meaning 'kettledrum player' are tailors and musicians (see illustration). The kettledrums (*damāhā*) are usually played in pairs, with paired shawms (*śahanāī*), small kettledrum (*ṭyāmko*), cymbals (*jhyālī*), barrel drum (*ḍholakī*) and paired c- or s-shaped horns (*narsiṅga*). This ensemble, known as *pañcai bājā*, has a ritual function and is an essential accompaniment to any Indo-Nepalese procession, life-cycle rite, festival or sacrifice. Its broad repertory includes ritual and seasonal items, wedding tunes, folksongs and modern songs. Western band instruments are popular and may complement a traditional *pañcai bājā*.

In far west Nepal *damāī* play in large orchestras of kettledrums led by a master drummer and accompanied by shawm (*śahanāī*), cymbals (*jhyālī*) and horn (*narsiṅga*). The musicians wear ceremonial white robes and turbans and perform circle dances as they drum. The repertory includes a number of responsorial drumming pieces, the master drummer sounding a call to which the other kettledrums respond.

Damāī are employed at temples to sound a large kettledrum (*nagarā*) during daily rituals. The kettledrum may be accompanied by shawms and a variety of trumpets and horns, notably one in the shape of a serpent (*nāgbelī bājā*). In far west Nepal the kettledrum has retained its ancient function of signaller.

Far west Nepal is the home of the *huḍki(ya)*, a *damāī* sub-caste whose members play the pitched hourglass

drum, *huḍkā*, to accompany ballads, songs and dances, in addition to playing kettledrums. The *huḍkā* is used as a mirliton during unaccompanied passages of song, the musician holding the drum to his cheek so that the skin vibrates in sympathy with his voice. A metal tray (*thālī*), played with two sticks, is sometimes used as an accompanying instrument. *Huḍkī* are particularly important as singers of ritual ballads (*bhārat*, *jāgar*) during trance-inducing ceremonies and heroic ballads (*bharau*) at life-cycle rites.

Gāine are itinerant singer-musicians. Traditionally they serve their patrons by singing their blessings or devotional songs on their behalf, receiving foodstuffs in return. Prior to the advent of Radio Nepal, *gāine* also had the duty of disseminating news and government messages. Their vocal style combines declamation and singing. The main accompanying instrument is the *sāraṅgī*, a bowed fiddle with four strings (*see* INDIA, §III, 6(i)(c)). Their other instrument, a long-necked plucked lute called *ārbājo*, is all but obsolete. Both instruments are carved from single pieces of wood and have four strings, tuned upper fifth–tonic–tonic–lower fifth. The rhythmic articulation achieved through bowing the *sāraṅgī* is heightened by little bells attached to the bow. The *ārbājo* is held horizontally, both hands plucking the strings to produce a rhythmic drone. Today *ārbājo* may occasionally be heard at *gāine* weddings, played in ensemble with a *sāraṅgī*.

The *gāine* repertory comprises heroic ballads (*karkhā*), sacred and auspicious songs (*maṅgal gīt*), wedding songs, patriotic songs and 'sung messages' for the army (*lāhureko sandeś*), social commentaries and folk songs (*jhyāure gīt*). Some of the songs they sing pertain to particular festivals or seasons and are played by the *damāī* too. The *gāine* tradition is in decline, many *gāine* now making instruments for sale to tourists rather than performing.

Most *bādi* have abandoned their traditional professions of musical performance and the prostitution of their women. Formerly, *bādi* women (*bādinī*) sang and danced for money, accompanied by their men on small barrel drums (*ḍholakī*, *mādal*), sometimes with harmonium. These days *bādi* earn a living from drum-making, tanning and labouring rather than music-making. In far west Nepal *bādi* substitute for *gāine*, singing and playing a Rajasthani-style *sāraṅgī*, called a *maśak sāraṅgī*, with a rectangular body, four melody strings and a variable number of sympathetic strings.

In addition to the music of the musician castes, other Indo-Nepalese castes enjoy recreational and devotional music-making. Playing the small barrel drum (*mādal*) is not caste restricted, and it is used across the country to accompany traditional songs and dances. Blacksmiths (*kāmī*) make instruments for the *damāī*, but they have their own musical tradition. They make iron jew's harps and entertain themselves with traditional, film and radio songs.

The Nepalese court employs 16 pure-caste women as ritual singers (*maṅgalinī*). It is their duty to sing during daily rituals, royal life-cycle rites and festivals. The *maṅgalinī* ('auspicious women') have a repertory of nine sacred songs, each of which has a specific ritual function. They accompany themselves on harmonium and *tablā*. Brahmin priests sound conch (*śaṅkha*) and bell (*ghaṇṭā*) during temple rites. During festivals they sing responsorial invocations of a deity's name (*bālan gan*) and other devotional songs (*bhajan*), accompanying themselves with a small frame drum and finger cymbals.

Indo-Nepalese traditional music is characterized by two metres, 4/4 (*khyālī*) and 6/8 (*jhyāure*), and by melodies based on a pentatonic scale, sometimes with additional notes in descent. The seasonal and ritual repertories of the professional musician castes employ a variety of metrical structures, including rhythmic cycles of five, seven and nine beats. Similarly the melodies of these repertories are based on a range of scales, including several heptatonic scales with third, fourth and/or seventh degree raised in ascent and flattened in descent. Much of this musical tradition is in a state of decline, however, due to the influence of radio and film music.

A genre of national light music is broadcast by Radio Nepal to promote national integration. This music combines Indo-Nepalese elements, such as pentatonic melodies and traditional instrument accompaniments, with Western and South Asian pop elements, including orchestral backings, *tablā* and synthesized sound effects. The songs, sung in Nepali and concerned with love themes, are widely popular.

III. Traditional music outside the Kathmandu Valley

Hardly any of the music cultures of the 30 or so ethnic groups living outside the Kathmandu Valley have been studied. Religious rituals, oral narratives and festivals have been investigated as if they were silent, ignoring music which plays an essential part in them.

The mountainous topography has kept local cultures relatively isolated from each other. The caste hierarchy (officially banned in 1951) into which ethnic groups are included as castes (*jāti*) has supported the distinctiveness of music cultures. In an attempt to raise their status, people belonging to a lower caste may, however, adopt songs, among other cultural practices, from upper castes. The development of mass media, particularly Radio Nepal with its nationalist politics, has been one of the major factors in musical change in rural areas. Authentic recordings of minority musics are not played on the radio. Nepalese and Hindi popular tunes are adopted into local repertories, and songs in a similar style are composed.

Among the northern Sino-Burman ethnic group, anhemitonic pentatonic melodies sung with slight variations in a heterophonic and sometimes melismatic manner dominate. In the south, among the dominant Indo-Aryan group, melodies are based on heptatonic scales, and singing may be more unified but also more melismatic. The rhythmic accompaniment is rich and varied, and most of the music is combined with dance. These generalizations, however, do not give justice to the vast variety of local musics.

In addition to the music of mass media adopted by rural people, some musical genres, such as the *jhyāure* dance, are known all over Nepal. A song duel, *dohorī gīt*, in which individuals or groups compete in invention of new verses, is also popular. The improvised verses are usually followed by refrains sung by people listening to the competition.

Most of the music in villages is made by ordinary people during their leisure time and while working it is conceptualized as being collective and reciprocal. Only singing and playing in a group for an audience (visible or invisible) is regarded as music: songs sung alone or in groups while working are not regarded as music but as an inseparable part of the work at hand. Musical roles

are divided according to gender, and even though women take part in some musical genres (such as the *rateulī* dance at weddings), their music-making is limited after they marry.

Religious beliefs relate to much of the music; religious authorities have their own repertory connected with rites after death and other rituals. Music performed both by shamans and laymen is used as a medium to communicate with the gods, local deities and ancestors. The beating of drums accompanies the spiritual journeys made by shamans and by the spirit possessions of ordinary people. Various animistic, Buddhist and Hindu rites (for purifying the house, blessing the first-born son etc.) and numerous religious festivals consist of, or at least include, music; perhaps the best known is the *mānī-rimdu* festival of the Sherpas. The singing and dancing of Hindu epics belongs to some ethnic repertories (such as the Gurung version of the story of Lord Kṛṣṇa, and the *nachang* of the Magars, based on the Hindu epic of Rāma and Sītā).

Musical instruments include a wide range of membranophones, most popular of which is the wooden cylindrical drum (the *mādal*), bamboo flutes (*bā̃surī*), cymbals (*jhyālī*), trumpets made of animal horn, oboes and jew's harps, while string instruments are more rare. The harmonium is also used in villages. Many of the instruments originate from India. A variety of names and pronunciations for the same kind of instrument and the same kind of music are used; the same name may also be used to describe different kinds of musical practices.

The most traditional dances may imitate working movements (such as the *wass* dance of the Khaling, connected with earth worship in May), or animals (for example the Limbu dance *ke-lang*, the parts of which are named after various animals that were originally imitated). Men may dance female roles, and women dancing in male costumes may perform in contemporary dances.

Music-making, and to some extent the musical repertory, is related to the agricultural cycle of the year. The gods are honoured with music in the hope of a good crop and to celebrate the auspicious occasion of eating from the new harvest (such as *chhonam* of the Chepang). When work in the fields allows leisure time, musical performances are arranged.

The musical repertory of the Gurung of mid-Nepal consists of traditional genres, such as the *ghā̃ṃṭu* and *soraṭhī*, more recent genres relating to the Hindu tradition (the Kṛṣṇa *carītra*), popular pan-Nepalese dances and contemporary music in adopted popular styles. The latter are performed in the dance theatres and 'cultural clubs' of the young, as well as in the *rodī*, an institution for the evening gatherings of young people. Nowadays only old people in a few villages know secular songs in the Gurung language. Almost all Gurung music (excluding singing while working) is combined with dancing.

Most of the music made by the local shamans (*poju*, *khlevri*) and lamas relates to death rites. The funeral/cremation ceremony, as well as the guiding of the soul to heaven, include dances and songs (such as the *serga*) performed by laymen to the soul of the deceased. The older genres of the Gurung repertory, the *ghā̃ṃṭu* (the *ghā̃ṃṭu* of the Magars differs considerably from that of the Gurung) and the *soraṭhī* are shamanic. The gods are asked to bless the performances, sensitive listeners may fall into a trance owing to the gods' presence, and in the *kusuṇḍā* part of the *ghā̃ṃṭu*, the dancers become possessed by the spirits.

The most traditional genres are based on pentatonic melodies that are slightly varied through heterophonic singing technique, possibly embellished with undulating voice formation produced by vibrating the jaw. The result is a continuously flowing complex musical texture. Performances other than those of the shamans are accompanied by *mādal* drums. The drum accompaniment is based on rhythmic patterns called *parka* (also called *tāls*), which are varied. Newer music, including the *Kṛṣṇa līlā*, is diatonic and sung in a unified manner to the accompaniment of *mādal* and *harmoniyam*.

The political changes of 1990, when King Birendra relinquished absolute power following pro-democracy demonstrations, altered the status of ethnic groups. The promotion of diverse ethnicities is now officially allowed, and minority musics have gained new roles in maintaining and supporting minority cultures and identities. However, the impoverishment of rural areas reduces the frequency of long-lasting, costly musical performances. Gradual modernization has decreased the importance of musical genres related with the shamanic belief system and traditional way of life.

BIBLIOGRAPHY

AND OTHER RESOURCES

GENERAL

GEWM ('Music in Nepal', P. Moisala)
A. Campbell: 'Notes on the Musical Instruments and Agricultural and Other Instruments of the Nepalese', *Journal of the Royal Asiatic Society of Bengal*, vi (1837), 953–6
A.A. Bake: *A Preliminary Report on the Music of the Kathmandu Valley* (MS, 1957, SOAS)
F. Hoerburger: 'Folk Music in the Caste System of Nepal', *YIFMC*, ii (1970), 142–7
F. Hoerburger: *Studien zur Musik in Nepal* (Regensburg, 1975)
M.M. Anderson: *The Festivals of Nepal* (London, 1977)
D.B. Bista: *People of Nepal* (Kathmandu, 4/1980)
A. Vajracarya: *Mallakālīna Gā Pyākhā* [Gā dance of the Malla period] (1982)
R.S. Darnal: 'Raginee Malashree', *Himalayan Culture*, ii/1 (1982), 25–8
M.S. Slusser: *Nepal Mandala: a Cultural Study of the Kathmandu Valley* (Princeton, NJ, 1982)
T. Ellingson: 'Buddhist Musical Notations', *The Oral and the Literate in Music: Tokyo 1985*, 302–41
C. Tingey: 'An Annotated Bibliography and Discography of Nepalese Musics', *Bulletin of the International Council for Traditional Music, United Kingdom Chapter*, nos.11–12 (1985), 4–20, 34–44
R.S. Darnal: *Nepālī saṅgit-saṃskṛtī* [Musical culture of Nepal] (Kathmandu, 1988)
C. Tingey: 'The Nepalese Field-Work of Dr. A.A. Bake', *Ethnomusicology and the Historical Dimension*, ed. M.L. Philipp (Ludwigsburg, 1989), 83–8
R. Boonzajer Flaes: 'And the Band Played On: Nepal Transforms a Brassy Tradition', *Natural History* (1991), no.9, pp.38–49
D.R. Widdess: 'The Oral in Writing: Early Indian Musical Notations', *EMc*, xxiv (1996), 391–405
F. Bemède, ed.: 'Himalayan Music, State of the Art', *European Bulletin of Himalayan Research*, nos.12–13 (1997) [special double issue]

NEWAR MUSIC

P.B. Kasa: *Nāsadyoyā Mye* [Songs for Nāsaḥdyaḥ] (Kathmandu, 1965)
A. Sakya: *Gūlā bājāyā boli* [Language of the Gūlā ensemble] (Kathmandu, 1971)
S. Lienhard: *Nevārīgītimañjari: Religious and Secular Poetry of the Kathmandu Valley* (Stockholm, 1974); repr. as *Songs of Nepal: an Anthology of Nevar Folksongs and Hymns* (Honolulu, 1984)
N. Gutschow and B. Kölver: *Bhaktapur: Ordered Space: Concepts and Functions in a Town in Nepal* (Wiesbaden, 1975)

P. Kvaerne: *An Anthology of Buddhist Tantric Songs: a Study of the Caryāgīti* (Oslo, 1977)
J.H. Teilhet: 'The Tradition of the Nava Durga in Bhaktapur, Nepal', *Kailash*, vi (1978), 81–98
Dh. Bajracarya and T.B. Srestha: *Śāhakālakā abhilekh* [Records of the Śāh period], i (Kathmandu, 1980)
S. Wiehler-Schneider and H. Wiehler: 'A Classification of the Musical Instruments of the Newars', *Journal of the Nepal Research Centre*, iv (1980), 67–132
F. Koizumi and others: *Dance and Music in South Asian Drama: Chhau, Mahakali Pyakhan and Yakshagana* (Tokyo, 1983)
G. Toffin: *Société et réligion chez le Newar du Nepal* (Paris, 1984)
L. Iltis: 'The *Jala Pyākhā*: a Classical Newar Dance Drama of Harasiddhi', *Heritage of the Kathmandu Valley: Lübeck 1985*, 201–13
G. Tandan: 'Śrī paśupatināth mandirmā bājā sambandhī vyavasthā, ek carcā' [A study of the organization of music at the Paśupatinath temple], *Śaiva-bhūmi* (Kathmandu, 1985), 25–41
G.-M. Wegner: 'Navadāphā of Bhaktapur: Repertoire and Performance of the Ten Drums', *Heritage of the Kathmandu Valley: Lübeck 1985*, 471–88
V. Bouillier: 'La caste sectaire des Kānphaṭā Jogī dans le royaume du Nepal: l'exemple de Gorkhā', *Bulletin de l'Ecole Française d'Extrème-Orient*, lxxiii (1986), 125–67
T.L. Manandhar: *Newari-English Dictionary* (Delhi, 1986)
G.-M. Wegner: 'Anruf der alten Götter: Notation und Analyse einer newarischen Trommelkomposition', *Formen kulturellen Wandels und andere Beiträge zur Erforschung des Himalaya*, ed. B. Kölver (Sankt Augustin, 1986), 312–40
G.-M. Wegner: *The Dhimaybājā of Bhaktapur* (Wiesbaden, 1986)
R.S. Darnal: 'Nāg-beli bājā', *Nepālī saṃskṛtī*, iii/2 (1987), 1–4
K. Sakya and others: *Jhīgu bājā jhīgu saṃskṛtī* [Our music, our culture] (Patan, 1987)
L. Aubert: 'Les musiciens dans la société newar', *Bulletin de la Musée d'Ethnographie*, xxx (1988), 31–67
G.-M. Wegner: *The Nāykhībājā of the Newar Butchers* (Wiesbaden, 1988)
I. Grandin: *Music and Media in Local Life: Music Practice in a Newar Neighbourhood in Nepal* (Linköping,1989)
T. Ellingson: 'Nāsadya: Newar God of Music', *Selected Reports in Ethnomusicology*, viii (1990), 221–72
R.I. Levy: *Mesocosm: Hinduism and the Organization of a Traditional Newar City in Nepal* (Berkeley, 1990/R)
D.N. Gellner: *Monk, Householder and Tantric Priest* (Cambridge, 1992)
U. Kölver and G.-M. Wegner: 'Newarische Trommel-"Sprache"', *Von der Vielfalt musikalischer Kultur: Festschrift für Josef Kuckertz*, ed. R. Schumacher (Anis-Salzburg, 1992), 261–8
G.-M. Wegner: 'Invocations of Nāsadyaḥ: with Comments by R.S. Darnal', *Aspects of Nepalese Traditions*, ed. B. Kölver (Stuttgart, 1992), 125–37
D.R. Widdess: 'Buddhist Dhrupad? *Caryā* in Nepal', *Dhrupad Annual*, vii (1992), 84–105
V. Bouillier: 'Mahādev Himalayen', *Classer les dieux? Des panthéons en Asie du Sud*, ed. V. Bouiller and G. Toffin (Paris, 1993), 173–96
V. Bouillier: 'Une caste de Yogī Newar: les Kusle-Kāpāli', *Bulletin de l'Ecole Française d'Extrème-Orient*, lxxx (1993), 75–106
N.D. Sharma and G.-M. Wegner: 'The Bājā Guṭhi of Baḍikhel (Kathmandu Valley)', *Lux Oriente: Begegnungen der Kulturen in der Musikforschung: Festschrift Robert Gunther*, ed. K.W. Niemoller, U. Patzold and K.-C. Chung (Cologne, 1995), 53–8
R. Vajracarya: *Pulāṃgu va nhugu cacāḥ munā* [Collection of old and new songs] (Kathmandu, 1996)
D.R. Widdess and G.-M. Wegner: *Musical Miniatures from Nepal: a Newar Rāgamālā* (forthcoming)
G.-M. Wegner: 'The Drums of Bhakhapur' [forthcoming]

INDO-NEPALESE MUSIC

M. Helffer and A.W. Macdonald: 'Sur un sāraṅgī de gāine', *Objets et mondes*, vi/2 (1966), 133–42
M. Gaborieau: 'Les récits chantés de l'Himalaya et le contexte ethnographique', *The Anthropology of Nepal*, ed. C. von Fürer-Haimendorf (Warminster, 1974), 114–28
M. Helffer and M. Gaborieau: 'A propos d'un tambour du Kumoan et de l'ouest du Népal: remarques sur l'utilisation de tamboursabliers dans le monde Indien, le Népal et le Tibet', *Festschrift to Ernst Emsheimer*, ed. G. Hilleström (Stockholm, 1974), 75–80, 268–72
A.W. Macdonald: 'An Aspect of the Songs of the Gāine of Nepal', *Essays on the Ethnology of Nepal and South Asia* (Kathmandu, 1975), 169–74
M. Helffer: 'Une caste de chanteurs-musiciens: les gaine du Népal', *L'ethnographie*, no.73 (1977), 45–75
C. Tingey: *Heartbeat of Nepal: the Pañcai Bājā* (Kathmandu, 1990)
C. Tingey: 'Musical Instrument or Ritual Object? The Status of Kettledrums in the Temples of Central Nepal', *British Journal of Ethnomusicology*, i (1992), 103–9
C. Tingey: 'Sacred Kettledrums in the Temples of Central Nepal', *AsM*, xxiii/2 (1992), 97–103
C. Tingey: 'Auspicious Women, Auspicious Songs: *Maṅgalinī* and their Music at the Court of Kathmandu', *British Journal of Ethnomusicology*, ii (1993), 55–74
C. Tingey: *Auspicious Ensembles in a Changing Society: the Damāi Musicians of Nepal* (London, 1994)

TRADITIONAL MUSIC OUTSIDE THE KATHMANDU VALLEY

J.T. Hitchcock: *The Magars of the Banyan Hill* (New York, 1966)
I.S. Chemjong: *History and Culture of the Kirat People* (Kathmandu, 1967)
I. Toba: 'Folk Art and Culture as Observed in a Khaling Village', *Kailash*, v/1 (1977), 22–7
M. Mikame: 'A Note of the Phaguwaa Festival of Chitwan Tharu', *Kailash*, vii/3–4 (1979)
G.M. Gurung: *The Chepang: a Study of Continuity and Change* (Kathmandu, 1986)
D. Holmberg: *Order in Paradox: Myth, Ritual and Exchange among Nepal's Tamang* (Ithaca, NY,1989)
P. Moisala: 'An Ethnographic Description of the Madal-Drum and its Making among the Gurungs', *Suomen antropologi*, iv (1989), 234–9
P. Moisala: 'Gurung Music and Cultural Identity', *Kailash*, xv/3–4 (1989), 207–22
P. Moisala: *Cultural Cognition in Music: Continuity and Change in the Gurung Music of Nepal* (Jvyäskylä, 1991)
P. Moisala: 'Gurung Music in Terms of Gender', *Etnomusikologian vuosikirja*, vi (1994), 135–47

RECORDINGS

Musik der Nevārī-Kasten, rec. F. Hoerburger, Berlin Staatliche Museen KM003 (1971) [incl. notes by F. Hoerburger]

GERT-MATTHIAS WEGNER, RICHARD WIDDESS (I), CAROL TINGEY (II), PIRKKO MOISALA (III)

Nephelius, David. *See* WOLKENSTEIN, DAVID.

Nepomuceno, Alberto (*b* Fortaleza, 6 July 1864; *d* Rio de Janeiro, 16 Oct 1920). Brazilian composer and conductor. His father was his first teacher. His formal education took place in Recife, where at 18 he was already conducting the concerts of the local Carlos Gomes Club. He moved to Rio de Janeiro in 1884 and continued his studies while teaching the piano at the Beethoven Club. A trip to Europe, begun in 1888, took him to the most celebrated music schools: the Accademia di S Cecilia in Rome, the Akademische Meisterschule, the Stern Conservatory in Berlin, and the Paris Conservatoire, where he studied the organ with Guilmant. He returned to Rio de Janeiro in 1895 to teach the organ at the conservatory. In 1896 he took on the directorship of the Sociedade de Concertos Populares, and in 1902 that of the conservatory, but only for a few months. He became director of the institute again in 1906, and began to promote the recognition of Brazilian music and composers, by establishing a campaign against the germanophile music critic Oscar Guanabarino, by including Brazilian works in the programmes of his concert association, and by supporting the performance of the music of popular composers, such as Catulo da Paixão Cearense. Having succeeded in transferring the institute to its modern quarters he resigned as its director in 1916. In 1910 Nepomuceno travelled to Europe to conduct at the Brussels Exposition Universelle, and to

present works of his own and other Brazilian composers at Paris and Geneva.

As a composer Nepomuceno played a major role in the emergence of musical nationalism in Brazil. His extensive production reveals his eclecticism. He wrote in most of the traditional musical forms or genres: art songs, with Portuguese, French, Italian, Swedish and German texts; sacred music, including a Mass and a *Tantum ergo*; secular choral music, including *As Uyaras*, based on an Amazonian legend; many piano and organ pieces; four string quartets and a trio; operas and lyrical comedies; a symphony, several tone poems, and three suites for orchestra. Of these the *Série brasileira* and the prelude *O Garatuja*, both for orchestra, the String Quartet no.3, the piano pieces *Dança de negros*, *Galhofeira* and *Brasileira*, and numerous art songs present folk or popular material or simply draw directly upon popular music.

The Quartet no.3, written in Berlin in 1891, carries the title *Brasileiro* and is one of the earliest works showing a nationalist tendency. Rhythmic figures very common in urban popular music of the time (in the first and third movements) and folklike thematic material are the only local elements, indicating a rather slight national characterization. However, the piano piece *Galhofeira*, which is the last of *Quatro peças lyricas*, reveals the composer's knowledge of urban popular forms. The first three pieces of this group are conventionally written within a strictly Romantic style, but *Galhofeira*, using the *maxixe* and the *chôro* as its essential elements, is based on a syncopated accompaniment pattern found in most urban popular forms and the improvisatory aspect of the *chôro*.

In 1897 Nepomuceno presented in a concert at the Rio de Janeiro Conservatory his most recent symphonic works, including the *Série brasileira*. This work was his first symphonic attempt to depict some typical aspects of Brazilian life. The last movement, 'Batuque', which exploits the rhythmic elements of the Afro-Brazilian dance *batuque*, became the composer's most popular piece. The last section ('doppio movimento') of the movement makes the most of the *batuque*'s frenzied lack of melodic characterization. The piece is indeed symptomatic of the discovery of the rhythmic primacy of popular music.

Nepomuceno's vocal works include some 50 songs with Portuguese texts; the national character of these songs however is rather limited. *Xácara* (op.20 no.1), for example, recalls the *modinha* sentimental song genre of the 19th century, while *A jangada* is perhaps the most nationalist of all, because of its rhythmic and harmonic elements: the syncopation of the accompaniment and the harmonic progressions imitating the guitar in conjunct descending motion.

Nepomuceno's four theatrical works, including the one-act opera *Artemis* (1898) and the three-act opera *Abul*, first performed in Buenos Aires in 1913, made no attempt to create a national opera. Nevertheless he has been proclaimed the 'father' of Brazilian music because he was one of the first art music composers in Brazil to draw on native elements.

WORKS
(*selective list*)

printed works published in Rio de Janeiro unless otherwise stated

Stage: Electra (incid music, C. Chabault, after Sophocles), 1894; Artemis (op, 1), Rio de Janeiro, 1898; Abul (op, 3), 1899–1905, Buenos Aires, 1913, vs (Milan, *c*1906); A cigarra (comedy, 3), 1911

Orch: Prière, 1887, str; Rapsodie brésilienne, 1887; Série brasileira, 1892, pf score (*c*1930); Scherzo vivace, 1893; Sinfonia, g, 1894 (1938); 6 valsas humoristicas, pf, orch, 1903; O Garatuja, prelude, 1904; Romance e tarantella, vc, orch, 1908 (*c*1908)

Chbr and inst: Str Qt, g, op.6, 1889; Str Qt no.1, b, 1890; Str Qt no.2, E♭, 1890; Str Qt no.3 'Brasileiro', d, 1891; [6] Fôlha d'album, pf, 1891; 4 peças lyricas, op.13, pf, 1894: Anhelo, Diálogo, Valsa, Galhofeira; Tema e variações, A, pf, 1902 (*c*1910); Variações sôbre um tema original, pf, 1902 (*c*1910); Ofertorio, org, 1912 (Paris, *c*1912); Pf Trio, f♯, 1916 (*c*1916); Devaneio, vn, pf, 1919

Vocal: Ave Maria, female vv, 1887; Canto fúnebre, chorus, 1896; Hino ao trabalho (O. Bilac), 1896; As Uyaras (M. Morais Filho), S, female vv, orch, 1896; Panis angelicus, 2vv, org, 1909; Ecce panis, 2vv, org, 1911; O salutaris hostia, 4vv, org, 1911; Tantum ergo, chorus, org, 1911; Oração à pátria (Bilac), 1914; Missa, chorus, org, 1915; Ode a Oswaldo Cruz (O. Duque Estrada), 4vv, 1917, ed. H. Villa-Lobos as Invocação a Cruz (*c*1930)

over 80 songs incl.: Canção da ausência (H. Fontes), 1915; Canção do amor (Amadei), 1902; Cantilena (Coelho Neto), 1902; Cativeiro, lira cearense (J. Galeno), 1896; Coração indeciso (F. Pessoa), 1903; Coração triste (M. de Assis), 1903; A jangada (Galeno), 1920; Medroso de amor, moreninha (Galeno), 1894; Numa concha (O. Bilac), 1914; Olha-me (Bilac), 1914; Philomela (R. Correia), 1903; Saudade (G. Dias), 1906; Trovas tristes (Duque Estrada), 1905; Xácara (O. Teixeira), 1902

BIBLIOGRAPHY

R. Almeida: *História da música brasileira* (Rio de Janeiro, 1926, 2/1942)
L.H.C. de Azevedo: *Relação das óperas de autores brasileiros* (Rio de Janeiro, 1938)
J.R. Barbosa: 'Alberto Nepomuceno', *Revista brasileira de música*, vii (1940), 19
V. Mariz: *A canção brasileira* (Oporto, 1948, 5/1985)
L.H.C. de Azevedo: *150 anos de música no Brasil (1800–1950)* (Rio de Janeiro, 1956)
C.A. Corrêa: 'Catálogo general das obras de Alberto Nepomuceno', *Revista do livro*, no.26 (1964), 183–96
D. Martins Lama: 'Nepomuceno: sua posição nacionalista na música brasileira', *Revista brasileira de folclore*, nos.8–10 (1964), 13–27
G. Béhague: *The Beginnings of Musical Nationalism in Brazil* (Detroit, 1971)
B. Kiefer: *História da música no Brasil* (Porto Alegre, 1976, 2/1977), 110–18
G. Béhague: *Music in Latin America: an Introduction* (Englewood Cliffs, NJ, 1979)
V. Mariz: *História da música no Brasil* (Rio de Janeiro, 1981, 4/1994)

GERARD BÉHAGUE

Nepotis [De Neve]. Surname of three South Netherlandish musicians of successive generations, perhaps related, who served the Habsburg rulers of the Netherlands in the 15th and 16th centuries.

(1) Govard [Godefroid, Gomar] **Nepotis** (*b* *c*1450; *d* Antwerp, 1499). Priest and organist. Active at the church of Our Lady, Antwerp *c*1485, he served as organist to the court of Philip the Fair at Mechelen from November 1492 to April 1496. During this period he taught Philip's younger sister Margaret of Austria to play 'many musical instruments'.

(2) Florens [Fleurquin] **Nepotis** (*b* Mechelen, *c*1495; *d* before 15 March 1537). Organist, son of *maître* Cornelis Nepotis and possibly a nephew of (1) Govard. According to Margaret of Austria, he was 'raised and taught music and other studies' at her court in Mechelen. In 1514 he was a 'young singer' in the chapel of Archduke Charles; in 1515 he became assistant to the court organist Bredemers and Margaret's private organist. In 1515–16 he was a student at the University of Leuven. In 1518 the archduke sought to have Florens transferred to his own service, much to Margaret's annoyance. In 1520 Albrecht

Dürer, then visiting her court, drew a portrait of Florens, which has unfortunately been lost.

Florens's duties at Margaret's court, where he held the title of 'varlet de chambre', included giving her jester lessons in singing and in playing the clavichord, a task he found distasteful. In 1522 he entered Charles V's service, but he returned to Margaret in 1525. After Margaret's death in 1530, he passed to the service of her successor, Mary of Hungary. Charles V knighted him in 1530, and he is again listed among the members of Charles's chapel in 1532.

Florens, often called 'Fleurquin', is sometimes confused with Fleurquin de la Grange (*d* before Jan 1501), who in 1497 succeeded Govard Nepotis as organist to Philip the Fair, serving until July 1500.

(3) **George Nepotis** (*b c*1530; *d* after 1567). Singer, possibly a nephew of (2) Florens. In 1540 he was a choirboy in the imperial chapel of Charles V and in 1555 an adult singer there. In 1556 he accompanied the emperor to Spain and into retirement at Yuste. After Charles's death in 1558, he entered the chapel of Philip II, where he served until at least 1567.

BIBLIOGRAPHY

Vander StraetenMPB, iii, vii, viii

G. van Doorslaer: 'La chapelle musicale de Philippe le Beau', *Revue belge d'archéologie et d'histoire de l'art*, iv (1934), 21–57, 139–65

J. Schmidt-Görg: *Nicolas Gombert, Kapellmeister Kaiser Karls V: Leben und Werk* (Bonn, 1938/*R*), 57–9

J. Duverger: 'Florequin Nepotis, orgelist van Margareta van Oostenrijk en van Karel V (na 1495–1537)', *Miscellanea musicologica Floris van der Mueren* (Ghent, 1950), 99–113

MARTIN PICKER

Nera (It.). *See* CROTCHET (quarter-note); *semiminima* and *croma* are also used. *See also* NOTE VALUES.

Nercom [Nercome, Nercum], **Daniel.** *See* NORCOMBE, DANIEL.

Neri, Filippo (*b* Florence, 21 July 1515; *d* Rome, 26 May 1595). Italian saint and religious leader. He pursued his early education in Florence, partly at the Dominican friary of S Marco. By 1534 he was a pupil in Rome, but within a year he abandoned his studies to devote his life to prayer and charitable works. In 1548 he founded the Confraternita della SS Trinità to assist needy pilgrims who flocked to Rome. In 1551 he entered the priesthood; within a year he began to attract a small group of laymen who met daily at his living quarters at S Girolamo della Carità to discuss religious topics and to pray together. By 1554 attendance at these gatherings had become so great that they were transferred to the church loft which was remodelled as an *oratorio* (oratory or prayer hall). In the informal spiritual exercises held there Neri introduced the singing of the *lauda spirituale* (*see under* LAUDA). In 1575 Pope Gregory XIII recognized Neri's group as an official community, the Congregazione dell'Oratorio, and granted them the old church of S Maria in Vallicella, soon replaced by the Chiesa Nuova. Towards the end of Neri's life as many as 3000 people would attend the spiritual exercises which had become an important aspect of the Catholic reform movement in Rome, and Neri was widely regarded as a living saint. He was beatified on 25 May 1615 and canonized on 12 March 1622.

Neri's importance for the history of music lies in his emphasis on the *lauda* for both solo and congregational singing and in the stress he placed on music as a means of attracting people to his oratory services. The earliest *maestro di cappella* for Neri's oratory was Giovanni Animuccia; Palestrina and Victoria probably participated in its music. Francesco Soto de Langa was *maestro di cappella* from 1571 to 1596 as well as a composer and compiler of *laude* collections published for the oratory's use.

BIBLIOGRAPHY

P. Bacci: *Vita di S. Filippo Neri, fiorentino* (Rome, 1622)

G. Marciano: *Memorie historiche della Congregazione dell'oratorio* (Naples, 1693–1703)

D. Alaleona: *Studi su la storia dell'oratorio musicale in Italia* (Turin, 1908, 2/1945 as *Storia dell'oratorio musicale in Italia*)

L. Ponelle and L. Bordet: *Saint Philippe Néri et la société romaine de son temps, 1515–1595* (Paris, 1928, 2/1958; Eng. trans., 1932)

G. Incisa della Rocchetta and N. Vian, eds.: *Il primo processo per San Filippo Neri nel codice vaticano latino 3798 e in altri esemplari dell'archivio dell'Oratorio di Roma*, Studi e testi, cxci, cxcvi, ccv, ccxxiv (Rome, 1957–63)

M. Trevor: *Apostle of Rome: a Life of Philip Neri, 1515–1595* (London, 1966)

H.E. Smither: *A History of the Oratorio*, i: *The Oratorio in the Baroque Era: Italy, Vienna, Paris* (Chapel Hill, NC, 1977)

A. Morelli: *Il tempio armonico: musica nell'Oratorio dei Filippini in Roma (1575–1705)*, AnMc, no.27 (1991)

HOWARD E. SMITHER

Neri [Negri], **Massimiliano** (*b* ?Verona, *c*1621; *d* Bonn, 1666 or after 1670). Italian organist and composer. He was the son of Giovanni Giacomo Negri (*fl* 1609–1643) and Caterina Hennes. His father was a musician known to have served at courts at Munich, Neuburg and Düsseldorf. His mother was a harpsichord teacher. Massimiliano Neri arrived in Venice while still a child, probably about 1631; his organ and composition teachers have not been determined. He served as first organist of S Marco, Venice, from December 1644 to 1664. He was also organist of SS Giovanni e Paolo (1644–6 and 1657–64) and S Caterina (1658). In 1648 Giacomo Soranzo, the dedicatee of his op.1, endowed him with a lifelong pension that was roughly equal to his earnings at S Marco. In 1658 he was tried before the Council of Ten for permitting Vespers at S Caterina to continue until an hour beyond 'midnight' (i.e. until 8 p.m.), but acquitted on account of conflicting obligations at S Marco. He may have been the teacher of Carlo Grossi, who succeeded him at SS Giovanni e Paolo. Neri was raised to the nobility by the Habsburg Emperor Ferdinand III in 1651, when he seems also to have visited Vienna, possibly for the emperor's wedding (Neri was absent from Venice for three months from mid-April). In 1655 he was appointed *maestro di musica* at the orphanage of the Ospedaletto (or Derelitti) in Venice. He travelled to Cologne in the spring of 1663, and in the summer of 1664 entered the service of the elector there as organist and Kapellmeister. He was in search of a new position at Bonn (where his brother, Giuseppe, was a canon) when he died, previously thought to have been in 1666. However, recently discovered Venetian documents report that Neri was still in the employ of the Elector of Cologne in 1670.

Even though most of Neri's works lack some parts, it is clear that his achievement as a composer of instrumental music was considerable. The sonatas and canzonas of his op.1 are distinguished by lively fugal writing and virtuoso passage-work as well as by slow movements of grace and substance. The op.2 sonatas are more enterprising and are scored for several different instruments, including cornetts, recorders, bassoons, trombones, theorbos and

bowed instruments of all sizes. In his works for a large ensemble Neri united elements of Giovanni Gabrieli's polychoral canzonas and Dario Castello's ornamental *sonate concertate*; short ritornellos and concertino passages for two and three instruments of similar timbres occur in several of them. These features and his close attention to motivic detail make Neri's later sonatas noteworthy precursors of Venetian concertos of the early 18th century.

The innovations of scoring for selected ensembles and obbligato parts for such instruments as theorbo reflect the different institutions and locales that Neri's music represents. While its debts to Venetian practice are clear, the musical cultures of patrons in Verona and Vienna, and an exposure to music in various German courts, may have prompted some of Neri's stylistic characteristics. In Venice alone Neri had to respond to the diverse needs of the ducal Basilica di S Marco, the parish and monastic churches of S Caterina and SS Giovanni e Paolo respectively, the celebrated Ospedaletto and private patrons, for example Giacomo Soranzo. Such varied demands were unusual for a composer of instrumental music of the time.

WORKS

Editions: *Instrumentalsatze vom Ende des XVI. bis Ende des XVII. Jahrhunderts*, ed. J.W. von Wasielewski (Berlin, 1874) [W]
Geschichte der Musik in Beispielen, ed. H. Riemann (Leipzig, 1912) [R]

* = incomplete

*Sonate e canzone . . . con alcune corrente, 3–4 insts, op.1 (Venice, 1644); edns of canzona no.2 in W; sonata no.2 in R
*Sonate da sonarsi con varij stromenti, 3–12 insts, op.2 (Venice, 1651); edns of sonatas, no.5 and part of no.10, in W
*Motetti . . . libro primo, 2–3vv, op.3 (Venice, 1664)
2 motets, 2–3vv, bc, in 1656[1]

BIBLIOGRAPHY

U. Niemöller: 'Rosier, Carl', *Rheinische Musiker*, i, ed. K.G. Fellerer (Cologne, 1960)
E. Selfridge: 'Organists at the Church of SS. Giovanni e Paolo', *ML*, i (1969), 393–9
S. Bonta: 'A Formal Convention in Seventeenth-Century Instrumental Music', *IMSCR XI: Copenhagen 1972*, 288–95
G. Ellero and others, eds.: *Arte e musica all'Ospedaletto: schede d'archivo sull'attività musicale degli ospedali dei derelitti e dei mendicanti di Venezia (sec. XVI–XVIII)* (Venice, 1978)
E. Selfridge-Field: *Venetian Instrumental Music from Gabrieli to Vivaldi* (Oxford, 1975, 3/1994)

ELEANOR SELFRIDGE-FIELD

Neri Bondi, Michele (*b* Florence, 16 Oct 1750; *d* Florence, *c*1822). Italian composer. His original name was Michele Neri, but in 1773, owing to the presence in Florence of a singer with the same name, he changed his surname to Neri Bondi (sometimes mistakenly listed as Bondi Neri) while the singer let himself be known as Michele Angiolo Neri. After Ferdinando Rutini, Neri Bondi was the most prolific late 18th-century Florentine composer of comic operas. His most successful, *I matrimoni in cantina*, was heard twice in both Florence and Bologna, and also in Pisa, Lucca, Rome, Ravenna, Siena and Palermo; most of his other works were composed for and performed only in Florence. His forte was the composition of musical entertainments for those Florentine theatres (the Cocomero, Intrepidi, Piazza Vecchia, S Maria and Borgo Ognissanti) that, following government regulations, performed prose tragedies and comedies with incidental music as their principal fare. Only one of his comic operas, *La locandiera*, was performed at the Teatro di via della Pergola.

Between 1779 and 1790 Neri Bondi was prominent as a music director, arranger and first harpsichordist in the small theatres, especially the Intrepidi, directing works by Andreozzi, Borghi, Cimarosa, Moneta and Valentini, as well as his own. Finally, in the carnival of 1790 for the grand reopening of the refurbished Pergola, he directed *Amleto*, with music by Luigi Caruso, afterwards remaining as music director. In the 1793 summer season he became the impresario of the S Maria, directing there in the summer and at the Pergola in the spring and autumn seasons. During carnival he simultaneously directed opera at the Pergola and served as impresario at the S Maria, but he resigned from the latter after one year. He opened a school of music in Fiesole in January 1796 and about the same time became *maestro di cappella* at S Maria de' Candeli (his sacred works date from this period), but continued as first harpsichordist at the Pergola until at least autumn 1822, when he was replaced by the second harpsichordist, Luigi Barbieri.

WORKS

OPERAS

all first performed in Florence

Infedeltà delusa (dg, 2, M. Coltellini), Piazza Vecchia, carn. 1783
Le serve in contesa (int, 2, F. Casorri), Intrepidi, aut. 1783
Ogni disugualianza amore aggualiga (int, 1, Casorri), S Maria, carn. 1784, *I-Tf*
Il ripiego improvviso, ovvero Quel che l'occhio non vede, il cor non crede (int, 1, Casorri), S Maria, 26 Dec 1784
L'amor rusticale (int, Casorri), S Maria, carn. 1785
I mietitori, ovvero L'amante dispettosa (int, 1, ?Casorri), S Maria carn. 1785, *Tf*
I matrimoni in cantina (La finta nobiltà; I viaggiatori) (dg, 2, G. Bellentani), Intrepidi, 8 Nov 1785, *Tf*
La locandiera, o sia Da ultimo è bel tempo (dg, 2, D. Poggi, after C. Goldoni), Pergola, 2 June 1786, 2 arias *Tf*
Le spose provenzali (dg, 2), Intrepidi, spr. 1787
Il maestro perseguitato (int, 1), Cocomero, Sept 1787
Tizio, e Sempronio (int, 1, Casorri), S Maria, 26 Dec 1787
La bella incognita, o siano I tre amanti delusi (int, 1, C. Giotti), Intrepidi, carn. 1788
Quello che può accadere (int, 1), S Maria, carn. 1788
L'autunno (int, 1, D. Somigli), Cocomero, 19 Sept 1788
La pianella persa (L'inverno) (farsetta, 2, ? P. Andolfati), Cocomero, 14 March 1789, *Fc*
I vendemmiatori, ovvero I due sindaci (farsetta, 1, ?Andolfati), Cocomero, 18 May 1789, *Fc*
Gli amori d'estate o sia Il mulinaro e la pescatrice (farsetta, 1, ?Andolfati), Cocomero, spr. 1789
La villa (farsetta, 1, Casorri), Piazza Vecchia, carn. 1790, *Fc*
Il mondo della luna (farsetta, Somigli, after Goldoni), S Maria, 28 Dec 1790, rev. as Il finto astronomo, o sia il mondo della luna (farsa), Piazza Vecchia, 26 Dec 1791, *Fc* [wrongly attrib. G. Moneta], *PAc*
Il vecchio speziale deluso in amore (farsa, Casorri), Piazza Vecchia, 28 Dec 1790
La fata Urgella, o sia Quel che piace alle donne in ogni tempo (farsa, 2, G. Squilloni, after C.-S. Favart: *La fée Urgèle ou Ce qui plaît aux dames*), Borgo Ognissanti, 26 Dec 1791
La cameriera raggiratrice, o sia La guerra aperta (int, 2, Somigli), Cocomero, 26 Dec 1793
Il concistoro delle donne, ossia La bizarrie d'amore (int), Piazza Vecchia, 26 Dec 1793
Untitled farsa, Borgo Ognissanti, 26 Dec 1793
Il rivale di se medesimo (dg, 1, after P.-G. Nivelle de la Chausée: *Le rival de lui-même*), Cocomero, 27 Dec 1795
Gli artigiani (ob, 1), Borgo Ognissanti, carn. 1798, *PAc*
La villanella rapita, 1798

Arias and arrs. of opera excerpts in *D-Hs*, *F-Pn*, *US-Wc*

SACRED

Benedicat, 1798, *I-Fc*; Tota pulchra, 8 vv (1804), *Fa*; Litanie della SS Vergine, 3 vv (1822, *Fc*; Vexilla, 4 vv, inst (n.d.), *BGc*

BIBLIOGRAPHY

MCL ('Bondineri, Michele')
Indice de' spettacoli teatrali (Milan, 1764–1823)
M. de Angelis: *La felicità in Etruria* (Florence, 1990)
M. de Angelis: *Melodramma spettacolo e musica nella Firenze dei Lorena (1750–1800)* (Florence, 1991)
R.L. and N.W. Weaver: *A Chronology of Music in the Florentine Theater*, ii: *1751–1800* (Warren, MI, 1992)

ROBERT LAMAR WEAVER

Neri de' Soldanieri, Niccolò di. *See* SOLDANIERI, NICCOLÒ.

Neriti da Salò [Nerito], **Vincenzo** (*b* Salò; *fl* 1593–9). Italian composer. He is described on the title-page of his *Canzonette ... libro primo* (1593) as chaplain and musician to Emperor Rudolf II, and on that of the *Magnificat* settings published in the same year as 'capellanus et sacellanus' at the Carmelite monastery, Mantua, and as an imperial musician. He was *maestro di cappella* at the Chiesa Maggiore, Salò, when his second and third books of canzonettas were published, and presumably spent the intervening years there. (His name was not found in the archives by Guerrini, whose reliability, however, has been questioned by Sartori.)

It is significant that Neriti's sacred works are omitted from the list of music books in the Chiesa Maggiore drawn up by Alessandro Savioli in 1615 (now in the Archivio del Comune, Salò). Neriti seems to have had close contacts with the Gonzaga family; the first book of canzonettas is dedicated to Enea Gonzaga and the other two books each contain pieces addressed to Francesco Gonzaga, Marchese of Castiglione delle Stiviere, whom Neriti might have met at the imperial court in Prague in 1587. His most popular works appear to have been the *Magnificat* settings and the first book of canzonettas; extracts from both were reprinted in anthologies and copied into manuscripts in Italy and northern Europe.

WORKS

Magnificat VIII, primi chori per omnes tonos, 4vv (Venice, 1593[1])

Canzonette ... libro primo, 4vv (Venice, 1593)
Il secondo libro di canzonette, 4, 8vv (Venice, 1595)
Il terzo libro di canzonette, 4, 7, 8vv (Venice, 1599), inc.

BIBLIOGRAPHY

P. Litta: *Celebri famiglie italiane*, iii (Milan, 1834), Gonzaga family, table xvii
P. Guerrini: 'La cappella musicale del duomo di Salò', *RMI*, xxix (1922), 81–112
C. Sartori: 'Giulio Cesare Monteverde a Salò: nuovi documenti inediti', *NRMI*, i (1967), 685–96, esp. 688, n.3

IAIN FENLON

Nero, Emperor of Rome [Claudius Caesar Drusus Germanicus] (*b* 15 Dec 37 CE; ruled 54–68 CE; *d* 9 June 68 CE). Roman ruler and musician. Our knowledge of his passionate concern with music comes from Tacitus (*Annals*, xiii–xvi), Suetonius (*Nero*) and Dio Cassius (lxi–lxiii). While still a boy he showed a dilettante's interest in musical performance, which had reached remarkable heights of technical perfection during this period. Immediately upon his accession, and encouraged by his tutor Seneca, he began studies with the famed kitharode Terpnus and undertook a severe regimen of dieting and purges, even wearing lead plates to strengthen his chest. So great was his commitment that six years passed before he would take part in a public musical competition. There is much testimony, moreover, to his elaborate and unfailing observance of every tiny detail of professional etiquette, carried out with the greatest apparent diffidence.

After predictable triumphs at Rome, he ventured to make appearances elsewhere, eventually in Greece itself. His repertory consisted principally of kitharoedic *nomoi* and lyric excerpts from tragedy; the latter he delivered in full costume and masked (as the blinded Oedipus, for example, or a woman in the pangs of childbirth), with appropriate miming. Such extravagances, it has been suggested, gave rise to the rumour noted by Tacitus (*Annals*, xv.39.3) that during the great fire of 64 CE he celebrated the catastrophe by singing *The Destruction of Troy*, possibly one of the *nomoi*. Suetonius (*Nero*, 38) and Dio Cassius (lxii.18.1) reported the rumour as fact, and Dio added that the emperor put on a kitharode's costume. He seems to have practised the composition of both poetry and music extensively; a collection of his works existed after his death.

Nero's voice was husky and lacked fullness (Suetonius, *Nero*, 20). Nothing indicates that his pretensions to professional competence were justified. He nevertheless believed in his talent to the end: *qualis artifex pereo* – 'What an artist dies in me!' – were his last words.

BIBLIOGRAPHY

B.W. Henderson: *The Life and Principate of the Emperor Nero* (London, 1903)
G. Wille: *Musica romana* (Amsterdam, 1967), 338–50
B.H. Warmington: *Nero: Reality and Legend* (London, 1969)
G. Wille: *Einführung in das römische Musikleben* (Darmstadt, 1977), 152–8
M. Griffin: *Nero: the End of a Dynasty* (London, 1984)
For further bibliography *see* ROME, §I.

WARREN ANDERSON/THOMAS J. MATHIESEN

Néron, Louis (*fl* early 18th century). French organist and composer. Described on the title-pages of his compositions simply as *organiste et maître de musique*, Néron's talents as a performer must have been of a high order. He was organist at the Merci Church in Paris, and in 1726 was invited, together with Dandrieu and Daquin, to judge between Corrette, Toutain and Thomelin for the position of organist at Ste Marie-Madeleine. His only compositions were a few *airs* published in Ballard's *Recueils*, a musette and some cantatas. The latter are typical examples of the French form at that time.

WORKS

Airs in Ballard's Recueils d'airs sérieux et à boire (Paris, 1718, 1729, 1731)
Cants.: Le papillon (Paris, 1716); Les charmes de la voix (Paris, 1717); Diane et Actéon, 1720, *F-Pn*; Orithie, 1720, *Pn*
Reveillez-vous, ma musette, musette, in *Mercure de France*, June 1726

BIBLIOGRAPHY

La LaurencieEF
D. Tunley: *The Eighteenth-Century French Cantata* (London, 1974, 2/1997)

DAVID TUNLEY

Neruda. Moravian family of musicians.

(1) Josef Neruda (*b* Mohelno, Moravia, 16 Jan 1807; *d* Brno, 18 Feb 1875). Organist. He is not to be confused with the teacher and composer Josef Neruda (1804–76). He received his musical education at the Benedictine monastery of Rajhrad. While an assistant teacher at Náměšť nad Oslavou, he also played in Count Haugwitz's military band (1825). He taught the piano at Olomouc (1825–32), and was choirmaster (1832) and then organist (1836–45) of Brno Cathedral; there is no evidence to

support the frequent assertion that he later returned to the cathedral post. He moved to Vienna with his talented family, wishing them to have the advantages of the capital's educational opportunities and general musical activity. His eldest daughter (2) Amálie Nerudová was a pianist, another daughter, (3) Wilma Neruda, became a celebrated violinist and his youngest daughter Marie (Arlbergová) (*b* Brno, 26 March 1840; *d* Stockholm, 1922) was also a violinist; his sons Viktor (*b* Brno, 1836; *d* St Petersburg, 1852) and (4) Franz Neruda were cellists. In 1848–9 he travelled with Amálie, Wilma, Marie and Viktor to various German cities, Belgium, the Netherlands, England, Poland and Russia (on another Russian tour, Viktor died at St Petersburg). He played in a string quartet with Wilma, Marie and Franz until Wilma's marriage in 1864, and took his family again to Russia in 1860 and to Poland and Germany in 1861. During 1861 to 1863 they toured Scandinavia, giving 20 concerts in Stockholm and 39 in Copenhagen.

(2) **Amálie Nerudová** [Wickenhauserová] (*b* Brno, 31 March 1834; *d* Brno, 24 Feb 1890). Pianist and teacher, daughter of (1) Josef Neruda. She took part in the family's European concert tours from 1848 and, with her sister Wilma and her brother Viktor, made frequent piano trio appearances until 1852 (the year of Viktor's death). In her native town she became a leading musical personality, performing six times at the Czech Beseda concerts. Between 1877 and 1879 she held chamber concerts at which she played in the piano quintets of Schumann and Brahms, in a Dvořák trio and partnered the young Janáček in works for two pianos. She was also active as a teacher, and Janáček benefited from her advice, particularly after he became conductor of the Beseda concerts.

(3) **Wilma Neruda** [Vilemína (Maria Franziška) Nerudová; Wilhelmina Neruda; Wilma Norman-Néruda; Lady Hallé] (*b* Brno, 21 March ?1838; *d* Berlin, 15 April 1911). Violinist, daughter of (1) Josef Neruda. She was taught the violin by her father at a very early age and by Leopold Jansa in Vienna; Hanslick was impressed by her playing in 1846. She performed in Prague with her sister Amálie in December 1847, went with the family on her first important concert tour, visiting Leipzig, Berlin, Breslau and Hamburg in the following year, and in 1849, after numerous appearances in London, she played a De Bériot concerto at the Philharmonic concert on 11 June. In 1863, at the end of her family's highly successful Scandinavian tour, the King of Sweden appointed her chamber virtuoso, and a year later she triumphed in Paris. She married the Swedish composer and conductor Ludvig Norman in 1864; they separated five years later. From 1867 to 1870 she was professor of violin at the Swedish Royal Academy of Music. Her annual visits to London for the winter and spring seasons began in 1869, and in 1876 she was given a magnificent Stradivari (1709) by the Duke of Edinburgh (later Duke of Saxe-Coburg) and the earls of Dudley and Hardwicke. As Mme Norman-Néruda she frequently deputized for Ludwig Straus as leader of his quartet (the other players were Ries, Zerbini and Piatti), and she appeared regularly in Charles Hallé's recitals from 1877; she was also a popular soloist in all the principal musical centres of Europe. Three years after Norman's death in 1885, she married Sir Charles Hallé. In 1896, a year after Hallé's death, the Prince of Wales (later Edward VII), supported by the kings of Sweden and Denmark, inaugurated a public subscription in appreciation of Lady Hallé's work. She left London in 1898 and two years later settled in Berlin, where she continued to teach (at the Stern Conservatory) and give concerts. The title of violinist to Queen Alexandra was conferred on her in 1901.

(4) **Franz** [František] (**Xaver Viktor**) **Neruda** (*b* Brno, 3 Dec 1843; *d* Copenhagen, 20 March 1915). Cellist and composer, son of (1) Josef Neruda. Like his brother and sisters, he first learnt music from his father, beginning with the violin, and taught himself the cello in 1852 after his brother Viktor's death. He studied the cello with Březina in Brno, and for six months with the Belgian cellist Servais in Warsaw in 1859. In 1860 he played (with his sisters Amálie and Wilma) at the first Czech Beseda concert in Brno. In 1861 he went on a long Scandinavian tour with his sisters Wilma and Marie which met with particular success at Copenhagen in 1862–3. He settled in the Danish capital in 1864 and became a member of the royal orchestra. Four years later he was one of the founders of the Chamber Music Society and its string quartet, whose other members were Tofte, Schiørring and Holm. In 1874 he visited London, Manchester and Liverpool, and he lived in England periodically from 1876 to 1879. Returning to Copenhagen, he founded the Neruda Quartet, which also included Anton Svendsen, Nicolai Hansen (later Holger Møller) and Christian Pedersen; for a decade it was Denmark's leading ensemble. In 1889 Anton Rubinstein chose him to succeed Davïdov as professor at the St Petersburg Conservatory. In Copenhagen again from 1891, he became conductor of the Music Society, a post he held until his death; during these years he also conducted the Music Society in Stockholm and was highly esteemed as a piano teacher. His compositions, a number of them published in Copenhagen and other cities, show Czech folk influence and include five cello concertos, a set of orchestral pieces entitled *Fra Bøhmerwald*, chamber music for strings, works for cello and piano and many piano pieces. His manuscripts and letters are now in the Royal Library and Musikhistorisk Museum in Copenhagen.

BIBLIOGRAPHY

ČSHS; DBL (R. Hove); *MGG1* (J. Bužga, M. Tegen and N. Schiørring) [incl. fuller bibliography and list of Franz Neruda's works]
'Die Geigenfae', *Signale für die musikalische Welt*, xxxviii (1880), 241–3
'Wilma Neruda-Norman', *Nordisk musik-tidende*, vii/3 (1886), 33
H. Heller: *Mährens Männer der Gegenwart*, v (Brno, 1892), 74
J. Srb-Debrnov: *Slovník hudebních umělců slovanských* [Dictionary of Slavonic composers] (MS, *CZ-Pnm*)
Obituary for Wilma Neruda, *Dalibor*, xxxiii (1911), 251
'Neruda, Franz', *Dansk biografisk haandleksikon*, ed. S. Dahl and P. Engelstoft (Copenhagen, 1923)
V. Kyas: 'Janáček se neměl o koho opřít?' [Janáček had no one to support him?], *OM*, xxv (1993), 33–42
V. Kyas: 'Slavná hudební rodina Nerudo: k hudební historii Brna v 19. století' [The famous Neruda musical family: part of the history of music in 19th-century Brno], *OM*, xxv (1993), 229–41

JOHN CLAPHAM

Neruda, Alois (*b* Kostelec nad Labem, 20 June 1837; *d* Prague, 25 Jan 1899). Czech cellist. He was the son of the teacher and composer Josef Neruda (*b* Svémyslice, nr Čelákovice, 14 Nov 1804; *d* Vodolka, 8 April 1876) – not to be confused with the organist Josef Neruda (1807–75) – who after studying at Prague taught at Všetaty (1822–4), Kostelec nad Labem (1824–38) and Vodolka

(1838–73), and whose outstanding pupils were the opera singers Teresa Stolz and her sister Ludmila Ricci-Stolz; he was also one of the earliest composers of polkas. Alois studied from 1849 to 1855 at the Prague Conservatory, where he was a pupil of Goltermann, and afterwards played in the theatre orchestra at Temesvár (1855–8). Following military service, in 1866 he became principal cellist of the Provisional Theatre, Prague, and continued in a similar position at the National Theatre from its inauguration in 1881 until 1892. He became well known as a chamber music player, and took part in the first performances of several of Dvořák's works and Smetana's string quartet *From my Life*. After a brief period in Budapest, in 1892 he moved to Vienna, where he remained for six years and was active among the Czech community. He published a concise cello tutor (Prague, 1886) in collaboration with Josef Srb-Debrnov. His brother Josef was a choirmaster at Kostelec nad Labem, and his sister Marie was a singer.

BIBLIOGRAPHY

ČSHS
J. Srb-Debrnov: *Slovník hudebních umělců slovanských* [Dictionary of Slavonic composers] (MS, CZ-*Pnm*)
Obituary, *Dalibor*, xxi (1899), 67
Z. Nejedlý: *Bedřich Smetana*, ii (Prague, 1925, 2/1950–54), 328
B. Urie: *Čeští violoncellisté* [Czech cellists] (Prague, 1946), 74
I. Měrka: *Violoncello: dějiny, literatura, osobnosti* [The cello: its history, literature and personalities] (Ostrava, 1995), 58

JOHN CLAPHAM

Neruda, Johann Baptist Georg [Jan Křtitel Jiří] (*b* ?Rosice, *c*1711; *d* Dresden, 11 Oct 1776). Czech composer, active in Germany. He trained as a violinist and cellist, and was for several years a member of a theatre orchestra in Prague. In 1741 or 1742 he entered the service of Count Rutowski in Dresden, and by 1750 he was a violinist in the court orchestra. He remained in Dresden until his death.

Neruda is known to have composed at least 97 works, although many are now lost. In the 18th century copies of his works were disseminated throughout Bohemia, Germany and Sweden; the Breitkopf catalogue advertised 68 works between 1762 and 1771. His music shows clear signs of Italian influence, although in his use of dynamics he was evidently also influenced by the Mannheim School. The melodic style harks back to the Baroque principle of *Fortspinnung*, though this is modified by the use of regular phrase lengths. The textures are mostly homophonic, often with figured bass. The violin works make great demands on the performer.

Neruda was also active as a teacher; two of his sons, Ludwig (Ludvík) and Anton Friedrich (Antonín Bedřich), became accomplished violinists and were members of the Dresden court orchestra. According to Dlabač, Neruda was a brother of Jan Chryzostomus Neruda (*b* Rosice, 1 Dec 1705; *d* Prague, 2 Dec 1763), who after a short period as a violinist at a Prague theatre entered the Premonstratensian monastery of Strahov in 1726, becoming succentor in 1733 and cantor and choirmaster ten years later.

WORKS

thematic catalogue in Pilková (1990)

Vocal: Les troqueurs (op), lost; 2 sacred works
Orch: 36 syms., incl. 1, A, ed. in The Symphony 1720–1840, ser. C, x (New York, 1984); 10 vn concs.; Bn Conc.; Hn Conc., E♭, ed. M. Sommerhalder (Edinburgh, 1992)
Chbr: 33 trio sonatas, most for 2 vn, bc, 6 pubd (Leipzig, 1764); Sonata, a, vn, bc, ed. S. Gerlach and Z. Pilková, *Böhmische Violinsonaten*, i (Munich, 1982); dances

BIBLIOGRAPHY

ČSHS; DlabačžKL; EitnerQ
Cyril, li (1925), 72
Z. Pilková: 'Jan Jiří Neruda (*c*.1711–1776)', *HV*, xxvii (1990), 99–126 [incl. Eng. summary]
Z. Pilková: 'Jan Jiří (Johann Georg) Neruda (1711–1776)', *Beiträge zur Musikgeschichte Ostmittel-, Ost- und Südosteuropas*, ed. H. Unverricht (Sinzig, 1999)

ZDEŇKA PILKOVÁ

Nerval, Gérard de [Labrunie, Gérard] (*b* Paris, 22 May 1808; *d* Paris, 26 Jan 1855). French poet, writer and occasional librettist and music critic. He was perhaps the most musically orientated of the Romantic circle. In writings that are halfway to autobiography, he describes the place of music in his childhood: the songs his father sang to him are connected with the tragedy of his mother's early death (*Promenades et souvenirs*), and when he lived with his uncle Antoine Boucher the house was 'full of melodious voices' (*Chansons et légendes du Valois*). His taste for Renaissance poetry (*Choix de poésies de Ronsard, Du Bellay, Baïf*, 1830) led him to conceive of a close link existing between music and poetry. His career as a journalist and theatrical critic also allowed him to attend performances of opera, especially when he fell in love with Jenny Colon, a singer at the Opéra-Comique. It was at this time that he began to work with Dumas; they had a unique arrangement where each alternately claimed authorship of a libretto written in collaboration. In this way their first opera, *Piquillo*, appeared over Dumas' signature although it was Nerval who prepared the text. Nerval also collaborated with the Marquis de St Georges on *La reine de Saba*. In all, Nerval produced ten librettos between 1835 and 1850, for Elie Elwart and Limnander as well as Monpou. Berlioz used Nerval's 1827 translation of Goethe's *Faust* in parts of *La damnation de Faust*, which led Nerval to express rare displeasure: 'Had he applied to me in 1846 I would have prepared verses which were more suitable to lyrical setting; however he preferred to solve the problem in the usual way, setting anything, something like the *Gazette de Hollande*, to music'.

Nerval's music criticism was also largely collaborative. He worked mostly with Théophile Gautier on *La presse* and it is possible that the articles signed 'G' were by Gérard rather than Gautier, particularly those on German music; he also contributed articles on music to *Le messager* and *L'artiste*. His music criticism is of value as he was one of the few Romantic writers on the subject who remained within the confines of music. He was perceptive in anticipating musical trends: ten years before Baudelaire's championship of *Tannhäuser* he gave a glowing review of *Lohengrin* at the Weimar Festival of 1850 and wrote a classic essay in music appreciation; he was the first to focus attention in France on Liszt's prowess as a composer at a time when the latter was world famous as a virtuoso pianist; and the first to introduce ballet as an integral part of the dramatic action, in *L'imagier de Harlem* (1851) with music by de Groot. In addition he was an innovator in making a serious attempt to collect the folksongs of France, particularly those of the Valois which he remembered from his childhood, in *Chansons et légendes du Valois*; these were published under various titles, *Vieilles ballades françaises, Vieilles légendes* etc., and in several newspapers between 1842 and 1852. Songs

were also integrated with their texts in *Sylvie*, in *Angélique*, and finally in the 'Mémorables' which conclude *Aurélia*. Prose and verse merge in a subtle harmony of a kind seldom achieved, while music gives a depth of rhythm to the text.

Nerval was unfortunate in the fruitlessness of his collaborations with the leading composers of the day. *La reine de Saba*, now lost, was supposed to have been set by Meyerbeer; Liszt was to write the music for *Les deux Faust*, which never materialized; and Berlioz was reluctant to acknowledge Nerval as the official librettist for *La damnation de Faust*. The only operas to survive more than one performance, *Piquillo* (Monpou, 1837) and *Les monténégrins* (Limnander, 1849), were failures.

BIBLIOGRAPHY

J. Tiersot: *La chanson populaire et les écrivains romantiques* (Paris, 1931), 49–139

L. Guichard: 'Un poète: Gérard de Nerval', *La musique et les lettres au temps du romantisme* (Paris, 1955), 330–54

P. Bénichou: *Nerval et la chanson folklorique* (Paris, 1970)

A. Coeuroy: 'Gérard de Nerval, critique musicale', *Ecrits de Paris*, no.309 (1971), 109–17

E.F. Jensen: 'Liszt, Nerval and *Faust*', *19CM*, v/2 (1981), 151–8

J. Bem: '*L'autre* de la chanson dans le texte nervalien', *Nerval: une poétique du rêve: Basle, Mulhouse, Fribourg 1986*, ed. J. Huré, J. Jurt and R. Kopp (Paris, 1989)

G. de Nerval: *Oeuvres complètes*, ed. J. Guillaume and C. Pichois (Paris, 1989–93)

F. Claudon: *La musique des romantiques* (Paris, 1992)

A. RICHARD OLIVER/BÉATRICE DIDIER

Nervius, Leonardus [Musel, Corneille; Mussele, Corneille] (*b* at or nr Tournai, *c*1585; *d* before 1652). Flemish composer. On 25 October 1594 he went to Madrid, under his baptismal name, to become a choirboy in the Flemish chapel, where he studied with George de la Hèle. He left on 12 October 1600 and became a student at Douai. On 13 April 1604 he took his vows and entered the Capuchin monastery there; it was then that he took the name Leonardus Nervius. Catullius mentioned him alongside Pierre Maillart and Ghersem as one of the famous composers from Tournai. He is known to have published seven volumes of church music, but the five that have survived are all incomplete, thus making it difficult to evaluate his achievement.

WORKS

published in Antwerp; all extant works incomplete

X missae, 4–6, 8vv (1610), lost

10 missae, 4–7vv, bc (org) (1618)

[29] Cantiones sacrae et Litaniae BVM, 8vv, bc (org) (1623)

Magnificat super 8 consuetos tonos una cum aliquot [10] motetis et Litaniis BVM, 8vv, bc (org) (1624)

[6] Missae sacrae ... quibus adjecta sunt aliquot [4] moteta cum Litaniis BVM, 8vv, bc (org) (1624)

Fasciculus [44] cantionum sacrarum ... additis Litaniis Lauretanis, 4–6vv, bc (org) (1628)

Trias harmonica sacrarum cantionum, 3vv, bc (org) (1631), lost

BIBLIOGRAPHY

Vander StraetenMPB, i, ii, v, viii

A. Catullius: *Tornacum, civitas metropolis, et cathedra episcopalis Nerviorum* (Brussels, 1652), 101

Hildebrand [J. Raes]: 'Wie was Leonardus Nervius?', *Musica sacra* [Bruges], xliii (1936), 103–7

Hildebrand [J. Raes]: *De Kapucijnen in de Nederlanden en het Prinsbisdom Luik* (Antwerp, 1945–55), viii, 663; ix, 367

P. Becquart: *Musiciens néerlandais à la cour de Madrid: Philippe Rogier et son école (1560–1647)* (Brussels, 1967)

G. Spiessens and H.Vanhulst, eds.: *Antwerpse muziekdrukkers: vocale en instrumentale polyfonie (16de–18de eeuw)* (Antwerp, 1996)

HENRI VANHULST

Nes, Jard van (*b* Zwolle, 15 June 1948). Dutch mezzo-soprano. She studied at the conservatory in The Hague with Herman Woltman (1973–8) and made her concert début in 1975 at the Holland Festival, where she later created the title role in Theo Loevendie's *Naima* (1985). She made her opera début at the Netherlands Opera as Bertarido (*Rodelinda*) in 1983, and her other operatic roles have included Magdalene (*Die Meistersinger*) and Brangäne (*Tristan und Isolde*). At her Salzburg Festival début in 1990 she sang the Third Lady in *Die Zauberflöte*, conducted by Solti, but her main career has been in concerts. Van Nes has appeared regularly with the Royal Concertgebouw Orchestra in works ranging from Bach to Mahler, whose second and third symphonies she has recorded with Haitink, and has performed regularly with other major orchestras in Europe and the USA. Her recordings include works by Bach and Handel, Brahms's Alto Rhapsody and music by Berio, but her grave, finely moulded singing is perhaps heard at its best in the works of Mahler.

ALAN BLYTH

Nesbet [Nesbett], **John** (*d* ?1488). English composer. He was a member of the Confraternity of Christ Church Cathedral Priory, Canterbury, and master of the Lady Chapel choir there, in succession to William Corbrand, from 1475 to 1488. In 1480 he received a payment from John Stone, the chronicler, 'for his labour doyng a masse for seint Richard'. His two known surviving compositions are a five-voice *Magnificat* in the Carver Manuscript (*GB-En*; also in the Eton Choirbook, but there incomplete, see MB, xii, 2/1973, pp.xiii, 63) and a three-voice *Benedicamus Domino* in *GB-Cmc* Pepys 1236 (ed. in CMM, xl, 1967, p.160).

PAUL DOE

Nesenus, Johann (*b* Bergen; *d* Göttingen, 1604). Norwegian composer, active in Germany. Like CASPAR ECCHIENUS, he is one of the earliest Norwegian composers known by name. When he published a piece called *Gott der Herr sprach* (Helmstedt, 1594; inc.) he was described on the title-page as 'artium studiosus' from Bergen, Norway. He became a Kantor at Celle in 1597 and at Göttingen in 1598. He died of wounds received from a sword in the hands of a furious colleague. He published a collection of ten secular songs (eight four-part villanellas, one 'Baurliedlein' for five voices and another for eight) under the title *Liebgärtlein* (Mühlhausen, 1598; inc.). None of Nesenus's music seems to have survived World War II intact, but the villanella 'Ach, woher kumpt mein Hertzen', no.5 of the *Liebgärtlein*, has been published by O. Gaukstad (Oslo University Library: Norsk Musikksamlung Publikasjon, vii, 1971) from an earlier copy made by Teschner in the Deutsche Staatsbibliothek.

JOHN BERGSAGEL

Neser, Johann (*b* Windsbach, nr Ansbach, *c*1560; *d* Heilsbronn, nr Ansbach, 29 March 1602). German composer. At the age of nine he went to Ansbach to become a chorister at the court of Margrave Georg Friedrich of Brandenburg; until 1572 he was taught music there by the Kapellmeister, Jacob Meiland. The margrave later gave him a scholarship to study at the University of Wittenberg, which he did from 1576 to 1582. He then became Kantor at the Fürstenschule, Heilsbronn, and it was as a result of his work in this post that he wrote his most important work, *Hymni sacri* (Wittenberg, 1600), which comprises 30 four- and five-part Latin hymns

notated in open score and written mainly in a syllabic style using speech-rhythms (one four-part hymn is in *Handbuch der deutschen evangelischen Kirchenmusik*, iii/2, Göttingen, 1935, p.148). The great popularity of this collection in the Lutheran grammar schools of southern and central Germany opened the way to further, enlarged editions: 2/1619 (32 compositions), 3/1620 (32 Latin compositions and 14 German, including three by Erhard Bodenschatz, six by Mauritius Cnod and two by Johannes Eccard) and 4/1681. In addition Neser wrote an eight-part epithalamium (in 1581) and *Cantiones quatuor* for five, six and eight voices (Wittenberg, 1596), in which the influence of Lassus, Meiland and Lechner can be traced; a five-part motet survives in manuscript in the Dekanatsarchiv at Hof (ed. in H. Kätzel: *Musikpflege und Musikerziehung im Reformationsjahrhundert, dargestellt am Beispiel der Stadt Hof*, Göttingen, 1957)

FRANZ KRAUTWURST

Neseritis, Andreas. *See* NEZERITIS, ANDREAS.

Nešić, Vojna (*b* Sarajevo, 6 Oct 1947). Serbian composer. She studied composition with Josif at the Belgrade Academy of Music and later with Komadina in Sarajevo. In 1977 she was appointed to teach at the music school in Kragujevac, and in 1993 she joined the arts faculty of the University of Priština. She has composed for a variety of forces, including solo flute, brass band and children's chorus. Her music is strongly polyphonic and freely atonal. In several works she has experimented with 12-note serialism and aleatory techniques.

WORKS
(*selective list*)

Ouverture solennel, brass, 1979; Sonnets, fl, 1985; Deca sa glasovima cvrčaka [Children with Voices of Crickets], spkr, S, children's chorus, chorus, fl, tpt, perc, str, 1986; Alkar, sym. poem, orch, 1988; Rondo in modo barbaresco, cl, pf, 1988; Dyptych, str qt, 1989; Impressions, brass, 1989; Blue Bird, spkr, Mez, chorus, pf, 1995; Fl Sonata, 1995; Liturgy of Presanctified Gifts, chorus, 1996

MELITA MILIN

Nessi, Giuseppe (*b* Bergamo, 25 Sept 1887; *d* Milan, 16 Dec 1961). Italian tenor. He studied at the Istituto Musicale G. Donizetti, Bergamo, and made his début at Saluzzo in 1910 as Alfredo. After a short career as a lyric tenor he began to specialize in character roles and became the leading Italian comprimario of his time. From 1921 to 1959 he sang regularly at La Scala, where he created Pong in *Turandot*, Gobrias in Boito's *Nerone*, Dona Pasqua Polegana in *Il campiello* and roles in operas by Pizzetti and Malipiero among others. Two of his most notable parts were Bardolph in *Falstaff*, which he sang at Salzburg (1935–9), and Malatestino in *Francesca da Rimini*. He appeared frequently at Covent Garden (1927–37) and was the first London Pong and the first Covent Garden Trabuco (*La forza del destino*) in 1931. He appeared in most leading Italian opera houses and his repertory included Goro, Spoletta, Missail (*Boris Godunov*) and Vašek. He was a master of make-up and a gifted comic actor. He sang several of his comprimario roles in recordings associated with La Scala. His last appearance was as Pinellino (*Gianni Schicchi*) at La Scala in 1959.

HAROLD ROSENTHAL/R

Nessler, Viktor E(rnst) (*b* Baldenheim bei Schlettstadt, Alsace, 28 Jan 1841; *d* Strasbourg, 28 May 1890). Alsatian composer. The son of a Protestant pastor, he studied theology in Strasbourg. His musical inclinations displeased his university teachers, however, and they expelled him. After the staging of his first opera, *Fleurette*, in Strasbourg (1864), he began musical studies with Maurice Hauptmann in Leipzig, which led to a lifelong connection with that city. He directed male-voice choirs (for which he wrote 'volkstümlich' partsongs) before becoming chorus master at the Leipzig Stadttheater; he was later conductor at the Carola Theater and then director of the Leipzig choral society. Nessler was known for his fairy tale operas inspired by the sentimental poetic romances of J.V. von Scheffel and his imitator Julius Wolff, widely read in mid-19th-century Germany. The particularly successful *Der Rattenfänger von Hameln* (1879), derived from Wolff, was soon performed in English translation in Manchester and London in 1882 and 1884 respectively. The popularity of Nessler's conservative style, relying on a succession of simple melodies and some recurring motivic material, waned in his lifetime (critics were to scorn his librettos as fake-Gothic or 'Butzenscheibenromantik'). He nevertheless enjoyed the influential support of the Austrian impresario Angelo Neumann, who encouraged Nessler to devote himself to composition. *Der Trompeter von Säkkingen* (1884), after Scheffel, achieved startling success in over 900 performances in north Germany; it was translated into five languages and inspired Arthur Nikisch to compose an orchestral fantasy on its themes.

WORKS
(*selective*)

STAGE

Fleurette (komische Oper, 2, E. Feberel), Strasbourg, Municipal, 15 March 1864
Dornröschens Brautfahrt (romantische Oper, 3, R. Bunge), Leipzig, Privat-Theater Thalia, 13 March 1867
Die Hochzeitsreise (Operette), Leipzig, March 1867
Am Alexandertag (komische Oper, 1, L. Julius), Leipzig, Stadt, 17 Dec 1869
Nachtwächter und Student (Operette, 1, E. Engelhand, after T. Körner), Leipzig, Stadt, 10 June 1871
Irmingard (grosse Oper, 5, Bunge), Leipzig, 19 April 1876
Der Rattenfänger von Hameln (grosse Oper, 5, F. Hofmann, after J. Wolff), Leipzig, 19 March 1879
Der wilde Jäger (romantische Oper, 4, Hofmann, after Wolff), Leipzig, 11 Dec 1881
Der Trompeter von Säkkingen (prol., 3, Bunge, after J.V. von Scheffel), Leipzig, 4 May 1884
Otto der Schütz (romantische Oper, Bunge, after G. Kinkel), Leipzig, 15 Nov 1886
Die Rose von Strassburg (4, F. Ehrenburg), Munich, Hof, 2 May 1890

OTHER WORKS

Choral: Der Blumen Rache, T, male vv, orch, op.31; Ps 137, SATB, 4vv, orch, op.45; 4 Lieder im Volkston, male vv, op.77; Die armen zweiten Tenoristen, male vv, op.104
Also vocal works, 1v, pf

BIBLIOGRAPHY

MGG1 (T.-M. Langner); *StiegerO*
C. Schneider: 'Victor Nessler, compositeur alsacien du Trompette de Säkkingen', *La musique en Alsace hier et aujourd'hui*, Publications de la société savante d'Alsace et des régions de l'Est, x (1970), 165–72

PETER FRANKLIN

Nesterenko, Yevgeny (Yevgen'yevich) (*b* Moscow, 8 Jan 1938). Russian bass. He studied in Leningrad, making his début at the Maliy Theatre in 1962 as Gremin. He sang there and at the Kirov until 1971, when he joined the Bol'shoy; his roles include Dosifey, Khan Konchak, Ruslan, Kutuzov, Salieri and Boris, in which role he made

his débuts with the Bol'shoy at La Scala (1973), the Vienna Staatsoper (1974) and the Metropolitan (1975). He made his Covent Garden début in 1978 as Don Basilio, later singing Ivan Khovansky (1982) and Méphistophélès (1983). At La Scala his roles included Massimiliano (*I masnadieri*), Rossini's Mosè, Colline, the Grand Inquisitor and Philip II, which he also sang at Munich, San Francisco, Savonlinna and Orange (1990). He sang Zaccaria (*Nabucco*) and Attila at Barcelona (1984) and Bartók's Bluebeard at Budapest (1988), a role he recorded successfully. On the concert platform he is noted for his interpretations of Musorgsky and Shostakovich, and has made much-admired recordings of the latter's Fourteenth Symphony and Suite (op.145) on poems of Michelangelo. His voice has a typically Russian timbre, full and resonant, and he is a powerful actor. Nesterenko has written a book, *Razmïshleniya o professii* ('Thoughts on my Profession', Moscow, 1985), and has been involved in a complete edition of Musorgsky's works. He taught at the Moscow Conservatory, 1975–93, and in 1993 was appointed to the Vienna Conservatory.

ALAN BLYTH

Nestorian rite, music of the. *See* SYRIAN CHURCH MUSIC.

Nestroy, Johann Nepomuk (Eduard Ambrosius) (*b* Vienna, 7 Dec 1801; *d* Graz, 25 May 1862). Austrian playwright, actor, director and singer. He studied law at the University of Vienna (1817–22), but left without a degree in order to devote himself to singing. At the age of 17 he had sung solo bass in a public performance of Handel's *Alexander's Feast*, and on 24 August 1822 he made his début as Sarastro at the Court Opera (Kärntnertortheater). He was a member of the company until August 1823, singing ten roles in works by Paer, Rossini, Grétry, Gyrowetz and others, including Don Fernando in *Fidelio*. He then joined the German Theatre at Amsterdam, where in two years he built up his repertory to include Kaspar and Ottokar in *Der Freischütz*, Publius (and later Annius) in *La clemenza di Tito*, Masetto (and later Don Giovanni), Papageno, Pizarro, Adam in Schenk's *Der Dorfbarbier*, and numerous Rossini roles. Towards the end of his Dutch engagement comic character parts begin to figure prominently, a tendency increasingly marked during his *Wanderjahre* (1825–31) as actor and singer at Brno, Graz, Pressburg (Bratislava), Klagenfurt, Vienna and Lemberg (L'viv). He joined Karl Carl's Theater an der Wien in the autumn of 1831, by when he had played 450 different parts. Although he occasionally sang Adam until near the end of his life, and throughout his career nearly all his roles included songs, he had discovered his métier as a comic actor well before he resettled in Vienna; and he had also tried his hand as dramatist.

Nestroy was the last and greatest figure in the long line of Viennese popular actor-dramatists; his repertory included both traditional personae from the mid- and late 18th century (Kasperl, and Singspiel comic basses) and Offenbach roles when, late in his career, he helped introduce the Parisian operetta to Vienna. His most characteristic parts, however, are those he wrote for himself in his own plays, over 80 in all (in his whole career he played no fewer than 880 different parts). He was a brilliant satirist, and among his most successful stage works are parodies of Isouard's *Cendrillon* and Rossini's *Cenerentola* (*Nagerl und Handschuh*, 1832, music by Adolf Müller), Meyerbeer's *Robert le diable* (*Robert der Teuxel*, 1833, music by Müller), and *Tannhäuser* (1857, music by Karl Binder); the *Lohengrin* parody (1859, music by Binder) was only moderately successful, and the parodies of *Zampa* (1832) and *Martha* (1848) were failures. During most of his career Nestroy recalled his youthful operatic experiences, incorporating witty allusions and quotations in his quodlibets and often referring in more or less disparaging terms to the world of opera.

Music played a very important part in Nestroy's plays. Until *Das Mädl aus der Vorstadt* of 1841, his 43rd play, the average number of songs, ensembles and choruses is ten or 11, plus instrumental numbers. His next, *Posse*, *Einen Jux will er sich machen* of less than four months later, has a mere three songs, all intended for Nestroy himself. With the exception of the later operatic parodies and his very last stage work, *Häuptling Abendwind* (1862; an adaptation of *Vent du soir*, given with Offenbach's original music), he limited the use of song in his plays almost entirely to his own roles, eliminating choruses and ensemble finales. The reason is not clear – neither professional jealousy nor economic considerations were responsible, and it is probably most likely that the change was due to a desire to restrict vocal music to the critical, equivocal *couplets* that he wrote for his own roles.

Adolf Müller wrote the music for 41 of Nestroy's plays between 1832 and 1847, including *Lumpacivagabundus* (1833), *Der Talisman* (1840), *Das Mädl aus der Vorstadt* (1841), *Einen Jux will er sich machen* (1842) and *Der Zerrissene* (1844). Michael Hebenstreit wrote the music for ten Nestroy plays from 1843 to 1850, including *Die schlimmen Buben in der Schule* (1847) and *Freiheit in Krähwinkel* (1848); Carl Binder for seven (1851–9); C.F. Stenzel for three; Franz Roser for two; A. Scutta and A.M. Storch for one each. Authorship of some of the lost scores is disputed. For performance outside Austria new scores were sometimes provided, e.g. by Lortzing for *Der Zerrissene*, and songs for *Lumpacivagabundus* and *Einen Jux will er sich machen*. 20th-century operatic adaptations of Nestroy's plays include Sutermeister's *Titus Feuerfuchs* (1958, based on *Der Talisman*) and von Einem's *Der Zerrissene* (1964). The new historical-critical edition contains reductions of the original music of all the plays, including Binder's music for the *Tannhäuser* parody.

BIBLIOGRAPHY

WurzbachL

M. Necker: 'Johann Nestroy: eine biographisch-kritische Skizze', *Johann Nestroy's gesammelte Werke*, ed. V. Chiavacci and L. Ganghofer, xii (Stuttgart, 1891), 95–218

O. Rommel: 'Johann Nestroy: ein Beitrag zur Geschichte der Wiener Volkskomik', *J. Nestroy: Sämtliche Werke*, ed. F. Brukner and O. Rommel, xv (Vienna, 1930), 1–357

F. Brukner, ed.: *Johann Nestroy's Gesammelte Briefe (1831–1862): Nestroy und seine Bühne im Jahre 1848* (Vienna, 1938)

O. Rommel: 'Johann Nestroy, der Satiriker auf der Altwiener Komödienbühne', *Johann Nestroy: Gesammelte Werke*, i (Vienna, 1948/*R*), 1–193

E. Hilmar: 'Die Nestroy-Vertonungen in den Wiener Sammlungen', *Maske und Kothurn*, xviii (1972), 38–98

W.E. Yates: *Nestroy: Satire and Parody in Viennese Popular Comedy* (Cambridge, 1972)

L.V. Harding: *The Dramatic Art of Ferdinand Raimund and Johann Nestroy: a Critical Study* (The Hague, 1974)

J. Nestroy: *Sämtliche Werke: historisch-kritische Ausgabe*, ed. J. Hein and others (Vienna, 1977–)

Nestroyana [Journal of the International Nestroy-Gesellschaft] (Vienna, 1979–)

J. Hein: *Johann Nestroy* (Stuttgart, 1990)
W.E. Yates: *Nestroy and the Critics* (Colombia, SC, 1994)

PETER BRANSCOMBE

Nest'yev, Izrail' Vladimirovich (*b* Kerch', Crimea, 4/17 April 1911; *d* Moscow, 19 April 1993). Russian musicologist. He graduated from the faculty of theory at the Moscow Conservatory (1937) and completed his postgraduate studies there under V.Ye. Ferman (1940). He defended his *kandidat* dissertation on Prokofiev in 1945 and was awarded the degree in the following year. After serving in World War II (1941–5) and acting as a correspondent for a Soviet army newspaper, he was the chief editor of music broadcasting for the All-Union Radio (1945–8) and then worked in the editorial office of the journal *Sovetskaya muzïka* (1949–59), from 1954 as deputy editor. From 1956 he was associate professor, later professor (from 1974), at the department of foreign music at the Moscow Conservatory. He became a senior research fellow in 1960 at the Institute of Art History (now the State Institute of Artistic Studies of the Ministry of Culture of the Russian Federation), where from 1974 to 1991 he was head of the department for the history of the music of the peoples of the USSR. He was elected a member of the Russian Composers' Union in 1940.

Nest'yev had a broad range of scholarly musical interests, including music both Classical and contemporary, and wrote many monographs, articles and essays on prominent Russian and western European composers. He became a foremost authority on Prokofiev following the publication of his first book on Prokofiev (1946) and later the more detailed biography (1973), which is one of the most well-documented studies of the composer. He also made a special study of Bartók, gaining the doctorate in 1970 for a dissertation on his life and work, and continued his interest in the musical culture of eastern Europe with studies of Janácek, Eisler, and the collaboration of Brecht and Weil. He was in addition the author of the first study in Russian musicology of Puccini (1963), and his book on Dyagilev and the music theatre (1994) marked a renewal of interest by Russian musicologists in the history of their musical culture. Another distinguishing area of interest was the music of everyday life in Russia during the 1920s and variety performers. His monograph *Zvyozdï russkoy ėstradï* ('The Stars of Russian Variety Art', 1970) was the first to provide portraits of such artists of the pre-revolutionary period. Like the work of many Russian musicologists, Nest'yev's research, particularly his evaluation of contemporary music, was restricted by the ideological dogmas within the cultural policy of the Soviet government. His work, however, remains valuable for its lively feeling and enthusiasm for music, its professionalism and for its solid foundation in documentary evidence.

WRITINGS

'M. Balakirev', *SovM* (1937), no.7, pp.9–29
Prokof'yev (diss., Moscow Conservatory, 1946; Eng. trans., 1946, as *Sergei Prokofiev: his Musical Life*, enlarged 2/1960)
Sovetskaya massovaya pesnya [The Soviet popular song] (Moscow, 1946)
Mazepa P.I. Chaykovskogo [Tchaikovsky's *Mazepa*] (Moscow, 1949, 2/1959)
Russkaya sovetskaya pesnya [Soviet Russian song] (Moscow, 1951)
'O natsional'noy spetsifike muzïki' [National characteristics in music], *Sovetskaya muzïka: teoreticheskiye i kriticheskiye stat'i*, ed. V. Vasina-Grossman and others (Moscow, 1954), 63–126
Prokof'yev (Moscow, 1957, rev., enlarged 2/1973 as *Zhizn' Sergeya Prokof'yeva* [The life of Prokofiev])
Yeyo padcheritsa: opera L. Yanacheka (Moscow, 1960) [Janáček's *Jenůfa*]
'Zametki o Malere' [Notes on Mahler], *SovM* (1960), no.7, pp.72–82
Gans Ėysler i yego pesennoye tvorchestvo [Eisler and his songs] (Moscow, 1962)
'Shimanovsky v Rossii' [Szymanowski in Russia], *SovM* (1962), no.11, pp.128–38
Dzhakomo Puchchini [Puccini] (Moscow, 1963, 2/1965)
I pesnya i somfoniya [Both song and symphony] (Moscow, 1964)
'O muzïkal'nom avangarde podlinnom i mnimom' [The real and apparent avant garde], *Voprosï ėstetiki*, vii (1965), 250–80
ed., with G.Ya. Ėdel'man: *Sergey Prokof'yev: 1953–1965: stat'i i materialï* (Moscow, 1965)
Na rubezhe dvukh stoletiy: ocherk o zarubezhnoy muzïke kontsa XIX – nachala XX veka [At the turn of the century: an essay on foreign music at the end of the 19th and beginning of the 20th centuries] (Moscow, 1967)
'O muzïke ustnoy traditsii (o revolyutsionnoy i gorodskoy pesne v Rossii nachala XX veka)' [On the music of the oral tradition (on revolutionary and urban songs in Russia at the beginning of the 20th century)], *Russkaya khudozhestvennaya kul'tura kontsa XIX – nachala XX veka*, ed. A.D. Alekseyev, i (Moscow, 1968), 287–311
Bela Bartók: 1881–1945: zhizn' i tvorchestvo (Moscow, 1969; diss., Institut istorii iskusstv, 1970)
'Muzïka, rozhdyonnaya revolyutsiyey' [Music born of the revolution], *Iskusstvo, revolyutsiyey prizvannoye*, ed. B.I. Rostotsky (Moscow, 1969), 62–108 [on the German song movement, 1918–32]
Zvyozdï russkoy ėstradi [The stars of Russian variety art] (Moscow, 1970, 2/1974)
'Muzïka Betkhovena v sovetskoy Rossii (1917–1927)' [Beethoven's music in Soviet Russia (1917–1927)], *Betkhoven*, ed. N.L. Fishman, ii (Moscow, 1972), 239–55
Introduction to *Istoriya muzïki narodov SSSR*, v, ed. Yu.V. Keldïsh (Moscow, 1974)
'Istoriya odnogo sodruzhestva (Bertol't Brekht i Kurt Vayl')' [The history of a collaboration (Brecht and Weil)], *Iz istorii muzïki sotsialisticheskikh stran Yevropï*, ed. L.V. Polyakova (Moscow, 1975)
'Skryabin i yego russkiye antipodï' [Skryabin and his Russian antipodes], *Muzïka i sovremennost'*, x (1976), 45–111
'Bartók i Prokof'yev (neskol'ko paralleley)' [Bartók and Prokofiev (some parallels)], *Bela Bartók*, ed. Ye.I. Chigareva (Moscow, 1977), 36–50
'Muzïkal'nïye kruzhki v Rossii: muzïakl'naya ėstrada' [Musical circles in Russia: variety music], *Russkaya khudozkestvennaya kul'tura kontsa XIX- nachala XX veka*, ed. A.D. Alekseyev, iii (Moscow, 1977)
Gans Ėysler: yego vremya, yego pesni [Eisler: his era and his songs] (Moscow, 1981)
'O zhanrovo-stilisticheskom sinteze u Shostokovicha', *Dmitri Schostakowitsch: Cologne 1985*, 107–22
Vek nïneshniy i vek minuvshiy [The present century and the past century] (Moscow, 1986) [incl. G. Ordzhonikidze: 'I. Nest'yev: uchyonïy, kritik, publitsist' [Nest'yev: scholar, critic, publicist], 3–9]
'"Wandernde" Melodien: zum Problem der Migration von Massenliedern', *Beiträge zur Geschichte und Theorie der Musikkultur*, ed. H. Klein (Berlin, 1988), 614–19
'O novïkh izucheniyakh sovetskoy muzïki' [New aspects of Soviet music research], *SovM* (1989), no.2, pp.44–51
'Iz istorii russkogo muzïkal'nogo avangarda' [From the history of the Russian music avant-garde], *SovM* (1991), no.1, pp.75–87
Dyagilev i muzïkal'nïy teatr XX veka [Diaghilev and music theatre] (Moscow, 1994)

BIBLIOGRAPHY

G.B. Bernandt and I.M. Yampol'sky: *Kto pisal o muzïke* [Writers on music], ii (Moscow, 1974) [incl. list of writings]
'I.V. Nest'yev', *MAk* (1993), no.4, pp.222–3

YURY KELDÏSH/NELLI GRIGOR'YEVNA SHAKHNAZAROVA

Nest'yeva, Marina Izrailevna (*b* Moscow, 17 Jan 1938). Russian musicologist and critic. She studied music history and theory at the Moscow Conservatory with Mazel', graduating in 1962, and was awarded the *Kandidat*

degree in 1988 from the Moscow Institute of Culture. She joined the editorial staff of the journal *Sovetskaya muzïka* in 1968, later becoming head of the music theatre section, and is also music critic of a number of newspapers, including the *Mariinskiy teatr* (from 1993). She became a member of the Union of Composers in 1968 and the Union of Theatre Workers in 1990. Nest′yeva's area of interest is Russian contemporary music and she has written on composers such as Tishchenko, Sil′vestrov, Pärt and Chalayev. The main focus of her work, however, is music theatre and in her dissertation for the *Kandidat* degree she examined new aspects of the synthesis of music and theatre in Soviet opera. In her numerous articles on operatic works she has considered a variety of components of this synthesis that range from the artistic composition of a production to the characteristics of individual performers.

WRITINGS

'Arkadiy Ostrovskiy', *Mastera pesni*, ed. I. Olinskaya (Moscow, 1971), 6–64
'Perviy violonchel′nïy kontsert Borisa Tishchenko' [Tishchenko's First Cello Concerto], *Problemï muzïkal′noy nauki*, iii (1971), 142–63
'Ėvolyutsiya Borisa Tishchenko v svyazi s muzïkal′no-teatral′nïm zhanrom' [The evolution of Tishchenko in the genre of musical theatre], *Kompozitorï Rossiyskoy Federatsii*, i, ed. W. Kazenin (Moscow, 1981), 299–356
Repertuar: zhizn′ teatra [Repertory: the life of the theatre] (Moscow, 1981) [in Russ., Eng.]
S.S. Prokof′yev (Moscow, 1981/*R*)
'Tvorchestvo Valentina Sil′vestrova' [The work of Sil′vestrov], *Kompozitorï soyuznïkh respublik*, iv (Moscow, 1983), 79–121
Vladimir Atlantov (Moscow, 1987)
'Magicheskiy kristall v vagnerovskom "Kol′tse"' [The crystal ball in Wagner's *Ring*], *SovM* (1989), no.12, pp.101–11
'Sovetskaya opera v kontse 70-kh – nachale 80-kh godov' [Soviet opera of the late 1970s and early 80s], *Muzïkal′nïy teatr: sobïtiya i problemï*, ed. M.D. Sabinina (Moscow, 1990), 12–48
'Pust′ prazdnik ostanetsya so mnoy' [May the festival stay with me], *MAk* (1992), no.2, pp.29–35
'Mir yedin?' [Is the world united?], *MAk* (1993), no.1, pp.3–10
'Ozhivayushchiye traditsii' [Enlivening traditions], *Muzïkal′nïy teatr: nadezhdï i deystvitel′nost*, ed. E. Kurilenko (Moscow, 1993), 7–30
'Srez nemetskoy opernoy stsenï' [A sample of the German operatic stage], *MAk* (1994), no.3, pp.33–6
'Do klassiki nado dorasti' [You have to grow into the classics], *MAk* (1996), no.2, pp.78–87
'Otkrï′toye prostranstvo' [Open space], *MAk* (1998), nos.3–4, pp.23–33

NELLI GRIGOR′YEVNA SHAKHNAZAROVA

Nešvera, Josef (*b* Praskolesy, nr Hořovice, 24 Oct 1842; *d* Olomouc, 12 April 1914). Czech composer and conductor. He received his first instruction in music from his father, a village teacher and organist. While attending secondary school and teacher-training college in Prague, he studied the piano, organ and theory with Josef Krejčí, Josef Foerster and František Blažek. After a short career as a village teacher he devoted himself to music. In 1868 he became director of church music in Beroun, and ten years later he was appointed to a similar position at the cathedral in Hradec Králové. In 1884 he succeeded Pavel Křížkovský as music director at the cathedral in Olomouc, a post he held until his death; he was also active in the town's musical life as a teacher, conductor and critic.

Nešvera was a prolific composer, particularly of church music. In the 1860s and 70s he was in touch with the most important figures in Czech musical life (Smetana was his close friend), and his music from this period shows many features of the new style, especially those relating to the principles of Czech verbal accentuation. Later, through the influence of ecclesiastics who had made him known in Vienna (he taught some of the Habsburg family), he turned largely to strict Cecilianism in his church music. This separated him from modern trends in Czech music, but he nevertheless retained some characteristics of the national style. His mass and requiem settings, and especially the *České pašije* ('Czech Passion') op.17, became very popular and survived until recently in Bohemian Catholic services. His *De profundis* op.49, composed in 1889, shows the influences of Handel's and Dvořák's oratorio styles; it was performed and published in England.

Of Nešvera's secular works, the chorus *Moravě* ('To Moravia') is still popular and became a signature tune of the Moravian Teachers' Choir; it has also been used as an unofficial national anthem, especially during the Nazi occupation, when the real Czech national anthem was prohibited. Some of his other choral works are still in the repertory as well, and among his songs the *Starosvětské písničky* ('Old-world Ditties') are perhaps the most important. He was less successful as a composer for the theatre as his operas lack true drama; for instance, *Černokněžník* ('The Magician'), is merely a set of sentimental folk sketches. As a composer of instrumental music Nešvera was a miniaturist in the vein of Schumann. His piano music was much used for teaching purposes, and the *Ukolébavka* ('Lullaby') for violin and piano became well known internationally through performances by Ondříček, Kocián and Kubelík.

WORKS
(selective list)

printed works published in Prague unless otherwise stated

OPERAS

Bratránek [The Little Cousin] (1, A. Koukal), 1882
Perdita (3, J. Kvapil, after W. Shakespeare: *The Winter's Tale*), 1892, Prague, National, 21 May 1897; Směs [potpourri], arr. pf (n.d.)
Lesní vzduch [The Forest Breeze] (1, Nešvera), 1896, Brno, 23 Jan 1897; ov., arr. pf 4 hands (n.d.) [later rev. in 3 acts]
Černokněžník [The Magician] (3, B. Kazničov [pseud. of B. Remeš]), 1903–5, Brno, 7 Feb 1906 [later entitled Radhošť]
Meerweib (Ger. op, S. Pohl), 1908–10

SACRED VOCAL

České pašije [Czech Passion] (Bible), solo vv, chorus, org, op.17, 1882 (1882)
De profundis (Ps cxxix), orat, solo vv, chorus, orch, op.49, 1889 (London, 1890)
Job (Bible), orat, op.113, 1912
*c*25 masses for chorus, org, incl. Missa in honorem Beatae Mariae Virginis, op.16, Missa Sancti Procopii, op.18, Missa Spiritus Sancti, op.19, Missa Sancti Friderici, op.60 (Augsburg, n.d.), Missa Sancti Eugenii, op.74 (Vienna, n.d.), Missa Sancti Leonis, op.94 (Olomouc, n.d.); requiem masses, opp.13 and 38

OTHER VOCAL

Cants. for solo vv, chorus, orch, incl. První májová noc [The First May Night], op.50 (1901)
Unacc. choral works, incl. Zpěvem k tanci [Songs for Dancing], female vv (1890); Moravě [To Moravia], male vv (Brno, 1920)
Songs, incl. Starosvětské písničky [Old-world Ditties] (J.V. Sládek), i–iii (1891–5)

INSTRUMENTAL

Orch: Serenade, str (1891); Sym., g; Vn Conc., D
Chbr: Andante and scherzino, str qt, 1896; 2 str qts, D, G; Pf Trio, E♭, op.91; Suite, vn, pf, op.53 (1890); Ukolébavka [Lullaby], vn, pf; Nocturne, vc, pf, op.29 (1891)
Kbd: Oříšky, pf cycle, op.45 (1888); Plumlovské motivy [Plumlov motifs], op.52 (1890); 12 studies, pf (1891); org works

BIBLIOGRAPHY

ČSHS

H. Doležil: 'K 70. narozeninám Josefa Nešvery' [For Nešvera's 70th birthday], *Smetana*, iii (1912–13), 22–6 [with list of works]

C. Sychra: 'Josefa Nešvery hudba církevní' [Nešvera's church music], *Cyril*, xlix (1923), 6–7, 18–22, 39, 42–4, 58–60, 73–9

M. Remeš: 'Josef Nešvera', *Časopis vlasteneckého spolku museijního v Olomouci*, lv (1946), 341–66 [with list of works and bibliography]

E. Chvála: 'Josef Nešvera', *Almanach České akademie císaře Františka Josefa pro vědy, slovesnost a umění*, xxv (1915), 128

H. Doležil: 'Josef Nešvera: k stému výročí narození' [Nešvera on the 100th anniversary of his birth], *Věstník pěvecký a hudební*, xlvi (1942), 123, 140

MIROSLAV K. ČERNÝ

Netherlands. *See under* LOW COUNTRIES.

Netherlands Antilles and Aruba. This region (formerly known as the Dutch West Indies) consists of six islands in the Caribbean Sea: Aruba; Bonaire and Curaçao (known as the Netherlands Leeward Islands); and Saba, St Eustatius and the southern half of St Maarten (the Netherlands Windward Islands). Aruba and those in the Leeward group are situated off the coast of Venezuela, while those in the Windward group are located to the south-east of Puerto Rico, forming part of the chain of islands known as the Lesser Antilles. The total area of the Netherlands Antilles and Aruba is 993 sq. km. The largest island, Curaçao, is 444 sq. km; the smallest, Saba, is 13 sq. km. The combined population is approximately 298,000 which breaks down as follows: Curaçao, 151,000; Aruba, 91,000; St Maarten (Dutch half), 39,000; Bonaire, 14,000; St Eustatius, 1,900; and Saba, 1,000.

Differing histories have left the six islands with diverse populations and varied cultural configurations. All of the islands were originally visited or inhabited by Arawak or Carib Indians. The southern islands of Aruba, Bonaire and Curaçao, after an initial period of Spanish rule, came under Dutch control in 1634; to the north, St Maarten, St Eustatius and Saba were seized by the Dutch during the same decade. Some islands in both the Leeward and Windward groups were captured by Britain or France a number of times before finally being returned to the Netherlands (the northern half of St Maarten, known as St Martin, remains an Overseas Department of France). The extent to which plantation economies and slavery came to dominate varied greatly from one island to the next. Such historical variations help to explain present-day ethnic, religious and linguistic differences. For instance, on Curaçao a majority of people are of African descent, whereas on Aruba a much larger proportion are of Amerindian descent, and on Saba nearly half are primarily of European descent. Curaçao was until recently primarily Roman Catholic, with a small but historically important Jewish minority; in contrast, St Eustatius and St Maarten have long been largely Protestant. While the inhabitants of the Leeward islands speak Papiamentu (a unique creole language with a vocabulary derived primarily from Portuguese, Spanish and Dutch), as well as Dutch (the official language), those of the Windward islands for the most part speak English as their native language.

These six islands remained a colony of the Netherlands until 1954, when they became an integral part of the Kingdom of the Netherlands, known collectively as the Netherlands Antilles. In 1986 Aruba seceded from the Netherlands Antilles and became an autonomous partner in the Kingdom of the Netherlands.

1. Aruba and Leeward islands. 2. Windward islands.

1. ARUBA AND LEEWARD ISLANDS. Aruba, Bonaire and Curaçao possess musical cultures that overlap to a considerable extent, although each island displays distinctive musical characteristics. All three share a neo-African, drum-centred tradition known as *tambu* (in Bonaire often referred to as *bari*), a quintessential Netherlands Antilles folk music, particularly on Curaçao, where it has come to serve as an important symbol of Curaçaoan identity and of the African past. In older versions of this tradition, a single drum made from a hollowed log (*tambu*) or wooden barrel (*bari*) is accompanied by a percussion instrument known as *chapi* or *agan* (also known as *gan* or *heroe*), a piece of metal (such as a section of an old plough or the head of a hoe) beaten with an iron rod. Sometimes a scraper or rasp (*wiri*) made from a gourd, cow-horn or serrated metal tube is also included; in the related *bari* tradition of Bonaire, various other instruments, such as guitar and *cuatro* (four-string guitar), are often added to the drum and percussion ensemble. While a lead singer alternates with a repeating chorus, the *tambu* and *wiri* keep up a complex rhythmic interplay. Lyrics are often improvised, and tend to centre on social commentary. Although for many years the African-based *tambu* tradition was suppressed by the Dutch colonial government, it survived by going underground and now enjoys renewed popularity.

Various other genres feature combinations of instruments that are unique to the Netherlands Antilles. The *muziek di zumbi* ('spirit music') of Curaçao, which dates back at least to the 19th century, brought together the *benta* (mouth bow), *tambu grandi* (large version of the *tambu* drum), *triano* (triangle), *chapi* (metallic percussion instrument) and *wiri* (scraper). The *benta* (also known as *janchicobaden*), which has both African and Amerindian antecedents, is made from a branch of the karawara tree, bent and held under tension by a coconut fibre attached to both ends. The player places his mouth at one end and strikes the string with a small stick or spoon handle, simultaneously stopping the string with the back of a knife; by modifying the shape of the oral cavity he is able to further vary the tones. By the early 20th century, the *benta* was often replaced by a flute.

The *simadan* or *seu* (harvest festival) of Curaçao is the setting in which the *cachu* (or *cachu di supla*), an African-derived instrument made from the horn of a cow, is played. The player blows through a hole bored in the side, a few centimetres from the tip; the tip itself is cut off, creating an opening that is alternately covered and opened with the thumb to change pitch. *Cachu* is played both individually and in ensembles, sometimes along with percussion and call-and-response singing. The *simadan* festivals of Bonaire also feature an African-derived aerophone, the *becu*, made from a stalk of the sorghum plant. The player blows through a reed cut out of the body, both exhaling and inhaling, while changing pitch by alternately closing the two fingerholes. Yet another aerophone is the *carco* (on Bonaire, sometimes called *kinkon*), a large conch shell that is blown at harvest festivals. The *carco* is also used to announce certain holidays and to send signals by imitating speech patterns. Bonaire also has a smaller version known as *cocolishi* or *kiwa*.

An abundance of other distinctive instruments can be found on Aruba and the Leeward islands in various

contexts. One of the most interesting is the *bastel* (*bestel*), a type of water drum consisting of a large calabash bowl turned upside down in a tub of water. When struck with two sticks, the instrument is called *seu*; when played with both hands, it is called *bastel*. Virtually identical water drums exist in several parts of Africa. Instruments of Curaçao include the *matrimonial* or *wacharaca* (a percussion instrument made from a thin wooden board to which several small, cymbal-like metal discs are nailed), the *cuchara* (a pair of spoons played as a percussion instrument) and the *kai* (a hand-cranked mechanical piano imported from Venezuela, also known as *kaha di musika*, *doshi di alegria* or *tingilingibox*). The *fio*, a type of folk fiddle, is found in Aruba, while the *bamba*, a stamping tube made of bamboo, is exclusive to Bonaire and is played in pairs of varying length.

A variety of distinctive song traditions exist in Aruba and the Leeward islands. Song genres associated with harvest festivals include *seu*, *simadan* and *wapa*, the latter performed as part of a line dance. Work songs are also found on all the islands. These include digging songs, house-building songs, rowing songs, road-building songs, harvest songs, unloading songs and axe songs. Unique to Aruba is a song genre known as *dande*, a kind of serenading tradition practised during New Year, when groups of singers and backing musicians (on fiddle, guitar and other instruments) go from house to house to perform. Another interesting vocal practice is *tambu di boca* ('mouth drumming'), in which performers vocally simulate the interlocking rhythmic parts that normally make up a *tambu* ensemble (*tambu*, *wiri* and/or *chapi*).

During the 19th century Aruba and the Leeward islands were strongly influenced by the music of both neighbouring Venezuela and Colombia (especially the song and dance forms *joropo* and *pasillo*) and the Spanish Caribbean (*danza* and *merengue*), and soon instruments such as guitar, mandolin and *cuarta* (a local version of the Venezuelan *cuatro*) were regularly featured in local dance ensembles. Because of the popularity of Cuban dance music, the *marimbula* (bass lamellophone) was also introduced. Also important during the 19th century were the various salon or ballroom dances imported from Europe and the United States (such as quadrille, mazurka, schottische, polka, lancers dance and Virginia reel). Both 'purer' and more creolized versions of these have long formed part of the repertories of dance bands on the Leeward islands. As in many other parts of the Caribbean, these salon dances, originally associated with the higher social strata, began to absorb elements from various local folk genres; at the same time, they also influenced the latter.

These cross-influences led to various new mixed genres. One of the most popular of these, known as *tumba*, grew partly out of the older *tambu* tradition, to which new instruments such as strings and horns were added, along with musical elements from a number of other Latin American and Caribbean dance styles. By the 1950s, *tumba* was being played by larger orchestras and was also being employed as a compositional form by local composers, some of whom were trained in European art music. Under the influence of other Caribbean musics, it had also branched out into a variety of sub-styles including *tumba guaracha*, *tumba pregona*, *tumba cumbia*, *tumba calypso* and *tumba di carnaval*. Since the 1950s, *tumba* has been the local popular music *par excellence* of Curaçao, Aruba and Bonaire. Some of the creolized European dance music genres that evolved in the islands during the 19th century also retain a strong association with local identity, similarly straddling the vernacular musical traditions of rural areas and the salon music of urban elites. The most important of these is the Antillean waltz (also known as the Curaçaoan waltz), distinguished from its European relatives chiefly by its differently accented rhythmic patterns.

European church and art music also have a long history in the Netherlands Antilles, particularly on Curaçao, where schooled composers have produced a number of works that draw inspiration from both the European art music tradition and the local folk heritage.

2. Windward islands. Virtually no ethnomusicological research has been carried out on the islands of St Eustatius and Saba. Little is known of older forms of music that might have once been peculiar to St Eustatius; present-day music making on this island is limited almost entirely to popular genres imported from elsewhere in the region, such as steel band music and the *soca* and *zouk* styles of the eastern Caribbean. Saba, on the other hand, has more clearly retained certain elements of an older local musical culture. Dance music has traditionally played an important role in neighbourhood festivities, picnics and other social gatherings on Saba; until fairly recently, dances were held regularly by invitation in private homes ('home parties'), with the location rotating from week to week. Older orchestras generally featured an accordion (locally called 'music box'), one or more drums and a triangle. Drums were usually made from kegs or barrels, over which a single sheepskin or goatskin head was secured and tightened by means of wooden hoops, rope and pegs. Sometimes these were supplemented with an assortment of other percussion instruments, such as maracas, *wera* or *wero* (metal scrapers similar to the *wiri* of the Leeward islands), tambourines, and hoe handles struck with a stick. This older dance music was also sometimes enhanced by additional percussive techniques, such as tapping on tables and chairs, and rapping of knuckles against house partitions. More recently, fiddle, harmonica or guitar could sometimes be heard alongside the accordion. One of the most popular of the older dances was the local version of the quadrille (typically consisting of either eight or 16 sets). Other dances that came into favour over time included *merengue*, waltzes, 'rhumba' (based on the Cuban *son*) and bolero. The accordion and percussion ensembles that played these genres were gradually supplanted by newer string bands modelled on those found on St Maarten and other islands in the Lesser Antilles. Despite changes in instrumentation, however, some of the older styles continue to be played.

St Maarten also retains a distinctive musical culture (shared to some extent with the French side of the island), though little formal research has been conducted there. Rapid development and the growth of the tourist industry during the second half of the 20th century has helped make St Maarten a major commercial centre and a crossroads for popular musicians from across the Caribbean, many of whom arrive looking for work in hotels and clubs. As a result, the island has become the site of a diverse and unusually cosmopolitan musical scene, influenced by a variety of imported popular genres; at the same time, this recent influx of foreign popular musics

has served to eclipse the original folk music of the island, and most of the older styles are rarely performed today.

The indigenous music and dance genre considered most typical of St Maarten is the *ponum* dance (sometimes spelt *ponnum* or *pannum*), which has been characterized by some as the 'national dance'. Thought to have originated among the island's slave population during the early 19th century, this dance is said to have been performed to celebrate emancipation in 1848. The *ponum* dance remained the principal social dance music in rural areas into the early 20th century, when it began to be replaced by string band music. The central instrument was the *pump* drum, a membranophone with a goatskin head. *Pump* drums varied in length from 20 cm to 1 m or more and were played with both hands. Two or more *pump* drums could be played simultaneously, and sometimes the drums were accompanied by other instruments such as a locally made tambourine, various metallic percussion instruments, and, more recently, fiddle, fife and triangle. By the late 19th century, such ensembles included in their repertories a number of European-derived dance musics, such as quadrille, polka, Scottish reel and maypole music, as well as highly creolized local versions of these known under other names such as the 'wash dance' or the 'saltpicking dance'. *Ponum* dances were also the occasion for the performance of a genre of songs known as *brim* songs.

A related musical genre is the song form known as *quimbe*. These songs were apparently once associated with *ponum* dances and were sometimes accompanied by drumming, but are now usually performed unaccompanied. They belong to a larger Caribbean tradition of topical songs and sung social criticism that includes genres such as calypso. *Quimbe* songs may be composed on the spot and often deal with local gossip and current affairs. In the past, they were sometimes performed in the context of 'contests' in which singers would try to outdo one another with impromptu compositions. Clever and rapid rhyming was an important part of the tradition.

Work songs, performed in call-and-response style, also once formed a part of daily life. These included planting songs, house-building songs, house-moving songs and arrowroot-pounding songs, most often performed as part of the local cooperative labour tradition known as 'jollification'.

Inter-island migration began to have a major impact on the music of St Maarten during the first few decades of the 20th century. Many St Maarten residents migrated as labourers to the Dominican Republic, where some settled in the British West Indies enclave at San Pedro de Macorís. A number of these returned to St Maarten in the late 1920s and introduced new instruments such as guitar, accordion, *marimba* (bass lamellophone, of Cuban origin) and *tambora* (double-headed drum of Dominican origin), as well as a new style based on Dominican and Cuban genres such as *merengue*, bolero and *guaracha*. Other migrants returned from periods of staying on Curaçao, Aruba, Anguilla, St Kitts and various other islands, and, along with visiting musicians from these islands, injected other new elements and instruments into the mix, such as mandolin, concertina, flute, *tres* (a guitar with three sets of doubled strings, known as *trey* in St Maarten), *bahoe* (a bass aerophone made of bamboo or metal pipe) and *wiri* (a serrated metal or gourd rasp also played on Curaçao, Aruba and other islands, known as *wiro* on St Maarten). This cosmopolitan mix of instruments and styles fused with elements from the indigenous *ponum* and *quimbe* traditions, forming the basis of St Maarten's unique string band tradition. At a variety of festive events known as 'casa dances', 'house concerts', 'bullfight dances' and 'two-sou dances', these new string bands forged a pan-Caribbean sound, playing local versions of genres such as *merengue*, mazurka, bolero, calypso, polka, waltzes and *tumba*. This local string band tradition remains fairly vigorous on both the Dutch and French sides of the island.

BIBLIOGRAPHY
AND OTHER RESOURCES

GEWM, ii (D. Sheehy)
N. van Meeteren: *Volkskunde van Curaçao* (Scherpenheuvel, 1947)
L. Lekis: *Dances of Curaçao* (New York, 1954)
R. Boskaljon: *Honderd jaar muziekleven op Curaçao* (Assen, 1958)
L. Lekis: *Folk Dances of Latin America* (New York, 1958)
L. Lekis: *Dancing Gods* (New York, 1960)
P. Brenneker: 'Muziek', *Sambumbu*, iii (Curaçao, 1970), 511–21
E. Palm: *Muziek en musici van de Nederlandse Antillen* (Curaçao, 1978)
J. Crane, ed.: *Saba Silhouettes* (New York, 1987)
J. Gansemans: 'Le marimbula, un lamellophone africain aux Antilles néerlandaises', *Cahiers de musiques traditionelles*, ii (Geneva, 1989), 125–32
L.M. Sekou, ed.: *Fête: Celebrating St. Martin's Traditional Festive Music* (Philipsburg, 1992)
M.P. Sypkens Smit: *Beyond the Tourist Trap: a Study of Sint Maarten Culture* (Amsterdam, 1995)
R. Rosalia: *Tambú: de legale en kerkelijke repressie van Afro-Curaçaose volksuitingen* (Zutphen, 1997)

RECORDINGS

Caribbean Dances, Folkways FW 6840 (1953) [includes selections from Curaçao]
Dances of Curaçao, Monogram 131/Alcoa 445 (1954)
Zojojo i su grupo: trata imagina, Isidora n.n. (1981) [*tambu* music from Curaçao]
Aruba-Bonaire-Curaçao: Volksmuziek-musique populaire, Etnomusicologisch Centrum Paul Collaer ECPC 01 (1982) [incl. notes by J. Gansemans]; reissued as Tumba, Cuarta and Kai, Original Music OMC201 (n.d.)
Issoco's Greatest Hits, Grupo Issoco (1991) [*muziek di zumbi* from Curaçao]
Fête, House of Nehesi (1992) [string band music from St Maarten]
ABC of the Antilles, Philips PHI 444 (n.d.)

KENNETH BILBY

Netherlands Vocal Ensemble. Dutch ensemble founded by MARINUS VOORBERG.

Netherlands Wind Ensemble. Dutch ensemble. It was formed in 1959 by Amsterdam Conservatory pupils under the direction of Thom de Klerk, first bassoonist of the Concertgebouw Orchestra. After his death in 1966 it took the form of a foundation consisting of a classical wind octet (two oboes, two clarinets, two bassoons, two horns), expanding as repertory required to an ensemble of between 20 and 30 musicians under the conductor Edo de Waart. From 1971 they engaged conductors only when performing works for a large complement. In 1988 the original players were replaced by younger wind players from the main Dutch symphony orchestras who represent a new generation of Dutch wind playing. During the 1960s and 70s the ensemble became popular with a large and young audience for its revolutionary approach to concerts, and often made use of theatrical elements. Unconventional programming, combining old and new music in an adventurous way, has become a characteristic of its concerts in the Concertgebouw and, more recent in the 'rock temple' Paradiso in Amsterdam.

Since 1972 the Netherlands Wind Ensemble has given a spectacular annual New Year concert in the Amsterdam Concertgebouw, which has been televised since 1995. Over the years the ensemble has toured throughout the world. Its repertory ranges from Mozart to 20th-century music, and includes many specially commissioned works by Dutch composers.

TRUUS DE LEUR

Netti, Giovanni Cesare (*b* Putignano, nr Bari, ?4 Sept 1649; *d* Naples, July 1686). Italian composer and organist. He was a member of the clergy. *RicordiE* gives his date of birth as 1649, but according to Di Giacomo (1924) he was eight years old when, in 1663, he entered the Conservatorio della Pietà dei Turchini at Naples. He studied there until 1667, during which time Giovanni Salvatore was *maestro di cappella*. From 1675 (1679 according to Di Giacomo) he was supernumerary organist without pay in the royal chapel, Naples, and was appointed regular organist in 1684. In 1680 he was chosen over Francesco Provenzale as *maestro di cappella* of the Tesoro di S Gennaro at Naples Cathedral. A manuscript of cantatas (*GB-Lbl* Add.14218), of south Italian provenance, most of which are signed 'D.G.C.N.', may be by him. One of the cantatas (unsigned) is dated 29 June 1683.

WORKS

Adamiro (op, B. Pisani), Naples, Palazzo Reale, 1681, *I-Nc*
? La Filli (op) ?Naples, Casa Cappello, ? carn. 1682, *Nc*
Serenata, S, bc, *Rn*
Cants. or arias, *MC*, *Nc*

BIBLIOGRAPHY

EitnerQ; *RicordiE*
S. Di Giacomo: *Maestri di cappella, musici & istromenti al Tesoro di San Gennaro nei secoli XVII & XVIII* (Naples, 1920), 9, 14
S. Di Giacomo: *Il Conservatorio di Sant'Onofrio a Capuana e quello di S.M. della Pietà dei Turchini* (Palermo, 1924), 101–2, 222
E. Dagnino: *L'archivio musicale di Montecassino* (Monte Cassino, 1929), 290
U. Prota-Giurleo: 'Notizie inedite intorno a Gio. Bonaventura Viviani', *Archivi d'Italia e rassegna internazionale degli archivi*, 2nd ser., xxv (1958), 225–38, esp. 230
L. Bianconi: 'Funktionen des Operntheaters in Neapel bis 1700 und die Rolle Alessandro Scarlattis', *Alessandro Scarlatti: Würzburg 1975*, 32–111 [see also discussion, 112–16]

□

Nettl, Bruno (*b* Prague, 14 March 1930). American ethnomusicologist of Czech birth. He was educated at Indiana University (AB 1950; MA 1951; PhD 1953) and the University of Michigan (MA 1960). His distinguished teaching career has been anchored at the University of Illinois at Urbana-Champaign (appointed associate professor of music, 1964; professor of music and anthropology, 1967–92; emeritus professor, 1992), but has included numerous guest professorships, including Kiel (Fulbright professor 1956–8), Washington (1985, 1988, 1990), Louisville (Bingham Professor 1983), Colorado College (1992, 1998), Harvard (1990), and Chicago (1996). Among numerous honours are two honorary doctorates (Chicago 1993; Illinois 1996), the Fumio Koizumi Prize (Tokyo 1993), and a Festschrift (1991).

Nettl's scholarship has been seminal for the growth of ethnomusicology during the second half of the 20th century. He has written or edited numerous works surveying and broadening theoretical and methodological principles, notably *Theory and Method in Ethnomusicology* (1964), *The Study of Ethnomusicology: 29 Issues and Concepts* (1983), and *Comparative Musicology and Anthopology of Music* (with P.V. Bohlman, 1991). He has also published extensively on a variety of topics, including Native American music, folk and traditional music, the Middle East (especially Iran), the intellectual history of ethnomusicology, urban ethnomusicology, local music ethnography and improvisation. He has influenced musical scholarship through extensive editorial activities, from journal editorships (*Ethnomusicology* 1961–5, 1998–2002) to advisory boards (AMS committee for publications of American music and *Garland Encyclopedia of World Music*) to monograph series (Detroit Monographs in Musicology and Chicago Studies in Ethnomusicology).

Nettl's influence on modern musical scholarship crosses disciplinary as well as international borders. He has encouraged rapprochement and cooperation among all domains of musical scholarship, and has strengthened the interdisciplinary potential of ethnomusicology by drawing from folklore studies, anthropology and the social sciences. The influences of his approaches to world music are also evident in his activities as a teacher, which embrace all levels of music education, and appear in his articles and classroom textbooks, as well as the characteristically lucid quality of all his published work. Many leading ethnomusicologists have studied with Nettl and written dissertations advised by him. It has been the greatest measure of his intellectual breadth and diversity that his former students have not formed a single school, but have established new directions both for ethnomusicolgy and modern musical scholarship generally.

WRITINGS

American Indian Music North of Mexico: its Styles and Areas (diss., Indiana U., 1953; Philadelphia, 1954 as *North American Indian Musical Styles*)
'Stylistic Variety in North American Indian Music', *JAMS*, vi (1953), 160–68
'Musical Culture of the Arapaho', *MQ*, xli (1955), 325–31
Music in Primitive Culture (Cambridge, MA, 1956)
'The Hymns of the Amish: an Example of Marginal Survival', *Journal of American Folklore*, lxx (1957), 323–8
'Historical Aspects of Ethnomusicology', *American Anthropologist*, lx (1958), 518–32
'Notes on Musical Areas', *AcM*, xxx (1958), 170–77
Cheremis Musical Styles (Bloomington, IN, 1960)
An Introduction to Folk Music in the United States (Detroit, 1960, enlarged 3/1976 as *Folk Music in the United States*)
Reference Materials in Ethnomusicology (Detroit, 1961, 2/1967)
Theory and Method in Ethnomusicology (New York, 1964)
Folk and Traditional Music of the Western Continents (Englewood Cliffs, NJ, 1965, 3/1990)
'Studies in Blackfoot Indian Musical Culture', *EthM*, xi (1967), 141–60, 293–309; xii (1968), 11–48 (with S. Blum), 192–207
with B. Foltin: *Daramad of Chahargah: a Study in the Performance Practice of Persian Music* (Detroit, 1972)
'Taqsim Nahawand: a Study of Sixteen Performances', *YIFMC*, v (1974), 11–50
'Thoughts on Improvisation: a Comparative Approach', *MQ*, lx (1974), 1–19
with C.E. Hamm and R. Byrnside: *Contemporary Music and Music Cultures* (Englewood Cliffs, NJ, 1975)
'On the Question of Universals', *World of Music*, xix/1–2 (1977), 2–12
'Some Aspects of the History of World Music in the Twentieth Century: Questions, Problems, and Concepts', *EthM*, xxii (1978), 123–36
ed.: *Urban Musical Cultures: Tradition and Change* (Urbana, IL, 1978)
The Study of Ethnomusicology: 29 Issues and Concepts (Urbana, IL, 1983)
'In Honor of our Principal Teachers', *EthM*, xxviii (1984), 173–85
'Western Musical Values and the Character of Ethnomusicology', *World of Music*, xxiv (1984), 29–43

The Western Impact on World Music (New York, 1985)
'World Music in the Twentieth Century: a Survey of Research on Western Influence', *AcM*, lviii (1986), 360–73
The Radif of Persian Music: Studies of Structure and Cultural Context (Champaign, IL, 1987, 2/1992)
'The IFMC/ICTM and the Development of Ethnomusicology in the United States', *YTM*, xx (1988), 19–25
Blackfoot Musical Thought: Comparative Perspectives (Kent, OH, 1989)
ed., with P.V. Bohlman: *Comparative Musicology and Anthropolgy of Music: Essays on the History of Ethnomusicology* (Chicago, 1991) [incl. 'The Dual Nature of Ethnomusicology in North America: the Contributions of Charles Seeger and George Herzog', 266–74]
with others: *Excursions in World Music* (Englewood Cliffs, NJ, 1992, 2/1997)
'Mozart and the Ethnomusicological Study of Western Culture', *Disciplining Music: Musicology and its Canons*, ed. K. Bergeron and P.V. Bohlman (Chicago, 1992), 137–55
'La musica dell'antropologia e l'antropologia della musica: una prospettiva nord-americana', *Antropologia della musica e culture mediteranee: Venice 1992*, 37–56
'Recent Directions in Ethnomusicology', *Ethnomusicology: an Introduction*, ed. H. Myers (London, 1992), 375–99
ed., with others: *Commuity of Music: an Ethnographic Seminar in Champaign-Urbana* (Champaign, IL, 1993) [incl. 'A Place for all Musics? The Concentric Circles of Music Building', 93–105]
Heartland Excursions: Ethnomusicological Reflections on Schools of Music (Urbana, IL, 1995)
ed., with M. Russell: *In the Course of Performance: Studies in the World of Musical Improvisation* (Chicago, 1998)

BIBLIOGRAPHY

S. Blum, P.V. Bohlman and D.M. Neuman, eds.: *Ethnomusicology and Modern Music History: Festschrift Bruno Nettl* (Urbana, IL, 1991) [incl. list of writings, 278–305]

PHILIP V. BOHLMAN

Nettl, Paul (*b* Hohenelbe [now Vrchlabí], Bohemia, 10 Jan 1889; *d* Bloomington, IN, 8 Jan 1972). American musicologist of Czech-German descent, father of BRUNO NETTL. He was educated at the German University in Prague, where he studied law (JurD 1913), musicology with Heinrich Rietsch (PhD 1915) and theory with Gerhard von Keussler. After military service in World War I he worked in Vienna under Adler. In 1920 he returned to Prague, where he taught at the German University and served temporarily as head of the musicological institute. In 1930, when it became clear that his Jewish origins would prevent permanent academic advancement, he became more active in journalism, and became music director for German radio in Czechoslovakia (1933). After the German occupation in 1939 he made his way to the USA, where he taught at the Westminster Choir College in Princeton, New Jersey, and in New York and Philadelphia. He was professor of musicology at Indiana University in Bloomington (1946–59), and also held positions at the Cincinnati Conservatory and at Roosevelt University in Chicago. After his retirement he continued to write and to teach part-time at Indiana until 1963, also lecturing for Südwestdeutscher Rundfunk, Stuttgart, and elsewhere. Nettl published many books and articles dealing with his primary research subjects: the music of the 17th and 18th centuries, Austrian and Bohemian music history, dance history, Mozart and Beethoven. He also wrote widely for the general reader, covering such diverse subjects as Mozart's involvement with freemasonry, national anthems, Luther and music, and Casanova and music; he published over 400 items altogether.

WRITINGS

Vom Ursprung der Musik (Prague, 1918)
'Über ein handschriftliches Sammelwerk von Gesängen italienischer Frühmonodie', *ZMw*, ii (1919–20), 83–93
'Exzerpte aus der Raudnitzer Textbüchersammlung', *SMw*, vii (1920), 143–4
'Die Wiener Tanzkomposition in der zweiten Hälfte des 17. Jahrhunderts', *SMw*, viii (1921), 45–175
Alte jüdische Spielleute und Musiker (Prague, 1923)
Musik und Tanz bei Casanova (Prague, 1924)
'Beitrag zur Geschichte des deutschen Singballetts, sowie zur Öttinger und Nördlinger Musikgeschichte', *ZMw*, vi (1923–4), 608–13
Musik-Barock in Böhmen und Mähren (Brno, 1927)
'Zur Geschichte der kaiserlichen Hofkapelle von 1636–1680', *SMw*, xvi (1929), 70–85; xvii (1930), 95–104; xviii (1931), 23–35; xix (1932), 33–40
Der Prager Kaufruf (Prague, 1930)
Das Wiener Lied im Zeitalter des Barock (Vienna, 1934)
Mozart in Böhmen [after R. Procházka's *Mozart in Prag*] (Prague, 1938)
The Story of Dance Music (New York, 1947/*R*)
The Book of Musical Documents (New York, 1948/*R*)
Luther and Music (Philadelphia, 1948/*R*)
Goethe und Mozart: eine Betrachtung (Esslingen, 1949)
The Other Casanova (New York, 1950/*R*)
Forgotten Musicians (New York, 1951/*R*)
National Anthems (New York, 1952, enlarged 2/1967)
Der kleine Prophet von Böhmisch-Brod: Mozart und Grimm (Esslingen, 1953)
ed.: *Beethoven Encyclopedia* (New York, 1956/*R*, 2/1967/*R* as *Beethoven Handbook*)
Mozart and Masonry (New York, 1957/*R*)
Beethoven und seine Zeit (Frankfurt, 1958)
Georg Friedrich Händel (Berlin, 1958)
'Heinrich Franz Biber von Bibern', *SMw*, xxiv (1960), 61–86
The Dance in Classical Music (New York, 1963)
ed. R.T. Daniel: *Paul Nettl: Selected Essays* (Bloomington, IN, 1975)

EDITIONS

Wiener Tanzmusik in der zweiten Hälfte des 17. Jahrhunderts, DTÖ, lvi, Jg.xxviii/2 (1921)
Heinrich Biber: Serenade für fünf Streichinstrumente (Nachwächter-Bass) und Cembalo, NM, cxii (1934)
with F. Reidinger: H.I.F. Biber: *Harmonia artificiosa-ariosa*, DTÖ, xcii (1956)

BIBLIOGRAPHY

T. Atcherson: *Ein Musikwissenschaftler in zwei Welten* (Vienna, 1962) [bio-bibliography; incl. autobiographical sketch by Nettl]
C.E. Steinzor: *American Musicologists, c.1890–1945: a Bio-Bibliographical Sourcebook to the Formative Period* (New York, 1989), 173–99

RAMONA H. MATTHEWS

Neubauer [Neubaur], **Franz Christoph** (*b* Hořín, nr Mělník, *c*1760; *d* Bückeburg, 11 Oct 1795). Czech violinist and composer. He was born of peasant parentage in the Czech-speaking part of central Bohemia. He received his early musical training from a local schoolmaster and was already a skilled violinist and composer when, still very young, he went to Prague to continue his studies. Like many of his Czech contemporaries he left his native country, and his early travels took him to various monasteries in Bavaria, performing and composing in return for food and lodging. Documentary records indicate that in autumn 1780 he visited the Augustinian monasteries Au am Inn and Gars am Inn as well as the Benedictine monastery Attel am Inn. In 1781 he stayed in the Upper Bavarian cloisters of Diessen, Andechs, Schäftlarn and Fürstenfeld. Further journeys took him to Munich and Vienna, where, according to Schlichtegroll, he made the acquaintance of Haydn, Mozart, and his compatriots Kozeluch and Wranitzky. Important among other monasteries visited were Ottobeuren, where he taught music intermittently from 1783 to 1787, St Blasien

(1786), and Schöntal, where Abbé Vogler expressed great admiration for his talents; records also confirm sojourns in Konstanz, Speyer, Heilbronn, Zürich and Koblenz. Neubauer obtained his first permanent position at Weilburg in 1790, but was forced to flee by the invasion of the French revolutionary armies. Following several appearances as a performer in Hannover, he briefly held a position at Minden before finally accepting an invitation from the Princess of Schaumburg-Lippe to join the court at Bückeburg. The resident Konzertmeister there was J.C.F. Bach, and Neubauer's arrival precipitated immediate rivalry between the two composers. After Bach's death Neubauer succeeded him, but within a year he succumbed to an illness that was attributed to excessive drinking.

Neubauer was a prolific and remarkably facile composer, as is shown by the number and variety of works he wrote during his short life. Predictably, as with most minor composers of the late 18th century, the influence of Haydn and Mozart can be detected in his works, which, although somewhat uneven, are considerably more than an eclectic fusion of traits from both composers, and reveal a skilled craftsman and imaginative composer with a marked individuality. His symphonies, quartets, concertos (particularly that for piano) and a piano trio are among his best instrumental works. For the most part they adhere to the three-movement plan, but in other respects are typical of his age. The forms are clear and well balanced, with the expected tonal organization of the Classical period, but in the development sections far-ranging modulations emphasize mediant relationships that are approached by shifts from major to minor. The quartets are not in the customary violin-dominated style, and go far towards achieving equal participation of all the instruments.

Although he was known among earlier chroniclers principally as a 'Sonatenkomponist', recent research confirms that Neubauer's considerable body of church music occupied a significant position at the time. His *Missa Solemnis ex Dis* is notable for containing a clarinet part and his *Stabat mater* (1781) is of remarkable quality. Other vocal music includes collections of solo songs, some of which achieve a surprising equality between voice and piano.

WORKS

INSTRUMENTAL

thematic index in Sjoerdsma

Orch: Sym. periodique no.1 (Mainz, 1790), as op.1 (Offenbach, 1791); 3 syms., op.4 (Offenbach, 1791–2), no.3 ed. E. Hradecký (Prague, 1957); 3 syms., op.8 (Offenbach, 1793–4); La bataille, op.11 (Offenbach, 1794), ed. in The Symphony 1720–1840, ser. B, xiv (New York, 1985); 3 syms., op.12 (Offenbach, 1795); Fl Conc., op.13 (Offenbach, 1795); Pf Conc., op.21 (Brunswick, 1798); Variations, fl, orch, op.9 (Augsburg, 1802); Vc Conc. (Mainz, *c*1803); Vn Conc., ed. A. Slivanská (Prague, 1986); syms., *D-DO*, *Rtt*, *I-Fn*

Qts: 3 str qts (Speyer, 1785); 6 str qts (Heilbronn, 1792); 3 str qts, op.3 (Offenbach, 1792), no.3 ed. in RRMCE, xxi (Madison, WI, *c*1985); 4 str qts, op.6 (Offenbach, 1792); 3 str qts, op.7 (Offenbach, 1793); 6 qts, fl, str (Vienna, 1788), 1 ed. in RRMCE, xxi (Madison, WI, *c*1985)

Trios: 1 for 2 fl, va (London, 1792); 3 for fl, vn, va, op.14 (Offenbach, 1793), no.2 ed. in RRMCE, xxi (Madison, WI, *c*1985), as op.3 (Augsburg, *c*1797), no.3 ed. P. Borman (Hamburg, 1954); 1 for vn, vc, pf, op.20 (Brunswick, 1798); 3 for fl, vn, vc, op.6 (Augsburg, *c*1800); 3 for 2 vn, vc, op.8 (Augsburg, *c*1803); 6 for vn, va, b, bn, *A-KR*

Duos (sonatas, solos): 1 for vn, pf (Speyer, 1791); 4 for vn, va, op.5 (Offenbach, 1792); 3 for vn, vc, op.9 (Offenbach, 1794); 3 for 2 vc, op.10 (Offenbach, 1794); 6 for vn, va, op.13 (Augsburg, 1797), 1 ed. in RRMCE, xxi (Madison, WI, *c*1985); 6 for fl, vc, op.21 (Brunswick, 1798); 3 for 2 fl, op.15 (Offenbach, 1799); 2 for vn, va (Paris, 1799); 3 for 2 vn, op.4 (Augsburg, *c*1798), no.1 ed. in RRMCE, xxi (Madison, WI, *c*1985); 3 for 2 fl, op.5 (Augsburg, *c*1798); 3 for 2 fl, op.7 (Augsburg, 1801); 3 for vn, va, op.10 (Augsburg, *c*1803), ed. W. Altmann (Hanover, 1932); 3 for 2 vn, op.11 (Augsburg, 1804); 3 for vn, va, op.12 (Augsburg, 1804); 6 for 2 vn, op.14 (Augsburg, 1804); 1 for vn, va (Bonn, 1807–8); 3 for 2 vn, op.35 (Augsburg, *c*1819); 1 for vn, b (Amsterdam, n.d.)

Miscellaneous: Pieces, pf (Speyer, 1784–7); Variations, vn, pf (Vienna, 1791); Variations, vn, va, op.14 (Augsburg, 1797); Notturno, 2 fl, va, op.11 (Augsburg, *c*1803); Variations, fl, vn, va, op.16 (Augsburg, *c*1806); 2 serenades, strs, wind, *D-Mbs*; 5 parthias, wind, *A-KR*; 2 parthias, wind, *CH-E*; parthia, strs, wind, *D-DS*; March, strs, wind, *A-KR*; Notturno-Divertimento, *I-Fn*; Andante lieto, fl, pf, *CH-E*; 9 pieces, pf, *D-OBS*

SACRED VOCAL

Hymne auf die Natur (orat) (Zürich, 1787)

Cantata über die Lage des teutschen Vaterlandes (Rinteln, 1795)

Der Herr ist würdig (cant.), *D-Bsb*

Hymnus solemnis, *Bsb*

Stabat mater, *A-Ssp*

*c*40 masses, 8 requiem, 11 lits, 4 vespers, 8 TeD, numerous offs, grads, Marian ants, other liturgical works: *A-KR*, *Sp*; *CH-E*, *EN*, *FF*, *R*, *SO*, *Zz*; *D-Au*, *BAR*, *Bsb*, *FÜS*, Konstanz, St Stephan, *Mbs*, *MGB*, *MÜs*, *NT*, *OB*, *OBS*, *SBj*, *Tl*, *URS*, *WEY*, *WS*

SECULAR VOCAL

Fernando und Yariko (Spl, 3, K. von Ekhartshausen), ? Munich, 1784, Vienna, 1786 (Zürich, 1788/*R*1986 in GOB, ix)

Arias: Die Fürstengruft, 1v, pf, *D-Bsb*; Sponse me, 1v, str, *Bsb*

13 songs, 1v, pf (Zürich, 1788); 24 songs, 1v, pf (Zürich, 1795)

THEORETICAL WORKS

Eine Erleichterung zu der musikalischen Composition (MS, *CH-E*, 1783)

BIBLIOGRAPHY

DlabacžKL; *WurzbachL*

C.F. Cramer: *Musik* (Copenhagen, 1789), 270ff

F. Schlichtegroll: 'Franzistus Neubauer, Fürstl. Weilburgischer Capellmeister', *Nekrolog auf das Jahr 1795* (1798), 395–403; ed. R. Schaal in *Musiker-Nekrologe* (Kassel, 1954)

W.H. Riehl: *Musikalische Charakterköpfe*, i (Stuttgart, 1861), 230ff

D. Wilss: *Zur Geschichte der Musik an den oberschwäbischen Klöstern im 18. Jahrhundert*, i (Stuttgart, 1925), 30, 35

R.D. Sjoerdsma: *The Instrumental Works of Franz Christoph Neubauer (1760–95)* (diss., Ohio State U., 1970)

R. Münster: 'Franz Christoph Neubauer, ein böhmischer Komponist in süddeutschen Klöstern', *Musik Mitteleuropas in der 2. Hälfte des 18. Jahrhunderts: Bratislava 1992*, 47–55

R.D. SJOERDSMA (work-list with ROBERT MÜNSTER)

Neubauer [Neubaur, Niebuhr], **Johann** (*fl* mid-17th century). German composer. On 9 August 1649 he dedicated from Kassel to Landgrave Wilhelm VI of Hesse a collection of four- and five-part dances with continuo that was probably intended for publication but remained in manuscript: *Neue Pavaner*, *Galliarden*, *Balletten*, *Couranten*, *Allemanden und Sarabanden* (in *D-Kl*). He is otherwise not heard of at Kassel or indeed anywhere else. He has been confused with Georg Nub, a musician at the Vienna court. A sacred vocal work (also in *Kl*) is attributed to him, as were three others (now lost, formerly in *D-Lm*). His 1649 collection consists of eight suites. Five comprise the first four dances listed in the title; to each of the other three an allemande and saraband are added in the mode opposite to that of the rest of the suite (e.g. in no.7, which is in C major, the extra movements are in C minor). The dances within a suite are not thematically related.

BIBLIOGRAPHY

MGG1 (C. Engelbrecht) [incl. fuller bibliography]

H. Walter: *Musikgeschichte der Stadt Lüneburg* (Tutzing, 1967), 171, 174–5

□

Neuber, Ulrich (*b* ?Prague; *d* Nuremberg, 1571). German printer, brother of VALENTIN NEUBER. He married Margaretha Rüplin in 1539 and in 1541 became a citizen of Nuremberg, where he founded a printing house with JOHANN VOM BERG. The firm of Berg and Neuber, which flourished 1541–63, published at least 122 editions of music, notably motet anthologies. After Berg's death in 1563, its colophon changed to 'Ulrich Neuber and Johann vom Berg's heirs'; after the marriage of Berg's widow Katherina vom Berg to Dietrich GERLACH in 1565, it changed again to that of Gerlach and Neuber. Neuber left the firm and started his own between 1566 and 1568, and in 1569 he bought a house 'am Ponersberg'. He took over some of the catalogue of the joint firm and successfully published these and other items.

In 1573, Neuber's widow married the printer Valentin Geissler, who later became an official printer to the Nuremberg city council. Of Neuber's seven children, one son, Georg (Jörg), was active as a printer (in Nuremberg in the 1570s), and another, Wolfgang, became a bookseller. Christoff Neuber, also a printer, was probably either a cousin or a brother of Ulrich.

For bibliography *see* BERG, JOHANN VOM.

SUSAN JACKSON

Neuber, Valentin (*b* ?Prague; *d* Nuremberg, bur. 6 Feb 1590). German printer, brother of ULRICH NEUBER. In 1548 he married Kungund Wachter, the widow of Georg Wachter, and thereby became heir to Wachter's printing firm; in the following year he received Nuremberg citizenship, and from 1583 he was a member of the greater city council. He published a large number of polyphonic lieder and monophonic Kirchenlieder and some works on music theory, such as Listenius's *Musica* and several editions of Heinrich Faber's *Compendiolum musicae*. Neuber was probably closely related to Christoff Neuber, another Nuremberg printer. One of his heirs was Hans Neuber, a lutenist in Prague; this fact and his dealings with the city of Prague suggest that he may have been born there.

BIBLIOGRAPHY

P. Cohen: *Musikdruck und -Drucker zu Nürnberg im sechzehnten Jahrhundert* (Nuremberg, 1927) [incl. partial list of titles]

R. Wagner: 'Nachträge zur Geschichte der Nürnberger Musikdrucker im sechzehnten Jahrhundert', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, xxx (1931), 109–51

S. Jackson: *Johann vom Berg and Ulrich Neuber: Music Printers in Sixteenth-Century Nuremberg* (diss., CUNY, 1998)

THEODOR WOHNHAAS, SUSAN JACKSON

Neue Bach-Gesellschaft. *See* BACH-GESELLSCHAFT.

Neue Deutsche Welle. *See* NEW WAVE.

Neue Einfachheit (Ger.: 'New Simplicity'). A short-lived movement that flourished in the later 1970s and early 1980s, conceived in reaction to the formalized, abstracted compositional procedures of postwar avant-garde music. Although some critics argued that such composers as Henze and Reimann were forerunners of the Neue Einfachheit, it was essentially a tendency within the younger generation of German composers, such as Hans-Jürgen von Bose (*b* 1953), Hans-Christian von Dadelsen (*b* 1948), Detlev Müller-Siemens (*b* 1957), Wolfgang Rihm (*b* 1952), Wolfgang von Schweinitz (*b* 1953), Ulrich Stranz (*b* 1946) and Manfred Trojahn (*b* 1949). They sought a more immediate relationship, unmediated by complex precompositional planning, between their creative impulse and its musical expression and, by extension, between their music and its listeners.

This intended directness of expression was an echo of the 'Einfachheit' to which the authors of the 18th- and 19th-century German lied had aspired, but it was most usually represented in works of the Neue Einfachheit by a re-engagement with the gestural and tonal language of late Romantic German music, by a return to more traditional instrumental groupings, such as the string quartet and symphony orchestra, and, in works involving text, often by the use of specifically German subject matter.

Other terms used to categorize this music included 'Neue Innigkeit' (new inwardness), 'New (or Neo-) Romanticism', 'New Sensuality' and 'New Tonality'. Confusingly, the English term 'New Simplicity' was also used of minimalist music. Of the composers of the Neue Einfachheit only Dadelsen, however, has made significant use of repetition and the Neue Einfachheit is perhaps best understood as an essentially national phenomenon, a musical equivalent of the revival of figurative and other representational imagery in the 'New German Painting' of Baselitz and Lüppertz, which also achieved critical prominence during the same period.

BIBLIOGRAPHY

O. Kolleritsch, ed.: *Zur 'Neuen Einfachheit' in der Musik* (Vienna, 1981)

C. von Blumröder: 'Formel-Komposition – Minimal Music – Neue Einfachheit: musikalische Konzeptionen der siebziger Jahre', *Neuland*, ii (1981–2), 183–205

D. Rexroth: 'New Music: Autonomy and Presentation', *CMR*, xii (1995), 5–12

A. Heidenreich: 'Ein Rhythmus in Alltäglichen', *Von Kranichstein zur Gegenwart, 1946–1996, 50 Jahre Darmstädter Ferienkurse für neue Musik*, ed. R. Stephan and others (Stuttgart, 1996), 487–93

W.-E. von Lewinski: 'Die jungen deutschen Komponisten der siebziger Jahre', ibid., 444–9

CHRISTOPHER FOX

Neue Händel-Gesellschaft. *See* HANDEL SOCIETIES.

Neue Sachlichkeit (Ger.: 'New Realism', 'New Objectivity'). Term used since the 1920s for various cultural modernizing trends of the Weimar Republic and to describe the general mood of that period. It was first used in 1923 for an exhibition of post-Expressionist painting by G.F. Hartlaub of Mannheim, and soon appeared in discussions of musical aesthetics. Writers in the journal *Melos*, for instance, particularly Heinrich Strobel, Erich Doflein and Hans Mersmann, promoted the term for the retreat from ideals of expressivity in post-Expressionist composition and interpretation and for the neo-Baroque style of recent works, particularly by Hindemith, which was felt to be 'realistic' and kinetic.

Composers sympathetic to the concept saw in it the means of appealing to a broad public. In 1927 Krenek formulated his views on Neue Sachlichkeit out of his opposition to Expressionism, his chief criticism being that the Expressionist artist was isolated as an individual from his effect on a wide public. For Krenek, as for Weill, Neue Sachlichkeit was primarily defined by the musician's search for a broader basis of operation, and was characterized by the absence of complexity and by an

element of familiarity in both subject and means of expression. Many composers achieved this by incorporating the idioms of contemporary popular dance and light music or jazz, quotations from the classical repertory and Baroque techniques of composition into new works. The self-contained work of art was thus largely rejected in favour of communication, and reference to external subjects and events became a crucial factor. This is particularly evident in music drama: in their first 'Zeitopern', Krenek (*Jonny spielt auf*, 1927) and Weill (*Royal Palace*, 1927) took as their subjects modern social and cultural issues and used a wide variety of styles from both opera and light music, as well as music reproduced by radio or gramophone on stage, thus making it clear that this music was available to all. Other composers of such works in the late 1920s include Hindemith, Schoenberg, Ernst Toch, Max Brand and George Antheil. This new aesthetic approach also attracted opera composers to commercial music theatre, notably Weill (*Dreigroschenoper*, 1928; *Happy End*, 1929), while technical development inspired the Neue Sachlichkeit composers to experiment with 'mechanically' produced sound and to use the opportunities for mass communication offered by the gramophone and radio and film music.

Some writers, such as Adorno, tried to extend the term to include Schoenberg's 12-note compositional technique. Yet despite its constructivist, anti-Romantic and anti-ornamental features, 12-note music runs directly counter to Neue Sachlichkeit's aim of mass reception, its reversion to harmonic tonality and its structural simplification.

See also GEBRAUCHSMUSIK.

BIBLIOGRAPHY

MGG2 (N. Grosch)
H. Strobel: '"Neue Sachlichkeit" in der Musik', *Musikblätter des Anbruch*, viii (1926), 254–6
H.H. Stuckenschmidt: 'Mechanisierung', *Musikblätter des Anbruch*, viii (1926), 345–6
E. Toch: 'Musik für mechanische Instrumente', *Neue Musik-Zeitung*, xlvii (1926), 431–4
M. Butting: 'Die Musik u. die Menschen', *Melos*, vi (1927), 58–63
E. Krenek: 'Neue Sachlichkeit in der Musik', *i 10*, vi (1927), 216–18
L. Misch: 'Neue Sachlichkeit', *AMz*, liv (1927), 613
H.H. Stuckenschmidt: 'Neue Sachlichkeit in der Musik', *Unterhaltungsblatt der Vossischen Zeitung* (7 May 1927)
K. Weill: 'Verschiebungen in der musikalischen Produktion', *Berliner Tageblatt* (1 Oct 1927)
E. Schliepe: 'Musik u. Neue Sachlichkeit', *Signale für die musikalische Welt*, lxxxvii (1929), 1206–10
A. Heuss: 'Was unter "Sachlichkeit" in der Tonkunst zu verstehen wäre!', *ZfM*, Jg.99 (1932), 495–9
S.C. Cook: *Opera for a New Republic: the Zeitopern of Krenek, Weill and Hindemith* (Ann Arbor, 1988)
S. Hinton: *The Idea of Gebrauchsmusik: a Study of Musical Aesthetics in the Weimar Republic (1919–1933) with Particular Reference to the Works of Paul Hindemith* (New York and London, 1989)
S. Hinton: 'Neue Sachlichkeit' (1991), *HMT*
C. Hailey: 'Rethinking Sound, Music and Radio in Weimar Germany', *Music and Performance During the Weimar Republic*, ed. B. Gilliam (Cambridge, 1994), 13–36
N. Grosch: 'Radio, Neue Musik und Neue Sachlichkeit: Kompositionsaufträge des Rundfunks in der Weimarer Republik', *Orchesterkultur*, ed. J. Stenzel. (Stuttgart and Weimar, 1996), 43–8
N. Grosch: *Die Musik der Neuen Sachlichkeit* (Stuttgart and Weimar, 1999)

NILS GROSCH

Neufville [Deneufville], **Johann Jacob de** (*b* Nuremberg, 5 Oct 1684; *d* Nuremberg, 4 Aug 1712). German composer. Born into a Huguenot family, he was the son of a merchant. For several years he was a pupil of Johann Pachelbel, who gave him instruction first in keyboard and later also in composition. According to Walther, in 1705 he was organist in a church in a suburb of Nuremberg. In November 1707 he made a journey to Italy to complete his education, and he stayed in Venice in February 1708. He returned to Nuremberg, through Graz and Vienna, in April 1709 and, because no better position was vacant (according to *GerberNL*), he became organist in the suburb of Wöhrd. His *Sex Melea*, five arias each with five to seven variations and a ciaccona, were influenced by Pachelbel's *Hexachordum Apollinis* (Nuremberg, 1699). His keyboard suite consists of an allemande, a courante, a sarabande and a minuet.

WORKS

Sex Melea s[eu] Ariae cum variationibus, org (n.p., n.d.) [preface dated Venice, 3 Feb 1708]
Encomia: Sit nomen Domini benedictum; Non est similis tui, Domine; Beatus vir, cujus est nomen Domini spes ejus; Confitemini Domino, quoniam excelsum nomen ejus, 1v, 3 insts, bc (Venice, 1708 [according to *GerberNL*]), lost, cited in *WaltherML* and *GerberNL*
Honig-Opffer auf andächtige Lippen trieffend, oder der allersüsseste Nahme Jesus, in 4 Denck-Sprüchen (Nuremberg, 1710), lost, cited in *WaltherML* and *GerberNL*
Trauermusik for J.W. Haller (Nuremberg, 1710), lost, see Dupont
Suite (g), kbd, *D-Bsb*, 2 movts ed. K. Herrmann in *Alt-Nürnberger Klavierbüchlein* (Mainz, n.d.)
Laudate pueri Dominum 'di Deneufille', lost, cited in catalogue of Rudolstadt Hofkapelle, see Baselt
Festmusik for arrival of Charles VI, 1712, collab. M. Zeidler, lost

BIBLIOGRAPHY

EitnerQ; FrotscherG; GerberNL; MGG1 (F. Krautwurst); *WaltherML*
J.G. Doppelmayr: *Historische Nachricht von den nürnbergischen Mathematicis und Künstlern* (Nuremberg, 1730), 263–4
Musikalische Realzeitung (7th Oct 1789)
E. Born: *Die Variation als Grundlage handwerklicher Gestaltung im musikalischen Schaffen Johann Pachelbels* (Berlin, 1941)
B. Baselt: 'Die Musikaliensammlung der Schwarzburg-Rudolstädtischen Hofkapelle unter Philipp Heinrich Erlebach (1657–1714)', *Traditionen und Aufgaben der hallischen Musikwissenschaft*, ed. W. Siegmund-Schultze (Halle, 1963), 122
W. Dupont: *Werkausgaben Nürnberger Komponisten in Vergangenheit und Gegenwart* (Nuremberg, 1971), 191–2
E. Nickel: *Der Holzblasinstrumentenbau in der Freien Reichsstadt Nürnberg* (Munich, 1971), 245–6

GÜNTER THOMAS

Neuhaus, Heinrich (Gustavovich) [Neygauz, Genrikh Gustavovich] (*b* Yelizavetgradka, 31 March/12 April 1888; *d* Moscow, 10 Oct 1964). Ukrainian pianist and teacher. A nephew of the eminent pianist Felix Blumenfeld and cousin of Szymanowski, he made his début at Dortmund in 1904, although two years previously he had appeared in his native town with the violinist Mischa Elman, then eleven. He studied briefly with Michałowski in Warsaw, and then with Barth and Godowsky in Berlin, the latter whom he followed to Vienna, becoming his pupil at the Klaviermeisterschule of the conservatory. Neuhaus completed his studies with Godowsky in 1913, and then returned to Russia, where he enrolled at the St Petersburg Conservatory, graduating in 1915. For a year following this he taught in Tbilisi, and then from 1919 to 1922 at the Kiev Conservatory, before moving to the Moscow Conservatory, where he remained until his death. Neuhaus served as rector of the institution from 1935 to 1937.

Although Neuhaus's reputation rests chiefly on his abilities as a teacher, he was also a noted performer;

especially in the music of Chopin, Debussy, Skryabin and Szymanowski. Recordings of Liszt's Second Concerto and Chopin's First Concerto demonstrate that he had a refined technique and a propensity for exploiting the poetic aspects of the music, though he lacked the force and bravura of a seasoned virtuoso. As a teacher, Neuhaus utilized every facet of his wide culture and depth of imagination to develop a pupil's capacity for appreciating both the style and expressive content of the music. Pianists who studied with him include Richter, Gilels, Zak, his own son Stanislav, Virsaladze and, briefly, Lupu. He wrote the widely read book *Ob iskusstve fortepiannoy igrï* ('The art of piano playing', Moscow, 1958, 3/1967; ed. with biography and appreciation by Yakov Mil'shteyn, 1982; Eng. trans., 1973), which raises important questions relating to performance and gives experienced advice that has been of benefit to aspiring pianists.

BIBLIOGRAPHY

V. Del'son: *Genrikh Neygauz* (Moscow, 1966)
G.B. Bernandt and I.M. Yampol'sky: *Kto pisal o muzïke* [Writers on music], ii (Moscow, 1974) [incl. list of writings]
B. Kremenshteyn: *Pedagogika G.G. Neygauza* [The teaching of Neuhaus] (Moscow, 1984)

JAMES METHUEN-CAMPBELL

Neuhaus, Max (*b* Beaumont, TX, 9 Aug 1939). American percussionist and sound sculptor. He studied at the Manhattan School of Music. In the course of his career as a soloist working with an avant-garde repertory, Neuhaus began in 1964 to amplify certain instruments. In 1965 he started to use acoustic feedback, and in 1966 he produced a special electronic circuit to be connected to a domestic hi-fi system; this was manufactured as Max-Feed by Mass Art in New York. In the same year he presented *Public Supply*, in which he mixed and modified sounds phoned in to a local radio station over ten lines by members of the public. The concept of *Public Supply* was expanded to a national scale in *Radio Net* (1974–7), and, on a global level, *Audium* (1992–).

Neuhaus's first semi-permanent sound installation, *Drive-In Music*, ran for six months (1967–8) in Buffalo, New York; 20 low-powered radio transmitters, spaced out along a mile of straight road, broadcast electronic sounds that changed according to weather conditions and were audible only over car radios. He abandoned his activities as a percussionist in 1968 to concentrate on building sound installations, which he described as 'sound works' after around 1990. Since 1971 several installations have explored underwater sounds, especially *Water Whistle*, in which whistles are sounded in a swimming pool by jets of water under pressure. His other environments have featured electronic sounds: in *Times Square*, an installation below a ventilation grill on a traffic island in Times Square, New York (1977–92), a large loudspeaker emitted a rich low sound, the timbre of which was affected by temperature and wind; this is in marked contrast to the delicate clicks heard from loudspeakers distributed in a subway station in *Walkthrough* (Jay Street, Brooklyn, 1973–7), and in *Untitled*, high up in a large tree in a wooded park at the Documenta 6 exhibition (Kassel, 1977). In each context the sounds are only minimally obtrusive, are well matched to the environment, and make an illuminating statement about it. When an installation involves a location along which the public walks, such as a passageway, tunnel or stairwell, Neuhaus often features a gradual progression in the sound design, sometimes affected by changing levels of light; other installations involve subtle uses of acoustic reflections. The loudspeakers and circuitry are always concealed. In 1978–80 Neuhaus developed a 'multi-synthesizer' to assist in the design of more complex sound structures; it makes use of a light pen to operate a microcomputer system by remote control. In the mid-1980s he began a series of sonic explorations of gallery rooms, including *Two 'Identical' Rooms* (1989), in which the sounds in each room are apparently identical but gradually assume very different characters. He was granted a US patent in 1991 for his research into more effective sirens for emergency vehicles.

WORKS

Installations: Drive-In Music, 1967 [Lincoln Parkway, between the Albright-Knox Museum and Soldier's Circle, Buffalo, NY, extant 1967–8]; Southwest Stairwell, 1968 [Ryerson U., Toronto; extant 1968]; Walkthrough, 1973 [subway entrance, Jay Street, Brooklyn; extant 1973–7]; Times Square, 1973–7 [traffic island between 45th and 46th streets, New York, extant 1977–92]; Drive-In Music, 1974–5 [Artpark carpark, Lewiston, NY; extant 1975]; Untitled, 1977 [Dokumenta 6, Kassel, Germany; extant 1977]; Untitled, 1978 [Sculpture Garden, Museum of Modern Art, New York; extant 1978]; Untitled, 1978–9 [stairwell, Museum of Contemporary Art, Chicago; extant 1979–89]; Untitled, 1980 [Como Park Conservatory, Minneapolis; extant 1980–83]; Time Piece, 1983 [Sculpture Garden, Whitney Museum, New York; extant 1983]; Untitled, 1983 [wooded hillside, Villa Celle, Santomato di Pistoia, Italy; extant 1983–90]; Untitled [Centre d'Art Contemporain du Domaine de Kerguéhennec, Bignan, nr Locminé; extant 1986–8]; Infinite Lines from Elusive Sources no.1 [Galerie Ghislaine Hussenot, Paris; extant 1988–90]; A Bell for Sankt Cäcilien, 1988 [Kölnischer Kunstverein, Cologne; extant 1989–91]; Two 'Identical' Rooms [Deichtorhallen, Hamburg; extant 1989]; A Large Small Room [Galerie Karsten Greve, Cologne; extant 1989–92]; Time Piece [Kunsthalle, Berne; extant 1989–93]; Two Sides of the 'Same' Room [Dallas Museum of Art; extant 1990]; Infinite Lines from Elusive Sources no.2 [Galleria Giorgio Persano, Milan, extant 1990]; Three 'Similar' Rooms [Galleria Giorgio Persano, extant 1990–]; Three to One, 1991–2 [Palast AOK, Kassel; extant 1992–]; Untitled [Musée d'Art Contemporain, Bordeaux; extant 1993–]; Untitled [Museo d'Arte Contemporanea, Castello di Rivoli, Turin; extant 1995–]; other works

Underwater works: Water Whistle I–XVII, 1970–75 [13 North American cities; extant 1971–5]; Underwater Musics I–IV, 1975–8 [I, Bremen; II, New York; III, Berlin; IV, Amsterdam; extant 1976–8]

Sound objects: Maxfeed, 1967–8 [edn of 50, private collections]; Bluebox, 1970–74 [edn of 10, private collections]; Untitled, 1974–5 [unicum, Christophe de Menil]; Time Piece, 1979–81 [edn of 31, private collections]

Broadcast works: Public Supply I–IV, 1966–73 [I, WBAI, New York; II, CJRT, Toronto; III, WBAI; IV, WFMT, Chicago]; Radio Net, 1974–7 [NPR, 2 Jan 1977]; Audium, 1992– [international broadcast and TV project]

Sound events: American Can [in 2 realizations: Central Park, 1966, and Lincoln Center Plaza, 1967, New York]; By-Product [in 2 realizations: Town Hall, 1966, and Park Place Gallery, 1967, New York]

Telephone Access, 1968 [New York; individual interaction by telephone, with sound-responsive elecs]

BIBLIOGRAPHY

M. Neuhaus: 'A Max Sampler', *Source*, no.5 (1969), 48–56
J. Rockwell: *All American Music: Composition in the Late Twentieth Century* (New York, 1983/*R*), 145–53
J.-Y. Bosseur and others: *Le sonore et le visuel: intersections musique/arts plastiques aujourd'hui* (Paris, 1992), 147–53
G. des Jardins, ed.: *Max Neuhaus: Sound Works* (Ostfildern, 1994)
E. Belloni, ed.: *Max Neuhaus: evocare l'udibile/évoquer l'auditif* (Milan, 1995) [exhibition catalogue]

HUGH DAVIES (work-list with JOHN ROCKWELL)

Neuhaus, Rudolf (*b* Cologne, 3 Jan 1914; *d* Dresden, 7 March 1990). German conductor. He studied privately with Abendroth and at the Cologne Musikhochschule (1932–4), obtaining his first appointment as music director at the Landestheater, Neustrelitz (1934–44). In 1945 he became conductor at the Landestheater, Schwerin, and Generalmusikdirektor from 1950. Later he was active in Dresden, conducting at the Staatsoper and teaching at the Hochschule für Musik. He conducted most of the new operas performed at Dresden during his time there, including the premières of Finke's *Der Zauberfisch* (1960), Kunad's *Maître Pathelin* (1969), and works by Cikker, Egk, Khrennikov, Wagner-Régeny and others. A frequent guest conductor in Berlin and Leipzig, he distinguished himself in Wagner and in contemporary operas, including the première of Schwaen's *Leonce und Lena* at the Berlin Staatsoper (1961).

Neuhoff. *See* NIEHOFF family.

Neukomm, Sigismund Ritter von (*b* Salzburg, 10 July 1778; *d* Paris, 3 April 1858). Austrian composer, pianist and scholar. His chief importance is as a transitional figure between Classicism and Romanticism. His father, David Neukomm (1749–1805), was a schoolmaster and teacher in a teacher training college; his mother, Cordula (née Rieder, 1753–1814), who was related to Michael Haydn, was a singer in the service of the Archbishop of Salzburg.

Neukomm received his first musical tuition at the age of seven from the Salzburg Cathedral organist, Franz Xaver Weissauer, and later became a pupil of Michael Haydn, who was responsible for his theoretical studies. On 1 December 1790 he entered the Benedictine Gymnasium in Salzburg, and subsequently studied philosophy and mathematics at Salzburg University. In about 1792 he became honorary organist at the university church, and in 1796 chorus master at the Salzburg court theatre. At the end of March 1797 he went to Vienna to become a pupil of Joseph Haydn, with whom he studied for seven years; numerous dedications and remarks made in later years testify to his lifelong veneration of his third teacher. His arrangements of works by Haydn were for the most part done with the composer's blessing; Haydn sanctioned arrangements by Neukomm of *The Creation*, *Il ritorno di Tobia*, *The Seasons* and *Arianna a Naxos*. He undertook for Haydn the arrangement of 43 Scottish songs, and transcribed Haydn symphonies and oratorios for harmonium and piano.

In Vienna Neukomm also gave piano and singing lessons; his pupils included Anna Milder and Franz Xaver Mozart. On 5 May 1804 he left Vienna for St Petersburg, where he became Kapellmeister at the German Theatre. On his way back from Russia to Vienna in 1808 he met the composer and teacher Karl Friedrich Zelter in Berlin. Between mid-November 1808 and February 1809 he visited Joseph Haydn every day.

On 7 November 1809 he arrived in Paris, which was to be his principal home for the rest of his life. Apart from a few brief periods of absence, his first stay in Paris lasted four years, and he soon made the acquaintance of such leading musicians as Cherubini, Gossec, Grétry and Monsigny. In 1814, as pianist to Prince Talleyrand, he attended the Congress of Vienna. There his C minor Requiem was performed before the distinguished company on 21 January 1815, and he was invested as Chevalier of the Légion d'Honneur; this was his only claim to the title of 'knight'. In 1816 the Duke of Luxembourg took him to Rio de Janeiro, where he acted as teacher to the court of John VI of Portugal and made the music of Haydn and Mozart in particular known in South America. Leaving Rio de Janeiro on 15 April 1821, he arrived back in Paris on 23 October and there enjoyed the special patronage of Talleyrand, the Princess of Vaudemont and the Duke of Orléans, later King Louis Philippe. The year 1826 saw the fulfilment of Neukomm's youthful ambition to travel in Italy and he visited Genoa, Florence, Rome, Naples, Bologna, Venice and Milan. His first trip to England took place in April 1829, and henceforth England was his second home. In his autobiography he declared 'I am, according to the English, the foreigner who has composed the greatest quantity of music to English words'. His compositions, which he conducted, were performed at all the major music festivals of England, Scotland and Ireland, and he travelled throughout the British Isles. In late 1834 and early 1835 he travelled as far as the north African coast, visiting Algiers and the surrounding district. In 1837 he conducted his Grand Military *Te Deum* at the unveiling of the Gutenberg monument in Mainz. In 1838, after an absence of 29 years, he returned to Salzburg, but the same year embarked on an extended tour of Switzerland which lasted into March 1839. 1840 was spent in France, Germany, Switzerland and Italy, 1841 in Switzerland, and his itinerary for 1842 took in England, Germany and Austria.

Neukomm's name is closely associated with the festivities on the occasion of the unveiling of the Mozart monument in Salzburg (4–6 September 1842). Neukomm himself delivered the panegyric at the unveiling ceremony, he conducted Mozart's 'Coronation' Mass (K317) and Requiem, and also composed for the celebrations the hymn *Österreich*. For Mozart, as for Haydn, he had lifelong admiration. His desire to introduce seldom-played works by Mozart to his contemporaries led to his transcribing much of Mozart's music for harmonium and piano. For the rest of his life Neukomm continued to travel widely. He was buried in the Montmartre cemetery in Paris.

In 1804 Neukomm embarked on a thematic catalogue of all his own works in chronological order, which he maintained until his death. The catalogue of 1265 items gives details of the place and date of composition of each individual piece, and also contains autobiographical information. Allowing for compositions dating from earlier than 1804 and others that he forgot to enter into his catalogue, Neukomm was the composer of some 1300 works. His output as a whole still remains to be investigated. In his study of the oratorios, Pellegrini-Brandacher concluded that

> On the one hand Neukomm represents the continuation of the Classical tradition up to Brahms. But on the other hand his oratorios were an important early stage of the sort of dramatic approach that is found in Wagner: firstly in the involvement of the composer in shaping the text; secondly in the displacement of the aria in favour of accompanied recitative; and thirdly in the . . . exploitation of . . . instrumental colours.

Neukomm's songwriting is particularly indebted to the Classical tradition, especially to Haydn; but Romantic traits appear, notably in the middle-period and late songs. As an author Neukomm made a name for himself principally in the *Revue et gazette musicale de Paris*.

Neukomm's sister Elisabeth (1789–1816) was a renowned soprano, who 'filled all circles of Vienna with rapture'. One of his nephews, Edmond Neukomm (1840–1903), was a French writer on music.

WORKS

drawn from Neukomm's MS catalogue, F-Pn; most MSS in F-Pn

STAGE

Die Nachtwächter (komisches musikalisches Zwischenspiel, 1, F. Treitschke and F.W. Hunnius), Vienna, 12 Jan 1804
Die neue Oper, oder Der Schauspieldirektor (komische Operette, 1, Hunnius), Vienna, 15 March 1804
Alexander am Indus (op, 1, Hunnius), St Petersburg, 15/27 Sept 1804; rev. version, St Petersburg, 30 Jan/11 Feb 1805
Sittah Mani oder Karl XII (incid music, Bender), St Petersburg, 13/25 Feb 1805
Die Braut von Messina (incid music, F. von Schiller), St Petersburg, 1805
Totenfeier (incid music, Bormann), Moscow, 4/16 March 1806
Musikalische Malerei (Posse, 1, Neukomm), Moscow, 19 April/1 May 1806
Arkona (melodrama, L.T. Kosegarten), Würzburg, 21 Sept 1808
Niobé (tragédie lyrique, 1, F. Rossel), Montbéliard, 28 May 1809
Athalie (incid music), Paris, Odéon, 1822 (Paris, 1822)

SACRED

Der Ostermorgen (cant., C.A. Tiedge), 3 solo vv, chorus, orch (Leipzig, 1824)
Christi Grablegung (orat, F.G. Klopstock) (Leipzig, 1827)
Das Gesetz des alten Bundes (orat, C.K.J. von Bunsen, Neukomm), vs (London, 1832)
David (orat, J. Webbe), vs (London, 1834)
Christi Auferstehung (orat, Klopstock), vs (Mainz, 1841)
Christi Himmelfahrt (orat, Klopstock), vs (Mainz, 1842)
Pfingstfeier (cant., Bunsen), solo vv, chorus, orch, vs (Bonn, 1846)
Lobet den Herrn (cant.), solo vv, chorus, orch, 1843, vs (Friedberg in der Wetterau, n.d.)
9 other orats, cants. and odes, incl. 5 pubd
48 masses, incl. 30 pubd; 3 Bs, incl. 1 pubd; 27 offs, incl. 7 pubd; 3 grads; 2 Passions, both pubd; 9 Ave verum corpus; 15 O salutaris hostia, incl. 8 pubd; 4 Sub tuum praesidium, incl. 2 pubd; 31 Tantum ergo, incl. 8 pubd; 11 TeD, incl. 1 (Mainz, 1837); 3 Mag, incl. 1 pubd; 7 Ave Maria, incl. 4 pubd; 18 Marian ants, incl. 2 pubd; 18 other ants, incl. 5 pubd; 5 Stabat mater, incl. 2 pubd, 1 (Leipzig, 1823); 73 Motets and anthems, incl. 5 pubd; 173 Psalms, incl. 15 pubd; 236 hymns and chorales, incl. 94 pubd; 243 chants and songs, incl. 14 pubd; over 60 other pieces, incl. 23 pubd

OTHER VOCAL

texts, mostly secular, in English, French, German, Italian, Latin, Spanish

12 cants. and odes, incl. 3 pubd
36 choruses, incl. 3 pubd separately and Zwölf Chöre für Singvereine (Leipzig, 1853)
Over 150 canons, mostly 4vv, incl. 2 pubd
Over 160 qts and trios, incl. 66 pubd; 45 duets, incl. 10 pubd
Over 275 arias, songs, romances, canzonets etc., 1v, acc., incl. *c*50 pubd separately and Sieben Gesänge (Leipzig, 1825); Die Trennung ed. in DTÖ, lxxix, Jg.xlii/2 (1935)

INSTRUMENTAL

2 syms, both pubd, 1 (Leipzig, 1822)
5 ovs., incl. 3 pubd; 1 pf conc.
6 phantasies, orch, incl. 3 pubd Leipzig: op.9 (1809), op.11 (*c*1810), op.27 (1821)
7 marches, orch, incl. 2 pubd; 10 marches, wind band, incl. 1 pubd
2 phantasies, wind insts; 6 marches, wind insts
1 nonet, 1 octet, 2 septets, 1 sextet, mostly wind insts
Qnt, cl, str, op.8 (Leipzig, 1809); str qnt 'L'amante abandonée' (Bonn, n.d.); str qnt 'Une fête de village en Suisse' (Bonn, 1818); 4 other str qnts, incl. 1 pubd; 1 qnt, fl, hn, vn, va, hp
3 qts: hn, vn, pf, hp; 3 hn, b trbn; 3 fl, fl d'amour
1 trio, ob, hn, pf
14 duos, various combinations of vn, fl, cl, hn, pf, hmn, incl. 6 pubd
Phantasie, pf, op.1 (Vienna, 1804)
Le retour à la vie, grande sonate, pf, op.30 (Leipzig, 1820)
O amor brasileiro, caprice, pf, op.38 (Leipzig, 1825)
17 other pf pieces, incl. 10 pubd
24 morceaux, hmn (Paris, *c*1842)
Over 100 other hmn pieces, incl. over 60 pubd
Various other works, pf arrs. of own orchestral works, solfeggios and studies
Arrs. for orch or for pf, hmn of over 40 works of Bach, Handel, J. Haydn, M. Haydn, Mozart, Beethoven and Hummel, incl. *c*30 pubd

WRITINGS

Anleitung, sich des musikalischen Chronometers zu bedienen (Vienna, 1815)
Esquisse biographique (Paris, 1859)

BIBLIOGRAPHY

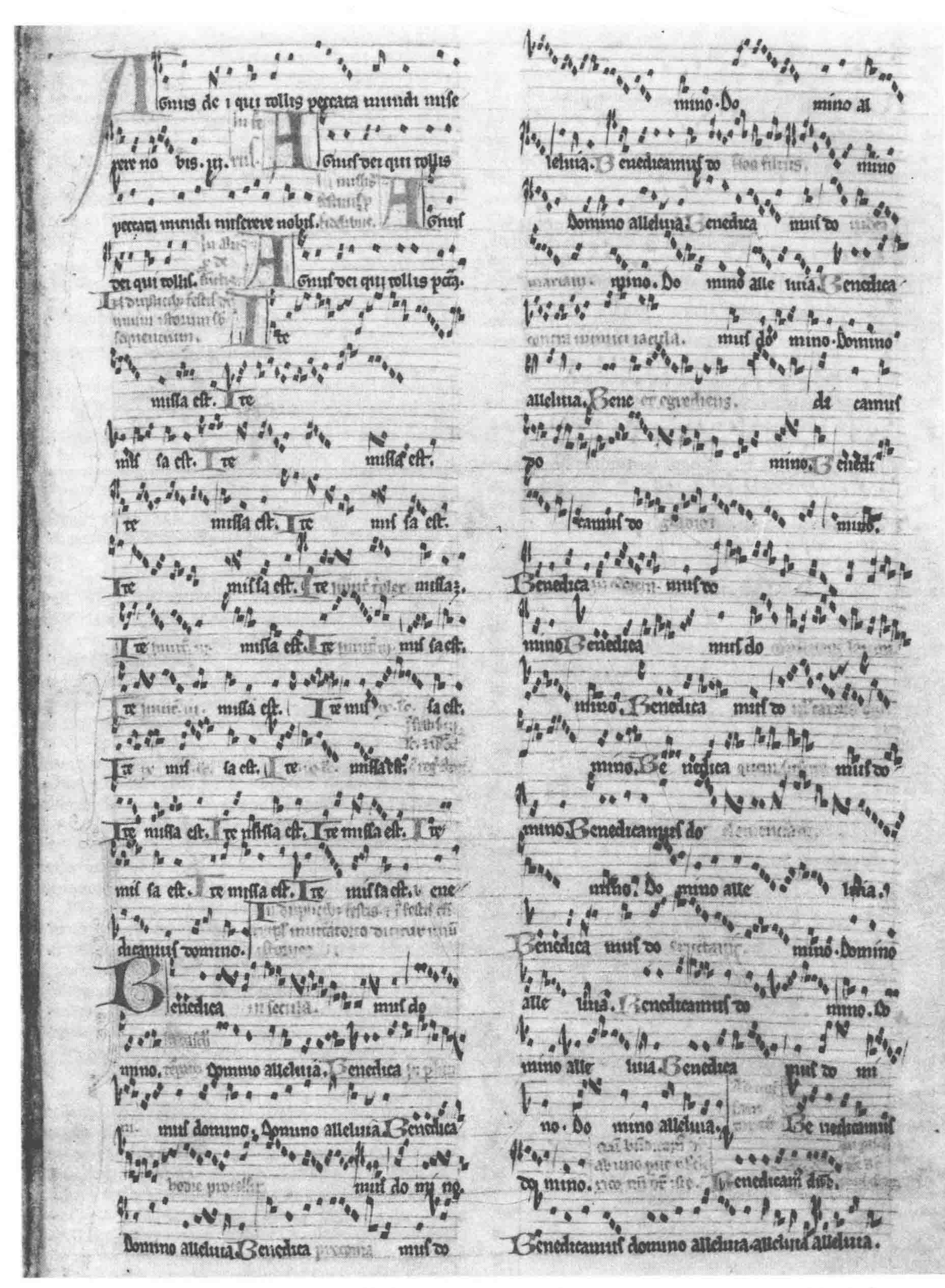
F. Rochlitz: *Für Freunde der Tonkunst*, iii (Leipzig, 1830, rev. 3/1868 by A. Dörffel)
G. Pellegrini-Brandacher: *Sigismund Ritter von Neukomm (und seine Oratorien)* (diss., U. of Munich, 1936)
G. Pellegrini-Brandacher: 'Sigismund Ritter von Neukomm: ein vergessener Salzburger Musiker', *Mitteilungen der Salzburger Landeskunde*, lxxvi (1936), 1–67
L.H. Corrêa de Azevedo: 'Sigismund Neukomm, an Austrian Composer in the New World', *MQ*, xlv (1959), 473–83
M. Vignal: 'A Side-Aspect of Sigismund Neukomm's Journey to France in 1809', *Haydn Yearbook 1963–4*, ii, 81–7
A. Seebohm: *Das deutsche Klavierlied Sigismund Neukomms: ein Beitrag zur Musikgeschichte des frühen 19. Jahrhunderts* (diss., U. of Vienna, 1968)
R. Angermüller: 'Zwei Selbstbiografien von Joseph Weigl', *DJbM*, xvi (1971), 46–85
R. Angermüller: 'Sigismund Ritter von Neukomm: ein Beitrag zu seiner Biographie und seinem Verhältnis zu Wolfgang Amadeus Mozart', *MISM*, xx/3–4 (1972), 5–21
R. Angermüller: 'Sigismund Ritter von Neukomm (1778–1858) und seine Lehrer Michael und Joseph Haydn: eine Dokumentation', *Haydn-Studien*, iii (1973–4), 29–42
R. Angermüller: *Sigismund Neukomm: Werkverzeichnis, Autobiographie, Beziehung zu seinen Zeitgenossen* (Munich, 1977)
R. Angermüller: *Das Salzburger Mozart Denkmal: eine Dokumentation (bis 1845)* (Salzburg, 1992)
T.G. Waidelich: '"aufs sparsamste begleitetes Recitativ, ohne Bestimmung der Töne": Sigismund Neukomms "musik-rhythmische" Notierung der chöre zu Schillers *Braut von Messina* (1805)', *Weber-Studien*, vi (2000), forthcoming

RUDOLPH ANGERMÜLLER

Neuma [neupma, pneuma] (Lat.). A term used in the Middle Ages with several distinct, but related meanings, fundamentally connected with the notion of a musical phrase. Two Greek-Latin terms, *neuma* ('gesture') and *pneuma* ('breath', also used in the sense of 'Holy Spirit') were often confused and amalgamated. In a transferred sense the word came to signify the notational sign representing a melodic gesture (*see* NOTATION, §III, 1). It was also used in medieval service books to denote a number of special melismas or textless melodies: those added to the model antiphons found in tonaries; the melisma or jubilus at the end of responsories, graduals, alleluias etc.; and the vocalized repeat of a verse of a sequence after performance of that verse with text.

1. The *neumae* of model antiphons. 2. The *neumae* of responsories. 3. The *neumae* of sequences.

1. THE 'NEUMAE' OF MODEL ANTIPHONS. Model antiphons, one for each mode, are found in tonaries from the 10th century onwards (but not in the famous Dijon tonary *F-MOf* H 159, a special tonal arrangement of chants for the Mass). They are not liturgical chants, but preface a group of liturgical chants of the same mode. It was customary to conclude them with a *neuma* (*see* TONARY, §2). These *neumae* appear to have assumed a role in the liturgy during the 12th century, being added to the last vowel of important antiphons such as the last antiphon at Vespers and Lauds, and those of the *Magnificat* and



Benedicamus melodies borrowed from the neumae of Office responsories, with mother responsory cited in red (appearing lighter in the reproduction), from a Sarum missal written for Exeter, mid-13th century (GB-Mr lat.24, f.14r)

Benedictus (see for example Frere, 1898–1901/*R*, ii, p.209: the *neumae* of the Sarum tonary appear on pp.x, xvii, xxi, xxix, xxxv, xlii, li, lxv and lxvii–lxxi; see also *GS*, ii, 269ff; *CoussemakerS*, i, 219ff, 283ff; *CoussemakerS*, ii, 81ff). The use of a *neuma* to conclude antiphons survived to the 18th century (J. Lebeuf: *Traité historique et pratique sur le chant ecclésiastique*, Paris, 1741/*R*, p.239).

In the 13th century antiphon *neumae* served as tenors of polyphonic motets. *F-MOf* H 196 has two settings of the 1st-mode *neuma* (ff.94*r*, 190*r*) and one of each of the 2nd-, 3rd- and 6th-mode *neumae* (ff.92*v*, 160*v*, 355*r*, respectively). They also appear in *D-BAs* Lit.115 (f.53*v*) and *F-Pa* 3518 (f.118), and in Philippe de Vitry's *Douce playsence* (*c*1317). A comparable phenomenon is found in the 12th-century Laon manuscript *F-LA* 263, where each of the eight tones for singing the Gloria at the end of introits has a *neuma* (borrowed from the preceding tonary *neumae*) for the 'e' of 'Amen', followed by a texted version (or trope) of the *neuma*.

2. The 'neumae' of responsories. The Jubilus vocalized to the vowel 'a' at the end of the alleluia and its verse, and melismas in other chants, were known as *neumae* in the Middle Ages (e.g. in a late 13th-century Sarum missal from St Paul's Cathedral, London, *GB-Lbl* Harl.2787, f.14*v*; see F.H. Dickinson, ed.: *Missale ad usum insignis et praeclarae ecclesiae Sarum*, Burntisland, 1861–83, col.10).

Harrison has drawn attention to a Sarum ordinance which allowed the *Benedicamus* at Vespers and Lauds on important feasts outside Eastertide to be sung to a *neuma* from a suitable Office responsory (see Frere, 1898–1901/*R*, i, 254): 'Any appropriate Benedicamus from the formulary of Matins being celebrated shall be sung, or any other suitable for the feast'. Striking evidence of how this was done is offered by the *Benedicamus* collection in *GB-Mr* lat.24, a Sarum noted missal written for Exeter about 1260, in which the sources of the melismas are noted (see illustration; facs. in Harrison, 1958, pl.vii; Harrison has identified the sources and their place in the *Antiphonale sarisburiense* or *Graduale sarisburiense*). A similar practice is documented at the French monasteries of St Denis near Paris and St Corneille, Compiègne (see Robertson).

The 'flos filius' melody from the responsory *Styrps Iesse* was very popular as the basis of polyphonic *Benedicamus* settings. The earliest setting appears to be that in *I-Ma* M.17 sup. (ed. in H. Eggebrecht and F. Zaminer, *Ad organum faciendum*, Mainz, 1970, pp.5, 50, 96, facs.2). There are two settings in *F-Pn* lat.1139: one (f.59, facs. in H. Besseler and P. Gülke: *Schriftbild der mehrstimmigen Musik*, Musikgeschichte in Bildern, iii/5, Leipzig, 1973, p.33) has an extended texted upper voice *Organa letitie*, the other (f.60*r*, also in *F-Pn* lat.3549, f.166*v*) uses the text *Styrps Iesse* in a similar way, but in more melismatic style. Another setting is the first of the *Benedicamus* settings attributed to Gauterius Prefatus (? Gauterius de Castello Rainardi) in the Codex Calixtinus (*E-SC*, f.190*r*; ed. in HAM, i, 24). A setting in *F-Pn* lat.3719, f.70*r*, is joined to a *versus Umane prolis*. It is the melody most frequently set as a *Benedicamus* in the 'Notre Dame' repertory (called 'Benedicamus I' in F. Ludwig: *Repertorium*, Halle, 1910/*R*, p.67): there is a three-voice setting in *I-Fl* Plut.29.1, f.11*r*, five two-voice settings as *Benedicamus Domino* on ff.86*v*–87*v* (88*r*), and eight two-voice settings as *Domino* on ff.88*v*–89*r*. The 'clemenciam' melody is set by 'Droardus Trecensis' in the Codex Calixtinus. There is a four-voice setting of *Jacet granum* in *GB-Onc* 362, f.84*v* (ed. D. Stevens, *Music in Honour of St Thomas of Canterbury*, London, 1970), but the liturgical function of this piece is unknown.

3. The 'neumae' of sequences. It is not known whether, or how often, sequences were performed in the Middle Ages with each texted verse followed by a melismatic repeat of the verse. Such a practice is suggested by the notation of sequences in such manuscripts as *I-Ra* 123 (complete facs. in PalMus, 1st ser., xviii, 1969), *F-Pn* lat.9449, *LA* 263, *I-Td* G.V.20, *VEcap* CVII and *E-Bac* 52. It may also be implied by the rubrics in a few books such as *F-R* 277 (Y.50), f.376*v*, 378*v*, a Rouen Cathedral noted missal of the mid-13th century: 'the texted parts of the sequence are to be sung by five boys, the melisma on the other hand by the choir' ('Dicatur littera sequentie a quinque pueris pneuma tamen dicatur a choro'); 'the right-hand side of the choir sings the texted part and the left-hand side the melisma' ('dexter chorus dicat littera et sinister pneuma').

BIBLIOGRAPHY

MGG2 ('Melisma'; A. Haug)

W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*) [facs. of *GB-Lbl* Add. 12194]

W.H. Frere: *Use of Sarum* (Cambridge, 1898–1901/*R*)

W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*) [facs. of *GB-Cu* Mm.ii.9]

F. Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)

M. Huglo: *Les tonaires: inventaire, analyse, comparaison* (Paris, 1971)

A.W. Robertson: '*Benedicamus Domino*: the Unwritten Tradition', *JAMS*, xli (1988), 1–62

DAVID HILEY

Neuman, Daniel Moses (*b* Lausanne, 18 Jan 1944). American ethnomusicologist. He was educated at Illinois University where he earned the BA (1965) and PhD (1974) in anthropology; his principal teacher was Bruno Nettl. From 1971 he was affiliated to Dartmouth College, Hanover, NH, until 1980 when he joined the faculty at the University of Washington, Seattle, where he served as director of the School of Music (1984–94) and was professor of music in 1986. In 1995 he was appointed professor of ethnomusicology at UCLA and became dean of the School of Arts and Architecture (1996). He served as chair of the committee on ethnomusicology for the American Institute of Indian Studies (1985–94) and was a member of the Indo-U.S. Sub-Commission for Education and Culture (1988–93). He was also associate editor of *Ethnomusicology* (1978–81). The main focus of his work is on India and the social organization of musical culture.

WRITINGS

'The Cultural Structure and Social Organization of Musicians in North India' (diss., U. of Illinois, 1974)

'Country Musicians and their City Cousins: the Kinship of Folk and Classical Music Culture in North India', *IMSCR XII: Berkeley 1977*, 603–8

'The Social Organization of Hindustani Music', *EthM*, xxi (1977), 233–45

'Gharanas: the Rise of Musical Houses in Delhi and Neighboring Cities', *Tradition and Change in Eight Urban Musical Cultures*, ed. B. Nettl (Urbana, IL, 1978), 186–222

The Life of Music in North India: the Organization of an Artistic Tradition (Detroit, 1980/*R*)

'Music [of South Asia]', *Cambridge Encyclopedia of India, Pakistan, Bangladesh and Sri Lanka*, ed. F. Robinson (Cambridge, 1989), 445–9

with S. Blum, P.V. Bohlman, eds.: *Ethnomusicology and Modern Music History: Festschrift for Bruno Nettl* (Urbana, IL, 1991) [incl. 'Epilogue: Paradigms and Stories', 268–77]
'Patronage and Performance of Indian Music', *The Powers of Art: Patronage in Indian Culture*, ed. B.S. Miller (New York, 1992), 247–58

GREGORY F. BARZ

Neumann, Angelo (*b* Vienna, 18 Aug 1838; *d* Prague, 20 Dec 1910). Austrian impresario. He studied as a baritone with Therese Stilke-Sessi, made his début in 1859 and appeared in Kraków, Pressburg (now Bratislava), Prague, Ödenburg (now Sopron) and Danzig (now Gdańsk). From 1862 to 1876 he sang at the Vienna Hofoper, where he witnessed Wagner's own 1875 productions of *Tannhäuser* and *Lohengrin*. By 1876 he had changed careers and went to Leipzig as director under August Förster. Within six years he had staged all the Wagner operas including, in 1878, the first *Ring* cycle outside Bayreuth. In 1882 Neumann took the *Ring* to London for its first performances there. The conductor at Leipzig was Josef Sucher, later succeeded by Anton Seidl, but Neumann also introduced the young Arthur Nikisch. In 1882 he left Leipzig to form his own touring company, the Richard Wagner-Theater. Its first tour was to Breslau (now Wrocław), Danzig, Magdeburg, Hamburg, Lübeck and Bremen. There he accepted the post of director, which he held until 1885. The company continued its travels in 1882 throughout Germany, the Netherlands and Belgium, and also to Italy, Austria and Hungary. Neumann contracted Seidl to conduct and engaged most of the leading Wagnerian singers of the day, including Georg Unger, Heinrich and Therese Vogl, Hedwig Reicher-Kindermann and Amalie Materna, but also gave the young Katharina Klafsky her first opportunity. In 1885 Neumann went to the German Theatre in Prague as director, and in 1889 revived his touring company for a *Ring* cycle in Russia under Carl Muck.

BIBLIOGRAPHY

A. Neumann: *Erinnerungen an Richard Wagner* (Leipzig, 1907; Eng. trans., 1908/*R*)
E. Brody: 'The Jewish Wagnerites', *OQ*, i/3 (1983–4), 66–80
J. Ludvová: 'Osobnosti Nového německého divadla: Angelo Neumann' [Personalities of the Neues Deutsches Theater, Prague: Angelo Neumann], *HRo*, xlv (1992), 181–3

CHRISTOPHER FIFIELD

Neumann, Anton (*b* Brno, 1720–30; *d* 21/22 Nov 1776). German composer of Moravian descent. He received his musical education from the tower musicians of the town. In 1758 he was married and by the beginning of 1759 was chamberlain and musical director at the court of the Olomouc Bishop Leopold Egk (1758–60) in Kroměříž with an annual salary of 350 florins. In this capacity he served Egk's successor as well, Maximilian Hamilton. In 1763 Neumann left Kroměříž, and in 1764 he was engaged for the music at the coronation of Joseph II in Frankfurt. From 1764 to 1765 he served as music director to Archbishop Kajetan Śółtyk in Kraków. In 1765 he applied unsuccessfully for the post of town musician in Brno. He returned to Moravia in 1769 and on 1 July he became musical director of Olomouc Cathedral, in succession to Josef Gurecký. In this post he tried, by increasing the instrumental resources, to raise the artistic level of music in the cathedral and to consolidate the authority of the conductor, a policy which made him many enemies among his subordinates. On 16 July 1769 he married his second wife, Juliana Müller, from Vienna.

It seems that during his time at the bishop's court Neumann composed only instrumental music: symphonies and string trios of a pre-Classical type. A 1760 inventory of Leopold Egk's orchestra notes the incipits of 41 symphonies and 21 trios by him. Neumann was possibly also the composer of some lost divertimentos for baryton, viola and cello formerly in the collection of Nikolaus Esterházy. He presumably began to write church music from 1769, the time of his cathedral appointment. His eight surviving symphonies are in three movements. The opening movements are in a sketchily defined sonata form with comparatively extended development sections. Neumann was at his best in slow, emotionally charged movements. His finales are usually in triple time and of a dance character. His sacred music is pre-Classical in style, with much use of triplets and decorative melodic lines, and little counterpoint.

WORKS

MSS in CZ-Bm, KRa, Pnm

8 symphonies; 6 partitas, 2 eng hn, 2 hn, 1 bn; 2 str qts; 3 str trios; 1 sonata, vn, hpd
7 masses; 2 Requiems; 7 litanies; 10 smaller church works

BIBLIOGRAPHY

J. Sehnal: 'Kapela olomouckého biskupa Leopolda Egka a její repertoár (1758–1760)', *ČMm*, l (1965), 203–26, esp.207, 215
J. Sehnal: 'Die Musikkapelle des Olmützer Bischofs Maximilian Hamilton (1761–1776)', *Mf*, xxiv (1971), 411–17, esp. 415
J. Sehnal: 'Das Musikinventar des Olmützer Bischofs Leopold Egk aus dem Jahre 1760 als Quelle vorklassischer Instrumentalmusik', *AMw*, xxix (1972), 285–317, esp. 290, 301
'The Acta Musicalia of the Esterházy Archives (nos.36–100)', *Haydn Yearbook 1983*, 9–28, esp. 93–4
J. Sehnal: *Hudba v olomoucké katedrále v 17. a 18. století* [Music at Olomouc Cathedral in the 17th and 18th centuries] (Olomouc, 1988), 45–50, 133–47

JIŘÍ SEHNAL

Neumann, František (*b* Přerov, Moravia, 16 June 1874; *d* Brno, 25 Feb 1929). Czech conductor and composer. After an apprenticeship as a meat-smoker and sausage-maker in his father's firm he went to the Leipzig Conservatory, where he studied with Reinecke and Jadassohn and as a répétiteur with Felix Mottl. After completing his studies in 1897 he conducted in Austria, Germany and the border territories of Bohemia. In 1919 Janáček recommended him as director of opera at the National Theatre, Brno. Neumann was an organizer of great energy and raised the standards of the Brno opera company – in status second to that of Prague – to a remarkable degree. As well as the standard repertory he introduced the works of Richard Strauss, Debussy, Ravel, Stravinsky and Krenek and, perhaps most important, organized several Janáček world premières (*Kát'a Kabanová*, 1921; *The Cunning Little Vixen*, 1924; *The Makropulos Affair*, 1926). At the Brno Conservatory he taught the conductors Chalabala and Bakala. In 1925 he became managing director of the Brno National Theatre.

Of Neumann's eight operas (three of them lost) the most successful was the three-act *Liebelei* (1910), based on Arthur Schnitzler's play. It was performed in various theatres in German- and Czech-speaking countries and was first sung in Czech as *Milkování* in Brno in 1911. *Der Herbststurm* was based on a play by the Yugoslav Ivo Vojnović, and after its première in Berlin (1919) was first performed in Czech as *Ekvinokce* ('The Equinox'; 1920, Brno). *Beatrice Caracci*, to a libretto by the composer based on a novel by Ludwig Hunn, is set in 16th-century Venice. Neumann followed the style of late 19th-century

German drama, setting realistic subjects to dramatically effective and rhythmically lively music.

BIBLIOGRAPHY

V. Helfert: *František Neumann* (Prostějov, 1936)

J. Vratislavský: *Neumannova éra v brněnské opeře* [The Neumann era in the Brno Opera] (Brno, 1971)

JAN TROJAN

Neumann, Frederick (*b* Bielitz, Silesia [now Bielsko-Biała, Poland], 15 Dec 1907; *d* Richmond, VA, 21 March 1994). American musicologist of German origin. He studied politics and economics in Germany and received the PhD in 1934. He worked as a research analyst in Prague until 1937, when he emigrated to America. After the war he took courses in music and music education at Columbia University, receiving the MA in 1947 and the PhD in 1952. He was also an accomplished violinist; his teachers included František Ondříček, Otakar Ševčík, Henri Marteau, Carl Flesch, Max Rostal and Adolf Busch. From 1939 to 1942 he taught at the Cornish School of Music and Arts in Seattle and from 1948 to 1951 was professor of violin at the University of Miami. In 1955 he was appointed professor of music at the University of Richmond; he was also leader of the Richmond SO from 1957 to 1964. In 1976–7 he was visiting professor of music at Yale University. Neumann undertook research on violin technique and performing practice in general, with particular emphasis on the Baroque period. His views on Baroque and post-Baroque ornamentation, formulated through close study of the theorists, caused considerable debate.

WRITINGS

'Misconceptions about the French Trill in the 17th and 18th Centuries', *MQ*, l (1964), 188–206

'The French *inégales*, Quantz, and Bach', *JAMS*, xviii (1965), 313–58

'A New Look at Bach's Ornamentation', *ML*, xlvi (1965), 4–15, 126–33

'La note pointée et la soi-disant "manière française"', *RdM*, li (1965), 66–92; Eng. trans. in *EMc*, v (1977), 310–24

with I. Galamian: *Contemporary Violin Technique* (New York, 1966–)

'External Evidence and Uneven Notes', *MQ*, lii (1966), 448–64

'The Use of Baroque Treatises on Musical Performance', *ML*, xlviii (1967), 315–24

'Notes on "Melodic" and "Harmonic" Ornaments', *MR*, xxix (1968), 249–56

Violin Left Hand Technique: a Survey of Related Literature (Urbana, IL, 1969)

'Couperin and the Downbeat Doctrine for Appoggiaturas', *AcM*, xli (1969), 71–85

'Ornament and Structure', *MQ*, lvi (1970), 153–61

'Facts and Fiction about Overdotting', *MQ*, lxiii (1977), 155–85

Ornamentation in Baroque and Post-Baroque Music, with Special Emphasis on J.S. Bach (Princeton, NJ, 1978, 3/1983)

'Once More, the "French Overture Style"', *EMc*, vii (1979), 39–45

'The Overdotting Syndrome: Anatomy of a Delusion', *MQ*, lxvii (1981), 305–47

'Bach: Progressive or Conservative and the Authorship of the Goldberg Aria', *MQ*, lxxi (1985), 281–94

Ornamentation and Improvisation in Mozart (Princeton, NJ, 1986)

'Conflicting Binary and Ternary Rhythms: from the Theory of Mensural Notation to the Music of J.S. Bach', *Music Forum*, vi (1987), 93–127

New Essays on Performance Practice (Ann Arbor, 1989/R)

PAULA MORGAN

Neumann, Václav (*b* Prague, 29 Oct 1920; *d* Vienna, 2 Sept 1995). Czech conductor. He studied the violin with Josef Micka and conducting with Pavel Dědeček and Metod Doležil at the Prague Conservatory (1940–45); there he was first violinist and later viola player of the quartet which, as the Smetana Quartet, gave concerts from 1945. He made his conducting début in 1948 with the Czech PO, and after two years with the orchestra became chief conductor of the Karlovy Vary State PO (1951–4). As conductor of the Brno region SO (SOKB) (1954–6) he met Walter Felsenstein, director of the Berlin Komische Oper, who invited him to Berlin to conduct Janáček's *The Cunning Little Vixen* (30 May 1956). Neumann achieved a quite extraordinary success, and the famous production had a total of 215 performances in Berlin, Wiesbaden and Paris. Neumann worked with the Komische Oper for eight years (1956–64), as chief conductor for two seasons. At the same time he was conductor of the Prague FOK SO. From 1964 to 1968 he was second conductor of the Czech PO, chief conductor of the Gewandhaus Orchestra and Generalmusikdirektor of the Leipzig Opera. In 1968 he became chief conductor of the Czech PO, a post he held until 1990 and again in 1992–3, and from 1970 to 1973 was Generalmusikdirektor of the Stuttgart Staatsoper.

Neumann was a highly experienced, versatile conductor, able to connect organically the emotional and intellectual sides of music and build an effective dramatic climax both in concerts and operas. His repertory included Janáček's major operas (he recorded *The Cunning Little Vixen* and *From the House of the Dead*) as well as *Le nozze di Figaro*, *Don Giovanni*, *Tristan und Isolde*, *Boris Godunov* and Shostakovich's *Katerina Izmaylova*. With Czech and other orchestras he toured Europe, Japan and the USA, and appeared frequently at several international festivals. His concert repertory extended from Classical to contemporary music; a particular favourite was Mahler, most of whose symphonies he recorded. He also promoted Czech Classical and contemporary works – he was acclaimed, for instance, for giving the première of Vladimír Sommer's Vocal Symphony in 1963, and recorded an admired series of Dvořák symphonies. In the late 1980s he broke his contracts with Czech TV and Czech Radio in protest at discrimination against fellow-musicians.



Václav Neumann

BIBLIOGRAPHY

J. Kozák: *Českoslovenští koncertní umělci a komorní soubory* [Czechoslovak concert artists and chamber ensembles] (Prague, 1964), 331–3

V. Pospíšil: 'S Václavem Neumannem o hudbě nejdnešnější' [Neumann on the most up-to-date music], *HRo*, xvii (1964), 96–8

Z. Candra: 'Pátý šéf' [The fifth chief conductor (of the Czech Philharmonic)], *HRo*, xxii (1969), 46–7

V. Pospíšil: *Václav Neumann* (Prague, 1981) [incl. discography]

ALENA NĚMCOVÁ

Neumann, Věroslav (*b* Citoliby, nr Louny, Bohemia, 27 May 1931). Czech composer. He studied composition with Řídký at the Prague Academy of Musical Arts (1950–54) and at the same time directed several of the city's youth ensembles and its military ensemble. He worked with the Czech Music Fond (1958–60), and in the Union of Czechoslovak Composers (1962–9) occupied several positions, including that of general secretary and president (1968–9). During the 1950s he composed numerous mass songs, some of which were published and received awards at the Fifth World Youth Festival in Warsaw in 1955. His style of composition marked him as a traditionalist during these early years, though later he created a more personal style, taking ideas from new music such as the abandonment of strict metrical structures and the employment of akatoric procedures within tightly defined limits. His vocal works and songs for children have enjoyed widespread popular appeal. In 1982 his *Soleils couchants* received 3rd prize at the international choral competition in Tours, while in 1987 he won the prize of the Union of Czech Composers and that of the Czech publishing house Panton. A lecturer at the Popular Conservatory, a secondary music school, in Prague from 1969, in 1991 he was appointed director of the Prague Conservatory.

WORKS
(*selective list*)

Stage: Opera o komínku [Little Chimney Op] (opera buffa, K. Loos), 1965; Gloria (radio op, K. Čapek), 1970; Příběh se starou lenoškou [Story of the Old Armchair] (comic op, J.Z. Novák, after C. Dickens), 1987

Vocal: Zelené roky [Green Years] (cycle, F. Branislav), S, A, 2 vn, pf, 1961; Panorama Prahy [Panorama of Prague], Bar, orch, 1962; Nářek opuštěné Ariadny [The Lament of Ariadne] (M. Kundera), SA, 1988 [after Monteverdi]; Intervaly [Intervals] (Neumann), children's vv, pf, 1971; Vánoce malých zpěváčků [Christmas of the Little Singers] (Czech and Moravian carols), children's chorus, orch, 1976; Svítáníčko [Dawn Song] (folk poetry), female chorus, 1979; Soleils couchants (P. Verlaine), SATB, 1982; V Čechách [In Bohemia] (cant., J. Čarek, F. Nechvátal), SA, chbr orch, 1983; Prstýnek [Little Ring] (M. Florian), SA, 1961; Atlantida [Atlantis] (V. Nezval), SATB, 1985; Dove sta amore (L. Ferlinghetti, J. Zábrana), SA, 1985; Rýmovačky [Rhymes] (various Czech poets), S, fl, pf, 1980; Když zmlknou ptáci [When Birds Fall Silent] (4 songs, J. Seifert), 1v, pf/pf qt, 1985; Sbohem, Amadee! [Farewell Amadeus!], S, fl, pf, 1978

Inst: Str Qt, 1969; 5 dramatických sekvencí [5 Dramatic Sequences], vc, pf, 1978; Symfonické tance [Sym. Dances], orch, 1984

Principal publishers: Panton, Supraphon

JIŘÍ MACEK

Neumann, Werner (*b* Königstein, 21 Jan 1905; *d* Leipzig, 24 April 1991). German musicologist. He studied the piano and music theory at the Leipzig Conservatory, and musicology (with Kroyer and Zenck), psychology and philosophy at Leipzig University, taking the doctorate there in 1938 with a dissertation on Bach's choral fugues. His subsequent career was devoted to work on Bach. While working in Leipzig as a music teacher, critic and lecturer at the Musikhochschule he founded (1950) and directed the Bach-Archiv as the German centre for the collection of Bach documents; after joining the board of the Neue Bach-Gesellschaft (1952) he became co-editor of the *Bach-Jahrbuch* and the Neue Bach-Ausgabe (1953), to which he contributed several volumes. In 1954 he acquired professorial status. His writings include studies of Bach's cantatas and their texts; he has also edited a pictorial biography and, with H.-J. Schulze, three volumes of Bach documents. He was twice honoured with a Festschrift, published as the fifth and ninth volumes of the series Bach-Studien (*Eine Sammlung von Aufsätzen*, ed. R. Heller and H.-J. Schulze, Leipzig, 1975 and *Johann Sebastian Bachs Traditionsraum*, ed. R. Szeskus and J. Asmus, Leipzig, 1986).

WRITINGS

J.S. Bachs Chorfuge: ein Beitrag zur Kompositionstechnik Bachs (diss., U. of Leipzig, 1938; Leipzig, 1938, 2/1950)

Handbuch der Kantaten Johann Sebastian Bachs (Leipzig, 1947, 5/1984)

ed.: J.C. Lobe: *Katechismus der Musik* (Leipzig, 1949, 11/1978)

Auf den Lebenswegen Johann Sebastian Bachs (Berlin, 1953, 4/1962; Eng. trans., 1957)

Johann Sebastian Bach: Sämtliche Kantatentexte (Leipzig, 1956, 2/1967)

'Zur Frage der Gesangbücher J.S. Bachs', *BJb 1956*, 112–23

Bach: eine Bildbiographie (Munich, 1960, 2/1961; Eng. trans., 1961, rev. 2/1969 as *Bach and his World*)

'Das "Bachische Collegium Musicum"', *BJb 1960*, 5–27; repr. in *Johann Sebastian Bach*, ed. W. Blankenburg (Darmstadt, 1970)

ed.: *Bach-Dokumente*, i–ii (Kassel, 1963–9) [with H.-J. Schulze]; iv (1979)

'Über Ausmass und Wesen des Bachschen Parodieverfahrens', *BJb 1965*, 63–85

'Probleme der Aufführungspraxis im Spiegel der Geschichte der Neuen Bachgesellschaft', *BJb 1967*, 100–120

'Eine Leipziger Bach-Gedenkstätte: über die Beziehungen der Familien Bach und Bose', *BJb 1970*, 19–31

'Zum zwanzigjährigen Bestehen des Bach-Archivs', *Internationales Bachfest II: Leipzig 1970*, 65–6

'Johann Sebastian Bachs "Rittergutskantaten" BWV30a und 212', *BJb 1972*, 76–90

Sämtliche von Johann Sebastian Bach vertonte Texte (Leipzig, 1974)

Aufgaben und Probleme der heutigen Bachforschung (Berlin, 1979)

'Grenzen und Möglichkeiten der Bachinterpretation aus historischer Sicht', *Beiträge zur Bachforschung*, i (1982), 7–24

Über das funktionale Wechselverhältnis von Vokalität und Instrumentalität als kompositionstechnisches Grundphänomen, dargestellt am Schaffen Johann Sebastian Bachs (Berlin, 1982)

EDITIONS

Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke, I/i: *Adventskantaten* (Kassel, 1954) [with A. Dürr]; I/vii: *Kantaten zu den Sonntagen Septuagesimae und Sexuagesimae* (Kassel, 1956); I/xxi: *Kantaten zum 13. und 14. Sonntag nach Trinitatis* (Kassel, 1958); I/xxxviii: *Festmusiken zu Leipziger Universitätsfeiern* (Kassel, 1960); I/xxxvi–xxxvii: *Festmusiken für das Kurfürstlich-Sächsische Haus* (Kassel, 1961–3); I/iv: *Kantaten zu Neujahr und zum Sonntag nach Neujahr* (Kassel, 1965); I/xcl: *Hochzeitskantaten: weltliche Kantaten verschiedener Bestimmung* (Kassel, 1970)

BIBLIOGRAPHY

N. Rubin: '"Fugue" as a Delimiting Concept in Bach's Choruses: a Gloss on Werner Neumann's "J.S. Bachs Chorfuge"', *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel*, ed. R.L. Marshall (Kassel and Hackensack, NJ, 1974), 195–208

HORST SEEGER

Neumark, Georg (*b* Langensalza, 7 March 1621; *d* Weimar, 8 July 1681). German poet and composer. He grew up in Mühlhausen, studied at the gymnasiums at Schleusingen and Gotha and in 1640 set out for Königsberg in order to study law at the university. On the way, however, he was robbed and for the next three years he wandered around

north Germany in great poverty. He spent a good deal of time in Hamburg and in 1641 taught in Kiel; at this period he wrote his first novel. He finally arrived in Königsberg about 1643 and probably met there Heinrich Albert and Simon Dach. In 1648 he was again moving about; first he was in Danzig, in 1649–50 in Toruń, Poland, and later in Hamburg and its environs, where he met Rist. Finally he became a chancellor and librarian in the service of Duke Johann Ernst of Weimar, with whom he remained for the rest of his life. He was the chief poet there and published a great deal. He was admitted to the society known as the Fruchtbringende Gesellschaft in 1653 and towards the end of his life to the Order of the Pegnitzschäfer.

Neumark wrote both sacred and secular poetry, some of it of a very high order. He himself set much of it to music and he was one of the most imaginative composers of continuo songs in Baroque Germany. In his largest and most important collection, the *Fortgepflanzter musikalisch-poetischer Lustwald*, the texts, mostly secular, are often imaginative variations of reform verses by Opitz, but he also experimented with old-fashioned German verse. Although some of the melodies are among the best of the time, often they are very plain. A few are French *airs* or Polish dances. Most of the songs have violin and viol obbligatos and ritornellos, which are frequently more interesting than the vocal parts; here he was inspired by songs by Adam Krieger requiring several instruments and by the virtuoso playing of the elder Johann Schop. Neumark probably played the viol in performances of his songs, which led him to emphasize this part. Most of the songs are strophic, and they sometimes include passages of dialogue: the wedding dance-song *Wie seh' ich nicht Eufrosillen* (no.84) combines a two-movement dance with dialogue, and in *Belliflor* (no.24) two singers sing alternate strophes with different melodies but the same bass.

Neumark's *Wer nur den lieben Gott lässt walten* and *Ich lasse Gott in allem walten* are standard Lutheran chorales; the former appears in Bach's cantata *Gott ist uns're Zuversicht* BWV197 and in a Mendelssohn cantata that takes its title from that of the chorale.

WORKS

only those including music; for others see Goedeke

Betrübt-Verliebter, doch entlich hocherfrewter Hürte Filamon wegen seiner edlen Schäffer-Nymfen Belliflora (Königsberg, 1642), 7 songs, 1v, 2 vn, vle/bn, bc

Georg Neumarks ... Poetisch- und musikalisches Lustwäldchen (Hamburg, 1652[6], enlarged Jena, 2/1657[3], as Fortgepflanzter musikalisch-poetischer Lustwald), in the first edn 29 songs and several paired dances for 3 tpt/vn, a trbn, 2 t trbn, bc; 56 songs by Neumark and others added in the 2nd edn

Ecloge Filirenus (Jena, 1658), funeral song, 1v, 2 vn, bc

Eine theatralische Vorstellung (Weimar, 1662), 1 song

Tägliche Andachtsopfer (Weimar, 1668), 100 songs on old models in pt II

Des Sprossenden unterschiedliche sowohl zu gottseliger Andacht, als auch zu christl. Tugenden aufmunternde Lieder (Weimar, 1675), incl. chorale Ich lasse Gott in allem walten, as well as previously pubd songs

BIBLIOGRAPHY

KretzschmarG; *MGG1* (C. Engelbrecht)

K. Goedeke: *Grundriss zur Geschichte der deutschen Dichtung* (Dresden, 2/1887), iii, 74–7

J.H. Baron: *Foreign Influences on the German Secular Solo Continuo Lied in the Mid-Seventeenth Century* (diss., Brandeis U., 1967)

JOHN H. BARON

Neumatic notations. Notations formed primarily by neumes, that is, by graphic signs that represent essentially the movement in pitch of a melody. They are mainly associated with vocal music, in particular with the chant repertories of the Western, Byzantine and Orthodox Churches, and the Buddhist chant of India. (*See* INDIA; TIBETAN MUSIC; CHINA and JAPAN. *See also* NOTATION, §III, 1; PLAINCHANT, §2(iii); EKPHONETIC NOTATION.)

□

Neumatic style [group style]. In plainchant, the setting of text mainly with one neume (a group of usually two to four notes written together) per syllable, as for example in introits and communion chants. It is contrasted with syllabic style (mainly one note per syllable) and melismatic style (characterized by florid groups of notes, each sung to one syllable).

See also TEXT-SETTING.

□

Neumeister, Erdmann (*b* Uichteritz, nr Weissenfels, 12 May 1671; *d* Hamburg, 18 Aug 1756). German poet and theologian. The son of a schoolmaster, he received his education at Schulpforta and the university in Leipzig, where he matriculated in 1689 to study both theology and literature. After the completion in 1695 of his inaugural dissertation, a critical bibliography of 17th-century German poets, he was appointed *Magister legens* at the university and delivered a series of lectures on poetry that year. These lectures were published without his permission in 1707 by Christian Friedrich Hunold ('Menantes') under the title *Die allerneueste Art, zur reinen und galanten Poesie zu gelangen*. Neumeister began his career as a pastor in Bad Bibra from 1697 to 1704; he also served in Weissenfels (1704–6) and Sorau (1706–15) before becoming head pastor at the Jacobikirche in Hamburg (1715), where he remained until his retirement in 1755.

Neumeister considered himself both a poet and a theologian. Although his early poetry shows some influence of Pietism, in his theological writings he took a strongly polemical stand against it. His importance for music history lies in the nine cycles of cantata texts that he wrote between 1695 and 1742, each containing texts for all the Sundays of the church year and many extra feasts. His first cycle was complete at the time of the poetry lectures, and two cantatas from it appear in *Die allerneueste Art* as examples of his genre 'oratorio', which is made up of biblical verses and poetic aria texts, occasionally also a chorale. This type of cantata had been widely cultivated in Germany since about 1680, and Neumeister could have become acquainted with it in the works of Johann Schelle, who was Thomaskantor in Leipzig while he was there. J.P. Krieger, Kapellmeister at Weissenfels, composed cantatas for chorus and soloists on these texts beginning in 1696, of which one, *Rufet nicht die Weisheit*, is still extant; this cycle of texts was not published, however, until 1726.

Neumeister's next cycle was radically different. These he specifically called cantatas, and they consisted entirely of madrigalesque poetry for recitative and aria in the manner of the Italian secular cantata or, as he put it in the 1695 lectures, 'a piece out of an opera'. Krieger set 79 cantatas from this cycle and performed them at Weissenfels, beginning in 1702; unfortunately, none is extant, but Krieger's performance records indicate that they were almost all for solo voice. The texts were published separately as librettos and collectively in 1704, becoming Neumeister's first published cycle (one example cited in

Flemming). C.C. Dedekind had previously composed similar texts, but they had not been set to music (Steude, 1994).

Neumeister's fame rests on his combination of these two types of text into the newer mixed cantata, which became standard in the 18th century. Although others may have combined these elements earlier, including Count Ernst Ludwig of Meiningen (Küster, 1987), it was Neumeister's third cycle – prepared for the court at Eisenach, published in 1711 and set to music by G.P. Telemann – that established the new genre. Bach drew his Neumeister texts (for BWV 18, 24, 28, 59 and 61) from the third and fourth cycles. Other composers who set entire cycles of Neumeister texts included P.H. Erlebach, G.H. Stölzel and J.P. Käfer.

BIBLIOGRAPHY

W. Flemming, ed.: *Oratorium – Festspiel* (Leipzig, 1933, 2/1965), 62ff

L.F. Tagliavini: *Studi sui testi delle cantate sacre di J.S. Bach* (Padua, 1956)

J. Day: *The Literary Background to Bach's Cantatas* (London, 1961)

F. Heiduk and G. Merwald, eds.: *Erdmann Neumeister: De poetis germanicis* (Berne, 1978) [with biography and complete list of pubns]

H.K. Krausse: '"Die unverbotne Lust": Erdmann Neumeister und die galante Poesie', *Daphnis: Zeitschrift für mittlere deutsche Literatur*, ix (1980), 133–61

H.K. Krausse: 'Erdmann Neumeister und die Kantatentexte Johann Sebastian Bachs', *BJb 1986*, 7–31

K. Küster: 'Meininger Kantatentexte um Johann Ludwig Bach', *BJb 1987*, 159–64

E. Axmacher: 'Erdmann Neumeister, ein Kantatendichter J.S. Bachs', *Musik und Kirche*, lx (1990), 294–302

W. Miersemann: 'Lieddichtung im Spannungsfeld zwischen Orthodoxie und Pietismus: zu Erdmann Neumeisters Weissenfelser Kommunionbuch *Der Zugang zum Gnaden-Stuhl Jesu Christo*', *Weissenfels als Ort literarischer und künstlerischer Kultur im Barockzeitalter*, ed. R. Jacobsen (Amsterdam, 1994), 177–216

W. Steude: 'Anmerkung zu David Elias, Erdmann Neumeister und den beiden Haupttypen der evangelischen Kirchenkantate', ibid., 45–61

G. Jaacks: *Hamburg zu Lust und Nutz: Bürgerliches Musikverständnis zwischen Barock und Aufklärung (1660–1760)* (Hamburg, 1997)

KERALA J. SNYDER

Neumeyer, Fritz (*b* Saarbrücken, 2 July 1900; *d* Freiburg, 16 Jan 1983). German keyboard player and composer. He received his musical training in Cologne and Berlin with the aim of becoming an opera conductor. From 1924 to 1927 he was répétiteur, then chorus master and conductor, at the Stadttheater in Saarbrücken. In 1928 he returned to Berlin as a freelance accompanist, primarily of singers. His involvement with early music began at this time with his interest in the collection at the Musikinstrumentenmuseum des Staatlichen Instituts für Musikforschung in Berlin and his meeting with its director, Curt Sachs, who encouraged him in playing historical keyboard instruments and in the study of performance practice. In these Neumeyer became a central figure, believing that each repertory, from Sweelinck and Frescobaldi to Schumann and Brahms, is best served by instruments of its own time and place. With this aim he began, in 1930, a notable collection of keyboard instruments which he had restored to playing condition and made available to performers. Since 1974 this has been housed in the castle at Bad Krozingen. As a performer Neumeyer was known from many recitals and broadcasts. In 1935 he joined the influential Kammermusikkreis of Gustav Scheck and August Wenzinger and in 1954 joined the Cappella Coloniensis of WDR. His influence was reinforced by prominent professorships in historical keyboard performance at the Hochschule für Musik, Berlin (from 1940), and the Staatliche Hochschule für Musik, Freiburg (1946–68). His compositions, which are listed in full in J. Böhme: *Fritz Neumeyer: Wege zur alten Musik* (St Ingbert, 1996), consist almost entirely of songs.

DAVID LEDBETTER

Neuner, Carl (Borromäus) (*b* Munich, 29 July 1778; *d* Munich, 1 April 1830). German composer and violinist. He learnt the violin with the Benedictines at Tegernsee and later studied music theory with Joseph Graetz and singing with J.E. Valesi. In 1800 he joined the Munich court as ballet répétiteur and supernumerary second violinist, advancing in 1807 to a permanent position as violinist (he later played the double bass) with the court orchestra. He retired in 1827. He was a founder-member of the Munich Musikalische Akademie, and was locally important in a circle that included Winter and Poissl.

Neuner was especially significant as a composer of early Romantic ballets. His flair for novel instrumentation aroused the interest of Weber, who praised his one-act ballet *Der Dichter Gessner* (1809) for its 'melodic richness ... expressed in good orchestration' and unsuccessfully urged him to turn his attention to the higher sphere of opera 'since none of the requirements of a good opera composer seem to be lacking in him'. Whether Weber also knew Neuner's music for F.X. von Caspar's 'Romantic tragedy' (the word 'Romantic' was added in manuscript) *Der Freischütze* (1812) is uncertain. The text was based on the tale in Apel and Laun's *Gespensterbuch* (1810), which was also Kind's source for Weber's opera; and though Neuner's score emphasizes lively, unsubtle dances, his overture is a more substantial, well-written piece which could have impressed Weber. Neuner's works consist principally of ballets; he also wrote some sacred choral music, songs and instrumental music, including an Oboe Concerto (1819) and a Symphony in E♭ (1826).

BIBLIOGRAPHY

G. Kaiser, ed.: *Sämtliche Schriften von Carl Maria von Weber* (Berlin, 1908)

G. Mayerhofer: *C.B. Neuner: sein Leben und seine Musik zur Tragödie 'Der Freischütze'* (diss., U. of Munich, 1933)

G. Mayerhofer: *'Abermals vom Freischützen': der Münchener 'Freischütze' von 1812* (Regensburg, 1959)

J. Warrack: *Carl Maria von Weber* (London, 1968, 2/1976)

JOHN WARRACK

Neupert. German firm of piano and harpsichord makers. Founded by Johann Christoph Neupert (1848–1921) in 1868 as piano builders, it was among the first German makers to add harpsichords, clavichords and fortepianos to its production, in 1906. The company, which has been based in Bamberg since 1874, had begun to assemble a collection of historical stringed keyboard instruments even earlier, in 1895. Eventually this grew to number more than 250 specimens when it was donated to the Germanisches Nationalmuseum in Nuremberg in 1968 (a number of instruments from the collection considered to duplicate other examples had been transferred to the Händel-Haus Museum in Halle in 1939).

Hanns Neupert (1902–1980) joined the firm as technical director in 1928, after a three-year apprenticeship in piano building and studies in musicology and physics at the universities of Erlangen and Munich. He wrote a number of works dealing with historical stringed keyboard instruments and their revival in the 20th century.

In 1975, Wolf Dieter Neupert (*b* 1937) took over the management of the firm. He has written widely on the reproduction of historical keyboard instruments.

Until the mid-1970s the firm's harpsichord production was generally typical of the pre-1939 modern German school: heavily constructed, open at the bottom, a very long treble scale, with a 16′ register in the larger instruments, registration pedals and, from about 1930, adherence to the so-called 'Bach disposition' (*see* BACH HARPSICHORD). Neupert clavichords and fortepianos are more closely modelled on 18th-century prototypes. Reproduction instruments were occasionally produced before 1970, but it is only since then that a number of models of harpsichords in traditional styles superseded the firm's line of modern instruments; these include copies of historical harpsichords by Antunes, Blanchet and Hemsch, and grand fortepianos by Dulcken and Graf.

For illustration of a Neupert instrument *see* HARPSICHORD, fig.16.

WRITINGS

H. Neupert: *Das Cembalo* (Kassel, 1933/4, 1966; Eng. trans., ed. F.E. Kirby, 1960, 2/1968 as *Harpsichord Manual: a Historical and Technical Discussion*)
H. Neupert: *Das Klavichord* (Kassel, 1948/2, 1955; Eng. trans., 1965)
W.D. Neupert: 'Physikalische Aspekte des Cembaloklanges', *Das Musikinstrument*, xx (1971), 857–60
W.D. Neupert: 'Kopie oder Rekonstruktion?', *Clavichord und Cembalo: Blankenburg, Harz, 1987*, 74–9
W.D. Neupert: 'Zur Frühgeschichte des Hammerflügels', *Münchener Beethoven-Studien*, ed. J. Fischer (Munich and Salzburg, 1992), 79–80

BIBLIOGRAPHY

J.H. van der Meer: 'Ein Überblick über den deutschen Cembalobau', *Fünf Jahrhunderte deutscher Musikinstrumentenbau*, ed. H. Moeck (Celle, 1987), 235–56
M. Elste: 'Nostalgische Musikmaschinen. Cembali im 20. Jahrhundert', *Kielklaviere: Cembali, Spinette, Virginale* (Berlin, 1991), 239–77

HOWARD SCHOTT/MARTIN ELSTE

Neupma. *See* NEUMA.

Neuschel [Neuschl, Neischl, Neyschl, Meuschel]. German family of brass instrument makers. The oldest Nuremberg dynasty of brass instrument makers, it was founded by Hans Neuschel the elder (*d* Nuremberg, 1503 or 1504). The city awarded him the title of master coppersmith in 1479 and in 1487 he is recorded as having made a trumpet and slides (*Ziehstücke*) for either trumpets or trombones.

Hans Neuschel the younger (*d* Nuremberg, 1533), a son of Hans the elder, was the most famous member of the family – the Meuschelstrasse in Nuremberg is named after him. He was both an instrument maker and a trombonist. A document from 1491 in which he was appointed Stadtpfeifer (confirmed in 1499), attributed by Jahn to his father, probably applies to him. In 1493 he additionally became a master coppermith. He is said to have improved the art of trombone making in 1498. His instruments carried the hallmark of the imperial crown. By order of Emperor Maximilian I, in 1512, his likeness was included in one of Hans Burgkmair I's woodcuts for the series *Maximilian's Triumphal Procession*. The command to the artist was: 'On the same chariot there shall be five shawm, trombone and crumhorn players; and Neyschl shall be the master'. Pope Leo X ordered silver trombones from him, which he delivered personally. His brother Lienhard (*d* Nuremberg, 1515) worked with him in his shop.

According to Nickel, Georg [Jörg] Stengel (*d* Nuremberg, 1557), 'genannt Neuschel' – he assumed the family name in 1535 – was the adopted son or perhaps the nephew of Hans the younger, from whom he learnt his trade. He later took over the Neuschel workshop, and his privilege of carrying Hans's hallmark was renewed by Emperor Charles V in 1551. Besides making brass instruments, he was also a dealer in woodwind and percussion instruments. He sold 12 'deutsche' and 12 'welsche' trumpets and two military kettledrums to the King of Poland for 200 guilders, and other complete sets of trumpets for similar prices to courts in Berlin, Copenhagen, Dresden, London and Munich. An order placed in 1541 by Duke Albrecht of Prussia, however, was apparently never delivered because that monarch refused to pay more than 60 guilders. A tenor trombone – actually a cut-down bass, of which only the bell end may be regarded as authentic – made by Georg in 1557 is in the collection of the Kunsthistorisches Museum, Sammlung alter Musikinstrumente, Vienna. Nickel has shown that the Neuschels may have been related to the other great family of brass instrument makers, the Schnitzers, as Georg's wife Anna was apparently the widow of the Munich Stadtpfeifer Anton SCHNITZER. Anna's presumed son, Anton Schnitzer the elder, learnt brass instrument making from his stepfather, on whose death he took over the Neuschel workshop.

BIBLIOGRAPHY

Waterhouse-LangwillI
R. Eitner: 'Briefe von Jorg Neuschel in Nürnberg nebst einigen anderen', *MMg*, ix (1877), 149–59
F. Jahn: 'Die Nürnberger Trompeten- und Posaunen-Macher im 16. Jahrhundert', *AMw*, vii (1925), 23–52
W. Wörthmüller: 'Die Nürnberger Trompeten- und Posaunenmacher des 17. und 18. Jahrhunderts', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, xlv (1954), 208–325; xlvi (1955), 372–480
E. Nickel: *Der Holzblasinstrumentenbau in der Freien Reichsstadt Nürnberg* (Munich, 1971)
H. Thein: 'Zur Geschichte der Renaissance-Posaune von Jörg Neuschel (1557) und zu ihrer Nachschöpfung', *Basler Jb für historische Musikpraxis*, v (1981), 377–404
H. Fisher: 'The Tenor Sackbut of Anton Schnitzer the elder at Nice', *HBSJ*, i (1989), 65–74
M. Kirnbauer: 'Die Nürnberger Trompeten- und Posaunenmacher vor 1500 im Spiegel Nürnberger Quellen', *Musik und Tanz zur Zeit Kaiser Maxmilian I.: Innsbruck 1989*, 131–41

EDWARD H. TARR

Neusidler [Newsidler, Neusydler, Neysidler, Neusiedler]. German family of lutenists and composers. The first two discussed below are among the leading figures in 16th-century German lute music.

(1) Hans Neusidler (*b* Pressburg [now Bratislava], *c*1508–9; *d* Nuremberg, 2 Feb 1563). Composer, lutenist, intabulator and lute maker. He arrived at Nuremberg early in 1530; on 21 February he received from the city council a residence permit for one year, on 13 September he married a Nuremberg girl, and on 17 April 1531 he took the oath as a citizen. His finances apparently improved as a result of his marriage, for he was soon in a position to purchase a house with a courtyard on the Zotenberg behind the fruit market. He was highly regarded as a lute teacher and between 1536 and 1549 published eight books of lute music. In judicial records of 1550 he was twice described as a lute maker. He and his wife had 13 children, which caused him such financial embarrassment that he was forced to appeal to the city

council for help and eventually to sell his house. His wife died in January 1556, and no doubt because of his many small children he remarried on 4 May; he had four more children by his second marriage, and his second wife died in August 1562.

Together with Hans Judenkünig and Hans Gerle, Hans Neusidler was one of the principal figures in the early history of lute music in Germany. His lutebooks contain a rich and varied repertory, embracing arrangements of German songs, chansons, Italian madrigals, motets, German and Italian dances and free, improvisatory preludes. The pieces vary in difficulty, but apart from the two-part (tenor and bass) arrangements for beginners, reduced from fuller vocal originals, three-part works (descant, tenor, bass) are in the majority; four-part pieces appear only in the third of the 1544 books and in that of 1549. In the second 1536 book, explicitly intended for experienced players, the vocal originals are transformed into instrumental works by means of virtuoso passage-work. Favourite pieces from the earlier books reappear in later ones, usually with modifications.

The first 1536 book, intended for beginners, contains an important introduction on lute playing (Eng. trans. in M. Southard and S. Cooper: 'A Translation of Hans Newsider: *Ein newgeordnet küenstlich Lautenbuch* ... (1536)', *Journal of the Lute Society of America*, xi, 1978, pp.5–25ff). Neusidler's method, designed for use without a teacher, was the first to give exercises marked with fingering for the left hand, thus facilitating the playing of polyphonic music. The placing of one to four dots above each letter of the tablature indicates the stopping finger; one dot indicates the forefinger, two dots the middle finger, and so on. Neusidler also set great store by legato playing; he used a cross (+) beside a letter to indicate a sustained note. He demanded that runs be struck by alternating thumb and first finger, the latter being indicated by a dot, and he considered the correct use of this technique to be the greatest art of lute playing. No particular directions are given for the playing of chords by the right hand. The opening, fundamental pieces in the first 1536 book are marked 'Kleines Fundament' and 'Grosses Fundament'. The ensuing two- and three-part pieces are supplied in part with fingering for the left hand, in part with fingering for the right hand. The last 30 pieces, which are the most heavily ornamented, have no fingerings; nor do the contents of the second 1536 book. Neusidler did not develop his method in his later books but reproduced it more or less complete.

INTABULATIONS

Editions: *Österreichische Lauten-Musik im 16. Jahrhundert*, ed. A. Koczirz, DTÖ, xxvii, Jg.xviii/2 (1911/*R*) [K]
Das deutsche Gesellschaftslied in Österreich von 1480–1550, ed. L. Nowak and A. Koczirz, DTÖ, lxxii, Jg.xxxvii/2 (1930/*R*) [N]
all for lute; all published in Nuremberg

Ein newgeordent künstlich Lautenbuch in zwen Theyl getheylt: der erst für die anfahenden Schuler (1536[12]/*R*1974); 12 ed. O. Chilesotti, *Lautenspieler des 16. Jahrhunderts* (Leipzig, 1891); 4 ed. in DTÖ, xxviii, Jg.xiv/1 (1907/*R*); 9 in K; 18 in N; 20 ed. H. Mönkemeyer, Die Tabulatur, i (Hofheim am Taunus, 1965)
Der ander Theil des Lautenbuchs: darin sind begriffen vil ausserlesner kunstreycher Stuck von Fantaseyen, Preambeln, Psalmen, und Muteten ... auff die Lauten dargeben (1536[13]/*R*1976); 2 ed. in DTÖ, xxviii, Jg.xiv/1 (1907/*R*); 4 in K; 4 in N; 9 ed. H. Mönkemeyer, Die Tabulatur, ix (Hofheim am Taunus, 1966)
Ein newes Lautenbüchlein mit vil schonen Liedern (1540[23]); 7 in K; 2 in N
Das erst Buch: ein newes Lautenbüchlein mit vil feiner lieblichen Liedern für die jungen Schuler (1544[24]); 1 in K; 2 in N
Das ander Buch: ein new künstlich Lautten Buch für die anfahenden Schuler (1544[23]); 11 in K; 1 in N
Das dritt Buch: ein new kunstlich Lauten Buch darin vil trefflicher ... Kunst Stück von Psalmen und Muteten (1544[25])
Das erst Buch: ein newes Lautenbüchlein mit vil feiner lieblichen Liedern, für die jungen Schuler (1547[26])
Das ander Buch: ein new künstlich Lauten Buch erst yetzo von newem gemacht für junge und alte Schüler (1549[41])

(2) Melchior Neusidler (*b* Nuremberg, 1531; *d* Augsburg, 1590). Intabulator, composer and lutenist, eldest son of (1) Hans Neusidler (not his brother as Koczirz suggested). His date of birth and relationship to his father can be deduced from his portrait at the age of 43 in his *Teütsch Lautenbuch* (1574; see illustration) and the date of his father's marriage (see above). In 1551 he applied to the German emperor for a ten-year privilege for the printing of his works. He soon moved to Augsburg, acquired a citizen's rights there and on 31 December 1552 relinquished his Nuremberg citizenship. He was the leader of the so-called 'stille musica', a group of musicians hired to play on festive occasions in the houses of prominent citizens; he also played with the civic musicians in public festivities. In October 1561 he visited Nuremberg, and because of his father's financial straits he undertook to bring up his three youngest brothers. In 1565 he went to Italy, published two lutebooks at Venice in 1566 and returned to Germany in the same year. In 1574 he supervised the printing of his other lutebook at Strasbourg. He applied unsuccessfully for a post at the Stuttgart court in 1576. On 23 December 1577 he sent Duke Wilhelm V of Bavaria 'some very good dances'. From September 1580 to May 1581 he was employed as a lutenist by Archduke Ferdinand II at Innsbruck. He numbered among his patrons Octavian II Fugger (a member of the leading Augsburg family), in whose house he often played in 1583 and from whom he received alms when he was old and plagued with gout. Tomaso Garzoni mentioned him as a famous lutenist in the 34th discourse of his *Piazza universale* (1587).



Melchior Neusidler: portrait from his 'Teütsch Lautenbuch' (Strasbourg: Jobin, 1574)

Melchior Neusidler's two lutebooks of 1566, which are in Italian tablature, contain arrangements of madrigals, motets, chansons and Italian dances, as well as some mostly imitative ricercares, called fantasias by Phalèse in his French tablature versions (1571) and by Neusidler himself in his *Teütsch Lautenbuch* (1574). The first book includes two dance suites, each consisting of a passamezzo, a saltarello derived from it and then a *ripresa*. In the *Teütsch Lautenbuch* this repertory is augmented by German songs and dances. In making his intabulations Neusidler kept wherever possible to the same number of parts as in the vocal originals and enlivened them with diminutions. In a preface to the 1574 book he described the customary six-course lute as inadequate, for 'now that music has risen to such heights of artistic beauty [one] cannot achieve the full range of pleasing harmonies or fingerings on such a lute'. One could do so, he maintained, only on a seven-course instrument, and he thought it more practical to tune the seventh course only a major 2nd – not a 4th – below the sixth course, which was tuned *Gg*.

INTABULATIONS
all for lute

Il primo libro intabolatura di liuto di … Neysidler … ove sono madrigali, canzon francesi, pass'emezi, saltarelli & alcuni suoi ricercari (Venice, 1566[29]; some repr. 1571[16]; all transcr. in Ger. lute tablature by B. de Drusina, 1573[25])

Il secondo libro intabolatura di liuto di … Neysidler (Venice, 1566[30]; some repr. 1571[16]; all transcr. in Ger. lute tablature, 1573[25])

Teütsch Lautenbuch, darinnenn kunstliche Muteten, liebliche italianische, frantzösische, teütsche Stuck (Strasbourg, 1574[13]); 1 ed. in DTÖ, lxxii, Jg.xxxvii/2 (1930/*R*), 1 in G. Adler, *Handbuch der Musikgeschichte* (Berlin, rev. 2/1930/*R*1961)

Ricercare super Susanne un jour, fantasia super Anchor che col partire, 6 other ricercares, 15 other fantasias, 10 Ger. sacred songs, 8 passamezzi, 7 galliards, 14 intabulations and dances, *CH-Bu*, *D-DEl*, *DO*, *Mbs*, *W*, *PL-Kj*

(3) **Conrad Neusidler** (*b* Nuremberg, bap. 13 Feb 1541; *d* Augsburg, after 1603). Lutenist and composer, son of (1) Hans Neusidler and younger brother of (2) Melchior Neusidler. In 1562 he moved to Augsburg and on 26 January 1564 renounced his Nuremberg citizenship. He still appeared in the Augsburg tax records in 1604. A subsequent report from the master builders to the city council mentioned that 'the late' Conrad Neusidler used to play his lute for weddings and similar festivities. His only extant music consists of some German dances, two intradas and intabulations of 14 German sacred songs, all in the same lute manuscript (*D-W* Aug.fol.18.7 and 18.8), and two intabulations of motets by Lassus and Johann Eckart (*DO* G.I.4). A manuscript appendix to the Deutsche Staatsbibliothek copy (now lost) of Rudolf Wyssenbach's *Tabulaturbuch uff die Lutten* (1550[25]) contained lute versions of two dances, two chorales and a chanson by him.

BIBLIOGRAPHY

BrownI; MGG1 (K. Dorfmüller)
E. Radecke: 'Das deutsche weltliche Lied in der Lautenmusik des 16. Jahrhunderts', *VMw*, vii (1891), 285–336
O. Chilesotti: 'Di Hans Newsidler e di un'antica intavolatura tedesca di liuto', *RMI*, i (1894), 48–59
O. Körte: *Laute und Lautenmusik bis zur Mitte des 16. Jahrhunderts* (Leipzig, 1901/*R*)
A. Sandberger: Introduction to DTB, viii, Jg.v/1 (1904/*R*)
A. Koczirz: Introduction to DTÖ, xxxvii, Jg.xviii/2 (1911/*R*)
J. Dieckmann: *Die in deutscher Lautentabulatur überlieferten Tänze des 16. Jahrhunderts* (Kassel, 1931)
H.-P. Kosack: *Geschichte der Laute und Lautenmusik in Preussen* (Kassel, 1935)
W. Boetticher: *Studien zur solistischen Lautenpraxis des 16. und 17. Jahrhunderts* (Berlin, 1943), 317–20, 328, 346, 351–420
A. Layer: 'Melchior Neusiedler', *Lebensbilder aus dem bayerischen Schwaben*, ed. G.F. von Pölnitz and others, v (1956), 180
K. Dorfmüller: *Studien zur Lautenmusik in der ersten Hälfte des 16. Jahrhunderts* (Tutzing, 1967)
A.J. Ness: 'A Letter from Melchior Newsidler', *Music and Context: Essays for John M. Ward*, ed. A.D. Shapiro (Cambridge, MA, 1985), 352–69
H. Minamino: *Sixteenth-Century Lute Treatises with Emphasis on Process and Techniques of Intabulation* (diss., U. of Chicago, 1988)
C. Meyer: *Sources manuscrites en tablature: luth et théorbe, catalogue descriptif*, i–ii (Baden-Baden, 1991)

HANS RADKE/WOLFGANG BOETTICHER, CHRISTIAN MEYER

Neuss, Heinrich Georg (*b* Elbingerode, 11 March 1654; *d* Wernigerode, 30 Sept 1716). German composer, theologian and poet. His father died when he was two years old, therefore after attending the grammar schools at Osterwieck, Quedlinburg and Halberstadt he was forced through economic necessity to become a private tutor at Wernigerode before going on to study theology at Erfurt University from 1677 to 1680. After another period as a private tutor he became a deputy headmaster in 1683, and headmaster in 1684, at Blankenburg; he later became deacon at the church in the Heinrichstadt district of Wolfenbüttel. There, with two other clergymen, he held Pietist conventicles, which, however, were forbidden by ducal edict of 1692. After a brief stay at Hedwigsburg he became travelling preacher to Duke Rudolph August of Brunswick, who made him superintendent at Remlingen in 1695. In the same year he became a doctor of theology of the University of Giessen. Finally in 1696 Count Ernst von Stolberg summoned him to Wernigerode as superintendent and church councillor. He later took lessons with Heinrich Bokemeyer by post, but their correspondence has not survived. He also invented a pitch pipe as well as a tuning device for keyboard instruments, which he called 'mensa'.

Neuss's main work is *Hebopfer zum Bau der Hütten Gottes: das ist Geistliche Lieder, welche zur Andacht, Aufmunterung und Erbauung unsers Christenthums in allerhand Fällen zu gebrauchen* (Lüneburg, 1692, 2/1703). With the 70 or so melodies that he wrote for his poems he made an important contribution to the Pietist continuo song. He also included a few melodies by J.C. Horn and J.P. Krieger and even one or two operatic arias of the time. The *Hebopfer* attracted much attention in its day, and the *Geistreiches Gesangbuch* of Athanasius Freylinghausen (1704–14 and several later editions), the most influential collection of Pietist songs, contains 37 pieces from it. Neuss also published *Brunnenlieder, den Brunnengästen zu Pyrmont mitgeteilt* (Pyrmont, 1706) and is said to have written a wedding song in 1712; he wrote an introduction to Andreas Werckmeister's *Der edlen Musik-kunst, Würde, Gebrauch und Missbrauch* (1691), but a theoretical work sometimes attributed to him, *De musica parabolica*, is probably not by him.

BIBLIOGRAPHY

ADB (Brümmer); *WinterfeldEK*, ii; *ZahnM*
S. Kümmerle: *Encyklopädie der evangelischen Kirchenmusik*, ii (Gütersloh, 1890/*R*)
C. Mahrenholz and O.Söhngen, eds.: *Handbuch zum evangelischen Kirchengesangbuch*, ii/1 and suppl. (Göttingen, 1957–8)

WALTER BLANKENBURG/DOROTHEA SCHRÖDER

Neutralization (i). A means of handling chromatic notes introduced into diatonic contexts, whereby raised notes

ascend and lowered ones descend (in a way analogous to the treatment of the 6th and 7th degrees of the minor scale). Such treatment avoids false relations and results in smoother and more convincing modulation.

The term 'neutralization' was used in this sense, and in the sense of NEUTRALIZATION (ii), by Schoenberg.

JANNA SASLAW

Neutralization (ii). The process of gradually depriving motifs of their distinctive features and 'dissolving' them into less individual components such as scales and arpeggios, as happens typically in cadential or transitional passages; another word for this is 'liquidation'.

The term 'neutralization' was used in this sense, and in the sense of NEUTRALIZATION (i), by Schoenberg.

JANNA SASLAW

Neuwirth, Gösta (*b* Vienna, 6 Jan 1937). Austrian composer and musicologist. He studied with Schiske in Vienna (1954–62) and at the Free University, Berlin (PhD 1968), where his dissertation on Schreker was supervised by Adrio. He has directed the avant-garde theatre group Die Arche, and taught at the Graz Musikhochschule (from 1973) and the Hochschule der Künste, Berlin (from 1983).

Neuwirth's works, influenced by the experiences of his wartime childhood, delight in the *objet trouvé*, follow dream-like logic and rely on detailed proportional structures. Finding in Schreker's music a repressed, dark side to the culturally conditioned notion of progress, he embraced 15th-century numerology as an alternative type of musical thinking. His opera *Eine wahre Geschichte* (1981) juxtaposes rock and chamber ensembles, drawing on his memories of early cinema and the theatre. In *Sei Murrum Phonies* (1990–92) he treats the orchestra both as a totality of polyphonically related solo lines and as a collection of homogenous groups. The Marcel Proust cycle *Gestern und Morgen* (1953–96), a ten-part work for various combinations of instruments and voices, provides the most comprehensive overview of his style: the String Trio (no.4) resembles Rodolphe Berger's *Hier et demain* (around 1895) in its reverberation of 'lost time', a theme also present in *Hier et demain – seul* (no.1) and *Vieux songe* (no.2); the exact proportions of *Schandbuch der gewarnten Liebe* (no.3) reveal the influence of Josquin.

WORKS
(*selective list*)

Op: Eine wahre Geschichte (chbr op, 3 scenes, Neuwirth), 1981, Graz, 1 Nov 1981

Gestern und Morgen (M. Proust-Zyklus), 1953–96: 1 Hier et demain – seul, sax; 2 Vieux songe, fl, ob; 3 Schandbuch der gewarnten Liebe, vn; 4 Str Trio 'Essays zu einer Autobiographie'; 5 Sextett, fl, ob, cl, sax, va, vc; 6 Meeandres ténébreux, vn, pf, tape; 7 Hier et demain (M. Zamaçois), valse chantée, Mez, chbr ens; 8 Kammermusik, va, pf; 9 La Prisonnière (L'intruse), vn, va, vc; 10 Faits divers (A. von Moos, Proust, Neuwirth), Mez, chbr ens

Other inst: Sinfonietta, str orch, pf, 1955; Sonata brevis, vn, pf, 1955; Der Garten der Pfade, die sich verzweigen, Renaissance insts, 2 pf, 1975; Str Qt, 1976; Differenzen, fl, gui/vihuela, 1980, rev. 1990; Der Webernknecht tritt in die Reichstonalitätskammer ein, orch, 1983; Frag., vn, pf, 1993

Other vocal: 2 Stücke (G. Trakl: *Blaubart*), 1v, orch, 1952; Lyrica (P.J. Bernauer, C. Neubrand-Bentz, Neuwirth, Trakl), 1v, str qt, pf, 1956; Requiem (H. Weissenborn), spkr, solo vv, chorus, orch, 1956; Von Unklaich nach China (C. Morgenstern, P. Klee, Amerindian texts), S, pf 4 hands, 1957–73; Vanish (H.C. Artmann, S. Plath, Neuwirth), 1v, tape, 1975; Sei Murvum Phonies (Neuwirth), female vv, orch, 1990–92; L'absence (Neuwirth), 2vv, 2 a sax, bandoneon, pf, perc, cond., 1993

Kbd: Toccombeau, pf, 1956–76; Passacaglia, org, 1957; Hommage à Mahler, pf, 1961–70; Das Schweigen der Sirenen, org, 1962; Quadrate leicht bewegt, org, 1963; Pisspott (Pot of Pieces) (Neuwirth), pf, 1973–81; Folie à deux, 2 pf [tuned in quarter-tones], 1989

Arrs.: F. Schreker: 5 Gesänge, 1976; F. Schreker: Vom ewigen Leben, 1976; A. Zemlinsky: 6 Gesänge (M. Maeterlinck), op.13, 1994

MSS in *D-Bda*

BIBLIOGRAPHY

LZMÖ [incl. writings list and further bibliography]

A. von Moos, ed.: *Chant du Singe: Zwölf Anagramme, zugedacht Gösta Neuwirth* (Berlin, 1990)

J. Stenzl: *Traum und Musik*, Musik-Konzepte (1991), 8–102 [special issue]

MATTHIAS BRZOSKA

Neuwirth, Olga (*b* Graz, 4 Aug 1968). Austrian composer. Some of her early compositions were performed at the Styrian Autumn Festival in 1985. She studied at the San Francisco Conservatory (1986–7) with Elinor Armer, among others, and took courses in painting and the cinema at the San Francisco Art College. She continued her studies at the Vienna Hochschule für Musik (1987–93), where her teachers included Erich Urbanner, Dieter Kaufmann and Wilhelm Zobl, and in Paris with Tristan Murail and the Stage d'Informatique Musicale at IRCAM (1993–4). She has also been influenced by Adriana Hölsky and Luigi Nono.

Neuwirth's compositions reflect her interests in literature, the cinema (she often employs the compositional equivalents of film clips and montages) and painting (*Hooloomooloo*, 1996–7, for example, paraphrases a painting by Frank Stella), resulting in a style rich with tonal, formal and media-related diversity. Her sound installations and use of video (as in the opera *Bählamms Fest*, 1997–9) illustrate her propensity for multimedia. In her instrumental music electronics alienate or extend sonorities and create what she has described as 'androgynous sounds'. Quasi-organic development and restless fragmentation overlap in large ensemble works. Extreme contrasts, a wide variety of quotations, and an alternation between ironic distance and direct expressivity are also characteristic.

WORKS
(*selective list*)

Dramatic: 5 Stücke Filmmusik (film score, Brothers Quai), gui, b gui, hpd, 1989, London, 1990; Der Wald (Ein tönendes Fastfoodgericht) (mini-op, E. Jelinek), 1989–90, Vienna, 1991; Körperliche Veränderungen (Musiktheater, Jelinek), 1990–91, Vienna, 1991 [after radio play, Ballade von drei wichtigen Männern sowie dem Personenkreis um sie herum]; Die Schamlosen, oder Ein Spektakel (Kurzoper, 1, D. Charms, S. Plath and U. Zürn), 1990, Vienna, 1992; Zwischenmusik, 1991–2 [for perf. between Körperliche Veränderungen and Der Wald]; Punch and Judy (Hörspiel, H.C. Artmann), 1993–4, Graz, 1994; Todesraten (Hörspiel, Jelinek), 1997, broadcast, 1997; Bählamms Fest (Musiktheater, 13 scenes, L. Carrington and Jelinek), 1997–9, Vienna, 1999; Todesraten (Hörspiel, Jelinek), 1997, broadcast, 1997; the long rain (film score, M. Kreitise)

Inst: Der rosarote Zwerg auf dem Weg nach Garanas (Die gelbe Kuh tanzt Ragtime), chbr orch, 1985; Bagatellen, vc, 1988; Cthulhu-Ludium (Vor der Dunkelheit), orch, 1991–2; Let's play, play, play, cl, 2 tpt, perc, 1992; Duplus-Duplex, fl, trbn, 1992–3; Quingelquingelquis Weg durchs Orch, youth orch, 1992; Spleen, b cl, 1994; Akroate Hadal, str qt, 1995; Vampyrotheone, 3 solo insts, 3 ens, 1995; Quasare/Pulsare, vn, pf, 1996; ... ?risonanze? ..., va d'amore, 1996; Ondate, 4 sax, 1997; Photophorus, 2 elec gui, orch, 1997; Hommage à Klaus Nomi, tpt, b cl, vc, db, synth, perc, 1998; Ondate II, 2 bcl, 1988; . . . ad auras . . . in memoriam H., 2 vl, perc, 1999; Chinamen/Nodus; str orch, perc, cel, 1999; Suite für Theremusik und Orchester, 1999; Anaptyxis, orch, 1999–2000

Vocal: Cigarren (elementar) (K. Schwitters), S, str trio, 1989–90; Die neugierigen alten Frauen (D. Charms), S, prep pf, 1990; Worddust

of Minraud (W.S. Burroughs), 16vv, 1992; 5 Daily Miniatures (G. Stein), T, b cl, vn, vc, prep pf, 1994; La vie – ... ulcérant(e) (G. Perec), 2 T, b cl, va d'amore, vc, db, elec gui, 1995; Nova/ Minraud, ens, 1998; Clinamen/Nodus, 1999

El-ac and multimedia: Canon of Funny Phases, 6 pfmrs, 16 video monitors, 1992; !?dialogues suffisants!? (Portrait einer Komposition als junger Affe I), vc, perc, tape, video, 1992; Schlagschatten, bn, tape, elecs, 1992; Aufenthalt (Jelinek), 2 spkrs, S, T, b cl, bar sax, t trbn, perc, cel, 2 vc, tape, video, elecs, 1992–3; Lonicera caprifolium, ens, tape, 1993; Jardin désert (Portrait einer Komposition als junger Affe II), fl, b cl, bar sax, trbn, tape, video, elecs, 1994; San soleil, 2 ondes martenot, orch, live elecs, 1994; Vexierbilder, fl, b cl, bar sax, trbn, live elecs, 1994; Metal/Pallas, tape, 1996; Pallas/Construction, 3 perc, live elecs, 1996; talking houses, installation, 1996; Hooloomooloo, 3 ens, CD, 1996–7; Elfi und Andi (Sportstück, Jelinek), spkr, b cl, t sax, elec gui, db, CD, 1997; Nova Mob (Burroughs), 2 S, 2 Mez, 2 A, 6 tape recs, 1997; Fondamenta, cl, sax, vc, tape, 1998

Principal publisher: Ricordi

BIBLIOGRAPHY

LZMÖ [incl. further bibliography]

U. Schalz-Laurenze: 'Sog aus Bestürzung und Faszination', *Annäherung an sieben Komponistinnen: mit Berichten, Interview und Selbstdarstellungen*, ed. B. Sonntag and R. Matthei (Kassel, 1995), 49–58 [interview]

U. Mosch: 'Jelangerjelieber: Annäherung an Olga Neuwirths Lonicera Caprifolium für Ensemble', *Nähe und Distanz: Nachgedachte Musik der Gegenwart*, i, ed. W. Gratzer (Hofheim, 1996)

R. Kager: 'Feuerzungen zwischen spitzen Zähnen: zur Musik der Komponistin Olga Neuwirth', *NZM*, Jg.159, no.1 (1998), 31–3

BERNHARD GÜNTHER

Nevada [Wixom], **Emma** (*b* Alpha, nr Nevada City, CA, 7 Feb 1859; *d* Liverpool, 20 Jan 1940). American soprano, mother of MIGNON NEVADA. A pupil of Marchesi, she made her opera début in 1880 at Her Majesty's Theatre, London, in *La sonnambula*, an opera that brought some of her greatest successes (her medallion was later placed with those of Pasta and Malibran on Bellini's statue at Naples). She appeared to great acclaim in Italy and Paris, where her roles included Lucia and Mignon. Returning to the USA in 1884 she appeared at the New York Academy of Music, and, the following year, on alternate nights with Patti. She made several further tours of the USA and Europe, but sang at Covent Garden only in 1887, as Amina and Gounod's Mireille, her intonation and flexibility being admired but not her free treatment of Gounod's score. In England she frequently sang in oratorio, including the first performance of Mackenzie's *Rose of Sharon* (1884), the soprano part of which had been written for her. A noted feature of her concerts were her many changes of dress, culminating in the appearance of her wedding dress, in which she was said almost to 'defy description'. Among her pupils was her daughter Mignon.

BIBLIOGRAPHY

W. Armstrong, ed.: 'Reminiscences of Emma Nevada', *New-York Tribune Sunday Magazine* (28 Oct 1906)

O. Thompson: *The American Singer* (New York, 1937/R), 190ff

P. Davis: *The American Opera Singer* (New York, 1997), 192–94

J.B. STEANE

Nevada, Mignon (*b* Paris, 14 Aug 1886; *d* Long Melford, 25 June 1971). English soprano, daughter of EMMA NEVADA. Taught by her mother, she made her début at the Teatro Costanzi, Rome, in 1907, as Rosina. She sang with success elsewhere in Italy and in Portugal, and first appeared at Covent Garden as Ophelia in Thomas' *Hamlet* at the opening of Beecham's 1910 winter season. Other London roles included Olympia (*Les contes d'Hoffmann*), Zerlina and Gounod's Marguerite; her final Covent Garden appearance was in 1922. In 1920 she enjoyed considerable success in Paris for her Opéra-Comique performances as Lakmé and Mimì; she sang at La Scala in 1923 and at the Opéra in 1932. She was much admired by Beecham, who described her Desdemona in Verdi's *Otello* as 'the best I have seen on any stage'. Her voice was light and agile, though some (like Beecham himself) considered that her mother had unwisely trained her as a coloratura soprano instead of cultivating the warm mezzo quality of her voice. She made a single record in 1938 singing a song by her godfather Ambroise Thomas which had been given its first performance by her mother.

J.B. STEANE

Nevanlinna, (Otto) Tapio (*b* Helsinki, 7 April 1954). Finnish composer. He studied a variety of subjects at the Sibelius Academy in Helsinki, where he was taught composition by Heininen. He gained his diploma in composition in 1986. His first composition to reach public attention and receive critical acclaim was *Jousipiirros* ('String Drawing', 1983). His output since then has not been extensive and uses modest forces. His style constantly aspires towards clarity and glittering sonorities, avoiding pomposity and sentimentality. His harmonies are on occasion post-serial, and can appear at other times to be rooted in tonality. Many of the titles of his works tellingly reflect his sound-world, such as the solo violin composition *Yli kirkkaan* ('Over the bright', 1983) – which has been widely acknowledged by solo violin competitions during the 1990s – the piano sonata *Lasikaktus* ('The Glass Cactus', 1984) and the orchestral work *Lumikannel* ('The Snow Kantele', 1989); all are of especial brightness and clarity, with sparkling details. Of his orchestral works *Zoom* (1987) is transparent in its orchestration. *Lasikirja* ('The Glass Book', 1991) belongs to the same sound-world as *Lasikaktus*, but it approaches tonality after passages of denser harmonic writing in the manner of Ligeti.

WORKS

Kolme laulua [3 Songs] (P. Saaritsa), S, vib, 1980; Pst!, 5 pieces to a phonetic text, Mez, vib, 1981; Duetto, accdn, va, 1982; Jousipiirros [String Drawing], str, 1983; Yli kirkkaan [Over the Bright], vn, 1983; Keltaisena hehkuu auringon multa [The Sun's Soil Glows Yellow], tape, 1984; Lasikaktus [The Glass Cactus], pf sonata, 1984; Tarjosit merestä kimpoavan auringon [You Offered the Sun Bouncing off the Sea], tape, 1985; Vignettes, orch, 1985; Laulava kuutio [The Singing Cube], pf, 1986; Ovi ja tie [The Door and the Road] (Saaritsa), Mez, pf, 1986; Script, org, 1986; Foto, cl, accdn, 1987; Zoom, orch, 1987; Lumikannel [The Snow Kantele], orch, 1989; Spin, fl, cl, vib, accdn, va, 1989; Ladut [Trails], str qt, 1991; Lasikirja [The Glass Book], orch, 1991; Clip, cl, accdn, vn, vc, 1993; Foto 2, vib, kantele, 1997

OSMO TAPIO RÄIHÄLÄ

Nevel (Heb.). Ancient Jewish instrument, possibly a lyre. *See* BIBLICAL INSTRUMENTS, §3(vii).

Neves, Ignacio [Inácio] **Parreiras** (*b* ?Vila Rica, *c*1730; *d* Vila Rica, *c*1793). Brazilian composer, singer and conductor active in the province of Minas Gerais during the colonial period. He is first mentioned as a singer in the records of the Brotherhood of Our Lady of Mercy. On 16 April 1752 he entered the Brotherhood of St Joseph of Coloured Men (St Joseph's was the church of the many mulattos in Vila Rica), and took part in its musical affairs. Three works bearing Neves's name are extant: a Credo for mixed chorus and small orchestra (1780–85), divided

into six sections and written in a pre-Classical homophonic style (Curt Lange Archive, Ouro Prêto); a *Salve regina* (copy, dated 1895, in Archive Pão de Santo Antonio, Diamantina) and an incomplete Christmas oratorio, *Oratoria ao Menino Deos para a noite de Natal* (1789), in the vernacular (Music Museum, Mariana), whose two existing parts (soprano and instrumental bass) indicate its large proportions. He also wrote a *Música fúnebre*, for 4 choruses, for the exequies of Pedro III in 1787, but the manuscript is lost.

BIBLIOGRAPHY

F.C. Lange: 'Os irmãos musicos da Irmandade de São José dos Homens Pardos, de Vila Rica', *YIAMR*, iv (1968), 110–60
G. Béhague: 'Música mineira colonial à luz de novos manuscritos', *Barroco*, iii (1971), 15–27
F.C. Lange: *A música no período colonial em Minas Gerais* (Belo Horizonte, 1979)
R. Duprat: *Acervo de manuscritos musicais: Coleção Curt Lange. Compositores mineiros dos séculos XVIII e XIX* (Belo Horizonte, 1991)
J.M. Neves, ed.: *Música sacra mineira: catálogo de obras* (Rio de Janeiro, 1997) [incl. *Salve regina*]

GERARD BÉHAGUE

Neveu, Ginette (*b* Paris, 11 Aug 1919; *d* San Miguel, Azores, 28 Oct 1949). French violinist. She came of a musical family, and was first taught by her mother. At the age of seven she appeared with the Colonne Orchestra in Paris under Gabriel Pierné. She studied at the Paris Conservatoire, gaining a *premier prix* when she was 11, then with Enescu and for four years with Flesch. In 1935 she won the International Wieniawski Competition (David Oistrakh was placed second) and so opened her brilliant career. Tours of Poland and Germany (1935), the USSR (1936), the USA and Canada (1937) were followed after the war by her London début in 1945, and a London-based year during which her unusually distinguished performances of Classical concertos excited high acclaim. 1947 brought débuts in South America, Boston and New York, and it was on her way again to the USA that she died in a plane crash; her brother Jean-Paul, a gifted pianist and her accompanist, was also killed, and her Stradivari destroyed.

Neveu played with extraordinary fire and passion, but her interpretations were beautifully controlled by an impeccable sense of style, and her technique was equal to her demands. Her recordings of the concertos of Brahms and, particularly, Sibelius remain outstanding. Poulenc composed his sonata for her, rewriting the last movement after her death. Though she was only 30 when she died, she ranks among the finest violinists of her time.

BIBLIOGRAPHY

M.-J. Ronze-Neveu: *Ginette Neveu* (Paris, 1952; Eng. trans., 1957)
E.A. Hughes: 'Ginette Neveu Discography', *British Institute of Recorded Sound: Bulletin*, no.7 (1957), 23 only
J. Creighton: *Discopaedia of the Violin, 1889–1971* (Toronto, 1974)

ERIC BLOM/DIANA McVEAGH

Neville Brothers, the. American rhythm and blues and rock performers. The brothers include Art (Arthur Lanon Neville; *b* New Orleans, 17 Dec 1937; keyboards and vocals), Charles (*b* New Orleans, 28 Dec 1938; saxophone and flute), Aaron (*b* New Orleans, 24 Jan 1941; keyboards and vocals) and Cyril (*b* New Orleans, 10 Jan 1948; vocals). Art was the leader of the vocal group the Hawketts who produced *Mardi Gras Mambo*, which was a minor rhythm and blues hit in 1954 and has since become associated with the New Orleans *mardi gras* festival. Aaron found minor success with *Over You* (1960) but had a major hit with the rhythm and blues ballad *Tell it like it is* (1966), which featured his sweetly melismatic tenor and falsetto sound. Art had also formed the influential funk band, the Meters, which worked with the producer Allen Toussaint, recording instrumental dance songs such as *Cissy Strut* (1969), and accompanying hits such as Dr John's *Right Place, Wrong Time* (1973) and La Belle's *Lady Marmalade* (1975); it also became a major influence on white funk groups such as Little Feat and on Jamaican reggae performers. Before the Meters disbanded in 1977, the other brothers joined the group to accompany George and Amos Landry on *The Wild Tchoupitoulas* (1976), a recreation of *mardi gras* ceremonial music. In 1978 the brothers regrouped under their own name and released a series of eclectic albums that incorporated disco influences, rock ballads, calypso and reggae rhythms, and blues-rock, along with their by-now trademark New Orleans funk sound. With the exception of Aaron's collaborations with Linda Ronstadt (*Don't Know Much*, 1989, and *All My Life*, 1990) and his solo hit record, *Everybody plays the fool* (1991), the Neville Brothers have never gained mainstream popular success; they have remained favourites of the 'roots' rock audience.

BIBLIOGRAPHY

L. Winner: 'The Sound of New Orleans', *The Rolling Stone Illustrated History of Rock & Roll*, ed. A. De Curtis and others (New York, 1992), 37–47
D. Snowden: disc notes, *The Very Best of the Neville Brothers* Rhino R2 72626 (1997)

DAVID BRACKETT

Nevin, [Dale] **Arthur (Finley)** (*b* Edgeworth, PA, 27 April 1871; *d* Sewickley, PA, 10 July 1943). American composer, conductor and ethnomusicologist, brother of ETHELBERT NEVIN. After early musical instruction from his father, an amateur composer and biographer of Stephen Foster, he studied at the New England Conservatory (1889–93). In 1893 he travelled to Europe, where his teachers included Karl Klindworth (piano), and O.B. Boise and Engelbert Humperdinck (composition). Upon his return to the USA in 1897 he taught, composed (often using the pseudonym Arthur Dale) and conducted concerts of his own works.

During the summers of 1902 and 1903 Nevin lived among the Blackfoot Indians of Montana, documenting folklore and transcribing music. His study of Amerindian culture resulted in the composition of the opera *Poia*. In 1907, on an invitation from President Theodore Roosevelt, he presented an illustrated lecture on the work at the White House. Although an American production was not staged, *Poia* was performed at the Royal Opera, Berlin in 1910, the first American opera to be produced in a European court theatre. After dividing his time between composing and conducting at the MacDowell Colony, Nevin joined the music department at the University of Kansas, Lawrence in 1915. During World War I he directed choirs and bands at Camp Grant, Illinois. In 1920 he was appointed director of municipal music and drama in Memphis, where he also conducted the symphony orchestra. He moved to New York in 1922. The last 20 years of his life were spent in declining health.

Although Nevin's compositional style grows out of the salon music of the latter 19th century, his earliest works are characterized by an expansiveness that challenges the predictability of that tradition. His fusion of standard forms and freely tonal harmonies often projects an

Impressionistic style. His instrumental works are almost exclusively programmatic.

WORKS
(*selective list*)

Stage: The Economites (comic op, 3, W.G. Mudie), Sewickley, PA, ?2 Feb 1899; A Night in Yaddo Land (masque, E. Stebbins and W. Chance) (1900); Poia (op, 3, E. von Huhn, after R. Hartley), Berlin, 23 April 1910 ; The Daughter of the Forest (op, 1, Hartley), Chicago, 5 Jan 1918; At the Tavern (op impressionistic, 3, Hartley), Peterborough, ?1920; 4 other stage works

Vocal: 3 Songs (1895); Chrysoar (H.W. Longfellow), SATB, pf (1907); The Djinns (cant., after V. Hugo), SATB, pf (1913); Mother Goose Fantasy, S, SA, pf (1921); Sleep Little Blossom (A. Tennyson) (1922); Eros (R.H. Davis) (1925); 60 other songs; additional partsongs, cantatas, choruses, fantasies, serenades

Inst: Lorna Doone, suite, orch (1897); Str Qt, d (1897); Suite miniature, orch (1903); At the Spring, str orch (1911); Midnight Forrest, humoresque, orch (1930); Arizona, orch (1932); Woodland Rhapsody, pf, orch (1941); movts for str qt; orch suites; tone poems

Kbd (pf, unless otherwise stated): 2 Dances (1895); Ballet Waltz (1899) [from the Economites]; From Edgeworth Hills, suite (1903); 2 Impromptus to the Memory of Edward MacDowell (1914); Southern Sketches (1923); Chanson triste, org (1925); other descriptive pieces

BIBLIOGRAPHY

'Explains Berlin's Attack upon *Poia*', *Musical America*, xii/2 (1910) 25 only [interview]

A. Nevin: 'Two Summers with the Blackfeet Indians of Montana', *MQ*, ii (1916), 257–70

N. Slonimsky: 'Musical Oddities', *The Etude*. lxxiii (1955), 4 only

JOHN C. FRANCIS

Nevin, Ethelbert (Woodbridge) (*b* Edgeworth, nr Pittsburgh, 25 Nov 1862; *d* New Haven, CT, 17 Feb 1901). American composer and pianist. His father, Robert Peebles Nevin, was an author, poet and newspaper publisher; his mother, Elizabeth Duncan Oliphant, was a pianist for whom the first grand piano had been carried across the Allegheny Mountains to western Pennsylvania. Ethelbert was the fifth of eight children; his youngest sibling, ARTHUR NEVIN, also was a musician.

Nevin received his first musical training at home, by six could sing and play his own accompaniments at the piano, then studied with music teachers in Pittsburgh. At the age of 11 he wrote his first published work, *Lilian Polka*. During a family year abroad he studied the piano with Franz Böhme in Dresden. In 1881–3 at Boston he studied the piano with Benjamin J. Lang and harmony with Stephen A. Emery, then returned to Pittsburgh to teach and perform recitals, often including his own songs, chamber works and piano pieces.

In 1884–6 Nevin went to Berlin to study the piano with Karl Klindworth and composition with Karl Bial. He also took lessons in composition from Otto Tiersch and studied the piano with Hans von Bülow. He intended a career as a virtuoso pianist, establishing himself in Boston. Dividing his time between composing and performing, he found success with his published works, beginning with *Sketchbook* and then *Water Scenes*, including a piece Nevin himself tired of performing, *Narcissus*. He spent 1891–2 in Berlin and Paris, where he taught the piano, composed and lectured on Wagner. Back in Boston, he taught and performed – interrupted by a nervous breakdown and extended voyage to recover in 1894 – increasingly including performances of his own compositions. Seeking serenity, he removed in 1895–6 to Florence, Montepiano and Venice, where he wrote impressionistic piano suites. He resumed his recitals in New York; he shared one programme in 1898 with Isadora Duncan who 'illustrated in classic dances' his piano pieces *Narcissus*, *Ophelia* and *Water Nymph*. There in 1897 he wrote in one day his most popular song, *The Rosary*. In 1898 Nevin moved back to 'Vineacre', the family's estate, which Willa Cather described in 'An Evening at Vineacre' (quoted in Thompson). He wrote his last successful songs there and died during a winter sojourn in New Haven.

Nevin was a miniaturist who avoided large musical forms and deeper passions, emphasizing instead seemingly simple and spontaneous melody and accompaniments that support without seeking the foreground. He wrote some 55 piano pieces, 85 songs, 20 choral works and miscellaneous other pieces, all distinguished by their sentiment, grace and charm.

WORKS
(*selective list*)

MSS at US-Pu

op.	
2	Sketchbook (Boston, 1888): 7 songs (H. Heine, C. Kingsley, R.L. Stevenson): Im wunderschönen Monat Mai, Du bist wie eine Blume, Lehn deine Wang' an meine Wang', Oh, that we two were maying, In winter I get up at night, Of speckled eggs the birdie sings, Dark brown is the river; 1 chorus, vn obbl: The night has a thousand eyes; 5 pf pieces: Gavotte, Love Song, Berceuse, Serenata, Valse rhapsodie
6	Three Duets, pf (Boston, 1890)
7	Four Compositions, pf (Boston, 1890): Valzer gentile, Slumber Song, Intermezzo, Song of the Brook
9	Wynken, Blynken and Nod (E. Field), chorus, pf 4 hands (Boston, 1890)
12	Five Songs (Boston, 1891): A Summer Day (Nesbit), Beat upon mine, little heart (A. Tennyson), In a Bower (L.C. Moulton), Little Boy Blue (Field), At Twilight (P. van Rensselaer)
13	Water Scenes, pf (Boston, 1891): Dragon Fly, Ophelia, Water Nymph, Narcissus, Barcarolle
16	In Arcady, pf (Boston, 1892): A Shepherd's Tale, Shepherds all and Maidens Fair, Lullabye, Tournament
20	A Book of [10] Songs (Boston, 1893): A Fair Good Morn, Sleep, little tulip (Field), Ev'ry Night (Stevenson), Airly beacon (Kingsley), When the Land was White with Moonlight (A.R. Aldrich), A Song of Love (E.L. Tomlin), Nocturne (T.B. Aldrich), Dites-moi (O. Boise), Orsola's Song (J. Richepin), In der Nacht (G. Platen)
21	Maggio in Toscana, pf suite (Boston, 1896): Arlecchino, Notturno, Barchetta, Misericordia, Il rusignuolo, La pastorella
—	The Rosary (R.C. Rogers), 1v, pf (Boston, 1898)
25	A Day in Venice, pf suite (Cincinnati, 1898): Alba, Gondolieri, Canzone amoroso, Buona notte
28	Songs from Vineacre (pubd separately, Cincinnati, 1899–1900): A Necklace of Love (F.L. Stanton), Sleeping and Dreaming (R.P. Nevin), Mon désir (J. Ahrem), The Nightingale's Song (A.H. King), The Dream-maker Man (W.A.W.), The Silver Moon (P. Verlaine), Ein Heldenlied (Heine), Ein Liedchen (Heine)
29	Captive Memories (J.T. White), song cycle, bar, 4vv, pf (Cincinnati, 1899)
30	En Passant, pf suite (pubd separately, Cincinnati, 1899): A Fontainebleau, In Dreamland, Napoli, At home
—	Mighty Lak' a Rose (F.L. Stanton), 1v, pf (Cincinnati, 1901)
—	The Quest (R. Hartley), cant., vs (Cincinnati, 1902), orchd H. Parker

Principal publishers: Boston Music Co. (G. Schirmer), Schott, John Church Co.

BIBLIOGRAPHY

DAB (R.G. Cole)

V. Thompson: *The Life of Ethelbert Nevin from his Letters and his Wife's Memories* (Boston, 1913)

F. Rogers: 'Some Memories of Ethelbert Nevin', *MQ*, iii (1917). 358–63

J.T. Howard: *Ethelbert Nevin* (New York, 1935) [incl. list of works, chronology, bibliography]
Y. Wang: *Ethelbert Nevin Collection* (MS, U. of Pittsburgh, 1987)
H. Liu: *The Piano Music of Ethelbert Nevin* (thesis, U. of Florida, 1995)

DEANE L. ROOT

New Age. An ideology based on the belief in the ultimate cultural evolution of human societies through the transformation of individuals. New Age thought surfaced in alternative healing communities in the USA during the late 1970s; its manifestations involve a great variety of techniques, including sound and music. A particular link is invoked connecting music, meditation and mind. In many cultures specific musical practices are used in religious ceremonies to induce altered states of consciousness (Bourguignon, Thame, Rouget). New Age offers explanations of such phenomena by merging North American shamanic traditions with the scientific approaches of psychology, neurophysiology and particle physics, as well as Indian mystical theories of perception.

As a contemporary musical genre New Age has generated important revenue for the international record industry. The term was introduced to the industry in 1976 with Will Ackerman's first release of acoustic guitar solos, *In Search of the Turtle's Navel*. Retrospectively the first New Age album was Tony Scott's *Music for Zen Meditation* (1964), where, as in so many later New Age albums, Asian and western musical instruments and styles are combined. In other respects the stylistic range is broad. Early New Age pioneers included progressive rock groups (Pink Floyd, Harmonium), jazz musicians (Paul Horn, Paul Winter Consort) and composers of electronic music (Wendy Carlos, Klaus Schultze). New Age also recognizes legacies from French impressionism and minimalism.

BIBLIOGRAPHY

E. Bourguignon: 'Trance and Ecstatic Dance', *Dance Perspective*, iii (1968), 1–61
G. Rouget: *La musique et la transe: esquisse d'une théorie générale des relations de la musique et possession* (Paris, 1980)
J. Aikin: 'Steven Halpern: Musical Guru and New Age Entrepreneur', *Keyboard*, vii/11 (1981), 8–15
D. Thame: *The Secret Power of Music: the Transformation of Self and Society through Musical Energy* (Rochester, VT, 1984)
P.N. Wilson: 'Verordnete Harmonie: Musik und Musikphilosophie im Zeichen des "New Age"', *ZfM*, Jg.147 (1986), no.9, pp.5–8
R. Garneau: 'Ritual and Symbolism in New Age Music', *Pacific Review of Ethnomusicology*, iv (1987), 57–74
R. Basil, ed.: *Not Necessarily the New Age: Critical Essays* (Buffalo, NY, 1988) [incl. L. Berman: 'New Age Music?', 250–68]
A. Laurrier: 'Jazz? New Age? Classical?', *Canadian Composer*, no.225 (1989), 24–7
H.C. Zrzavy: 'Issues of Incoherence and Cohesion in New Age Music', *Journal of Popular Culture*, xxiv (1990), 35–53
G. Bédard: *Au coeur de la musique Nouvel Âge* (Montreal, 1991)
D. Schreiner: 'Trance in a Cellophane Wrapper', Society for Ethnomusicology: National Conference: U. of Michigan, 1993

DIANE SCHREINER

Newark [Newarke, Newerk], **William** (*b* ?*c*1450; *d* Greenwich, 11 Nov 1509). English composer. In 1477 he was a Gentleman of the Chapel Royal under Edward IV. On 23 November 1480 he was confirmed in possession of a benefice in St Mary's Priory, Thetford, granted him in the previous year. On 6 April 1485 he received a life grant of £20 per annum from the royal manor of Blechingly, Surrey, again with effect from the previous year, and on 1 September 1487 he received a further corrody, in the monastery of St Benets Holme, Norfolk, after the death of the previous incumbent, Gilbert Banaster. On 17 September 1493 he succeeded Laurence Squier as Master of the Children of the Chapel Royal. He was paid for composing a song (unnamed) for Christmas 1493; he was responsible, particularly from 1503 until his death, for devising the annual Christmas entertainment for the court festivities. His appointment as Master of the Children was renewed on 23 May 1509, soon after the accession of Henry VIII, but he died only six months later. He made his will on 5 November (proved 13 December) and was buried in Greenwich.

Newark's seven known compositions are all secular songs and survive, one incomplete, in the oldest layer of the Fayrfax Book (*GB-Lbl* Add.5465). Four are for two voices and three are for three, though in one of the latter the third part is optional. A further anonymous two-voice song, *Ah my heart*, bracketed in the same manuscript, has been ascribed to him by Stafford Smith, an idea supported also by Stevens.

Newark's songs reveal a competent minor composer whose works are often charming, but who lacked the intensity, staying power and structural sense of Cornysh or Fayrfax. He chose amorous complaints for his texts, largely in the English rhyme-royal ballad stanza or its derivatives. As was common in settings of such poems, the vestigial musical rhyme of the old ballad proper often appears at the end of each section. Newark frequently made play with florid sesquialtera passages – which may have been intended for instruments – at phrase endings; he sometimes used simple variation techniques. He was fond of imitation, but did not take up the opportunity for canon offered by the text of *The farther I go, the more behind* (a poem once attributed to Lydgate but now thought to be the work of John Halsham). *Thus musyng*, probably his finest song, is also found in two fragmentary manuscripts.

WORKS
all in GB-Lbl Add.5465

Edition: *Early Tudor Songs and Carols*, ed. J.E. Stevens, MB, xxxvi (1975) [incl. all songs]

But why am I so abusyd?, 3vv; O my desyre, 2vv (inc., but can be reconstructed); So fer I trow, 2vv; The farther I go, the more behind, 2vv; Thus musyng, 3vv, also in *GB-Cfm* 1005 (frag.) and *US-NYp* Drexel 4183 (frag.); What causyth me wofull thoughtis, 2vv; Yowre counturfetyng, 3vv
Ah my heart, 2vv, anon., possibly by Newark

BIBLIOGRAPHY

AshbeeR, vii; *BDECM; HarrisonMMB; LafontaineKM*
B. Fehr: 'Die Lieder des Fairfax M.S.', *Archiv für das Studium der neueren Sprachen und Literaturen*, cvi (1901), 48–70
W.H.G. Flood: 'Entries Relating to Music in the English Patent Rolls of the Fifteenth Century', *MA*, iv (1912–13), 225–35, esp. 234
J. Harvey: *Gothic England* (London, 1947, 2/1948), 115–16
J. Stevens: *Music & Poetry in the Early Tudor Court* (London, 1961, 2/1979)

BRIAN TROWELL

Newberry-Oscott Partbooks (*US-Cn* Case VM. 1578 M91 and *GB-SC*). *See* SOURCES, MS, §IX, 9.

New Caledonia. *See* MELANESIA, §VI.

Newcastle, Duke of. *See* CAVENDISH, WILLIAM.

Newcastle upon Tyne. City in England. The formation in 1961 of the Northern Sinfonia, the first permanent chamber orchestra in Britain, and the related creation of an independent regional arts association, Northern Arts, has given professional music in the city even greater significance than it had in the time of Charles Avison in the 18th century and W.G. Whittaker in the early 20th

century. The vigorous cultivation of amateur and popular music has centred on the literature and lore of the Northumbrian small pipes, Tyneside folksong, competitive festivals and highly accomplished male-voice choirs and brass bands. The latest performance of a mystery play took place in Newcastle in 1599 and the Town Waits Band survived until 1793.

St Nicholas's (14th century), the cathedral since 1882, has often been used for concerts; its most famous organist was Avison (appointed 1736). St Thomas's, built by Dobson in 1825, is used for organ recitals and broadcasts. Opera is given in the Theatre Royal in Grey Street (1837), now owned by the corporation. It is visited by leading opera companies, including Glyndebourne, and the productions of locally based organizations such as Northern Opera are staged there. The refurbished Tyne Theatre (1867) retains its original stage machinery. Various 18th-century rooms were at one time used for music, including the Old Assembly Rooms, which were built in 1774 and still exist. Avison launched his fortnightly winter subscription concerts in 1735; these flourished until his death in 1770 and introduced much unfamiliar music to Newcastle, including Scarlatti sonatas and works by Rameau and Avison's friend and colleague Geminiani. William Herschel also led a weekly concert 'in a garden after the style of Vauxhall' in the 1760s. The City Hall (1929) provides the largest capacity (over 2000) for musical events but smaller concerts are given in the King's Hall (1904) and in the university theatre (1970), both seating about 500.

The Newcastle SO (professional and amateur, often conducted by visiting celebrities) and the Newcastle PO (staff and students of the Newcastle Conservatory) flourished before 1939. Attempts to establish a resident professional orchestra were unsuccessful until 1958, when the enterprise of Michael Hall (then a music student), with strong local support, led to the formation of the Northern Sinfonia Orchestra; it began in 1961 with 19 players and soon expanded. Its principals perform regularly as concerto soloists, chamber works are included in their programmes and ensembles drawn from the orchestra give recitals of chamber music. New works have been commissioned and soloists of international standing play with the orchestra. Concerts are given in the north as well as in other parts of Britain (including London) and overseas. The Northern Sinfonia Chorus was founded in 1973. Among the Northern Sinfonia's artistic directors have been Tamás Vásáry (1979–82), Richard Hickox (1982–90) and Heinrich Schiff (1990–).

In 1880 well-known local families and business men founded the Chamber Music Society to promote recitals; it is perhaps the oldest such society in Britain.

The Newcastle and Gateshead Choral Union (founded in 1888, and under its present title since 1896) was first conducted by the organ virtuoso James Preston. Later, many fine musicians including Hans Richter, Parry and Vaughan Williams conducted it, and Henry Coward was chorus master. W.G. Whittaker, also one of its prominent conductors, made a remarkable musical impact on his native city before moving to Glasgow in 1927. He founded the Newcastle upon Tyne Bach Choir Society, linked it with Armstrong College (now the university) and created a reputation in England and abroad for pioneering revivals of earlier English music. His friendship with composers like Holst and Bax and his scholarly advocacy of Bach gave his programmes distinction.

Festivals in the late 18th century (mostly Handelian) were conducted by the organist Matthias Hawdon, with singers from Lancashire and Durham Cathedral. In 1909 Busoni and Bantock conducted festival performances of their own works in the Old Town Hall and the Palace Theatre. An annual Newcastle Festival was established in the 1960s.

Although Newcastle University was part of Durham University until 1962 there was always a separate department of music in Newcastle. Successive directors from C.S. Terry to Chalmers Burns vigorously encouraged the study and performance of important works. A chair of music was established in 1971; the first professor was Denis Matthews. In recent years the university music department has been greatly enlarged, and now supports a large orchestra and choir, a comprehensive lunchtime concert series, early music groups and an electronic music studio. The Conservatoire of Music in Jesmond was active from 1897 to 1938; its most successful principal was Edgar Bainton (1912–33), who had a staff of prominent local and visiting teachers and performers, including Arthur Milner and Carl Fuchs. In 1964 a school of music was founded which rapidly expanded as part of the College of Further Education.

A number of scores of works by William Shield (who was born near the city but worked elsewhere), and works by Avison and other local composers, are in an important collection of music begun in 1913 by the Literary and Philosophical Society. These are housed in the city public library.

BIBLIOGRAPHY

R.J. Charleton: *A History of Newcastle upon Tyne* (London, 1885)
S. Middlebrook: *Newcastle upon Tyne: its Growth and Achievement* (Newcastle upon Tyne, 1950, 2/1968)
P. Lovell: 'The Musicians', *Bicentenary Lectures of the Literary and Philosophical Society of Newcastle upon Tyne* (1993), 124–45

PERCY LOVELL

Newcater, Graham (*b* Johannesburg, 3 Sept 1941). South African composer. He started formal studies with Arthur Tempest (clarinet) and Fritz Schuurman (conducting) in 1955. While at secondary school some of his compositions were shown to Arnold van Wyk; for three years Newcater continued to send him works for comment. After an apprenticeship to a vehicle firm (1957–60), he returned to Johannesburg in 1960, studying privately with Gideon Fagan. A SAMRO scholarship enabled Newcater to study with Fricker at the RCM, where he completed his Symphony no.1. After a period at the South African Broadcasting Corporation (1964–6), he returned to England on a Vaughan Williams Award to study with Searle. He has subsequently been active as a freelance composer and conductor. His mature works display a rigorous and intellectual approach to formal aspects. Although he often uses sets by Webern, his use of serial technique is highly individual, with 2nds and 3rds predominant intervallically. In *Songs of the Inner Worlds* (1991), which employs the set of Webern's orchestral Variations, op.30, these intervals also become the principal elements of a rather static harmony. The best known of his ballets is *Raka* (1967). *Variations de Timbres* (1968) is an example of the concern with tone-colour evident in many of his works. Further information is given in Mary Rörich: 'Graham Newcater', *Composers in South Africa Today*, ed. P. Klatzow (Cape Town, 1987), 103–30.

WORKS
(*selective list*)

Orch: Sym. no.1, 1962–4; Sym. no.2, 1965; Variations de Timbres, 1968; Temple Music, 1971; Sym. no.3, 1978; Vn Conc., 1979; Cl Conc., 1982; In memoriam Anton Hartman, 1982; Songs of the Inner World, vc, orch, 1991
Ballets: Raka (N.P. van Wyk Louw), 1967; The Rain Queen, 1968–9
Chbr: Str Trio, 1962; Str Qt, 1983–4

JAMES MAY

New College Motet Fragments (*GB-Onc* 362). *See* SOURCES, MS, §VI, 3.

Newcomb, Anthony (Addison) (*b* New York, 6 Aug 1941). American musicologist. He took the BA at the University of California at Berkeley in 1962 and subsequently studied the harpsichord with Gustav Leonhardt on a Fulbright Scholarship to Holland. Returning to the USA, he enrolled as a graduate student at Princeton University (MFA 1965, PhD 1969), where his teachers included Oliver Strunk, Arthur Mendel and Lewis Lockwood. In 1968 he became a member of the music faculty at Harvard University, and in 1973 he joined the faculty of the University of California at Berkeley; in 1990 he became dean of arts and humanities.

Newcomb's initial field of research was Italian music from 1540 to 1640. His dissertation and subsequent writings centre on the Italian madrigal of the late 16th century, especially the music associated with the *tre dame* of Ferrara in the 1580s. His transcription and translation of correspondence involving Gesualdo sheds light on musical activities and performing practice in Ferrara, Florence and Naples. His later work reflects an interest in Wagner's music and writings. He has also undertaken research on instrumental music from 1800 to 1918 and the issue of meaning.

WRITINGS

'Carlo Gesualdo and a Musical Correspondence of 1594', *MQ*, liv (1968), 409–36
The 'Musica secreta' of Ferrara in the 1580's (diss., Princeton U., 1969; Princeton, 1980, rev., enlarged, as *The Madrigal at Ferrara, 1579–1597*)
'Editions of Willaert's *Musica Nova*: New Evidence, New Speculations', *JAMS*, xxvi (1973), 132–45
'Alfonso Fontanelli and the Ancestry of the Seconda Pratica Madrigal', *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel*, ed. R.L. Marshall (Kassel and Hackensack, NJ, 1974), 47–70
'The Three Anthologies for Laura Peverara, 1580–1583', *RIM*, x (1975), 329–45
'Girolamo Frescobaldi (1608–1615): a Documentary Study', *AnnM*, vii (1964–77), 111–58
'The Birth of Music out of the Spirit of Drama: an Essay in Wagnerian Formal Analysis', *19CM*, v (1981–2), 38–66
'The Anonymous Ricercars of the Bourdeney Codex', *Frescobaldi Studies: Madison, WI, 1983*, 97–123
'Once More between Absolute and Program Music: Schumann's Second Symphony', *19CM*, vii (1983–4), 233–50
'Sound and Feeling', *Critical Enquiry*, x (1983–4), 614–43
'Frescobaldi's Toccatas and their Stylistic Ancestry', *PRMA*, cxi (1984–5), 28–44
'Courtesans, Muses, or Musicians? Professional Women Musicians in Sixteenth-Century Italy', *Women Making Music: the Western Art Tradition, 1150–1950*, ed. J. Bowers and J. Tick (Urbana, IL, 1986), 90–115
'Schumann and the Marketplace: from Butterflies to Hausmusik', *Nineteenth-Century Piano Music*, ed. R.L. Todd (New York, 1990), 258–315
'Narrative Archetypes and Mahler's Ninth Symphony', *Music and Text: Critical Enquiries*, ed. S.P. Sher (Cambridge, 1995), 61–88
'New Light(s) on Weber's Wolf's Glen Scene', *Opera and the Enlightenment*, ed. T. Bauman and M.P. McClymonds (Cambridge, 1995), 61–88
'Unnotated Accidentals in the Music of the Post-Josquin Generation', *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. J.A. Owens and A. Cummings (Warren, MI, 1996), 215–25
'Action and Agency in Mahler's Ninth Symphony, Second Movement', *Music & Meaning*, ed. J. Robinson (Ithaca, NY, 1997), 131–53

EDITIONS

The Ricercars of the Bourdeney Codex, RRMR, lxxxix (1991)

PAULA MORGAN

New Complexity. A term that became current during the 1980s as a means of categorizing the music of Brian Ferneyhough, Michael Finnissy and a number of younger composers, the majority of them British, all of whose music was held to share certain aesthetic and formal characteristics. In particular they sought to achieve in their work a complex, multi-layered interplay of evolutionary processes occurring simultaneously within every dimension of the musical material. Since composers within the New Complexity usually chose to realize their music through acoustic instrumental resources, their scores necessarily pushed the prescriptive capacity of traditional staff notation to its limits, with a hitherto unprecedented detailing of articulation. Microtonal pitch differentiations, ametric rhythmic divisions and the minutiae of timbral and dynamic inflection were all painstakingly notated; the technical and intellectual difficulties which such notations present for performers were regarded as a significant aesthetic feature of the music.

Although many of the composers involved were British, initial support for the New Complexity came principally from performers and promoters of new music in continental Europe. Both Ferneyhough and Finnissy became internationally prominent in the early 1970s through performances of their work at the Gaudeamus Music Week; later developments of the New Complexity were particularly closely associated with the Darmstadt summer courses where, between 1982 and 1996, Ferneyhough was coordinator of the composition programme. During that period avowedly 'Complex' younger composers such as Chris Dench, James Dillon, Richard Barrett, Klaus K. Hübler and Roger Redgate were all awarded Darmstadt's Kranichsteinpreis for composition. The presentation of their work within the Darmstadt courses was often accompanied by polemical debates whose trenchant modernism echoed that of the postwar serialist composers of the Darmstadt School, and in 1997 Claus-Steffen Mahnkopf went so far as to propose that the composers of the New Complexity be designated the 'Second Darmstadt School'. By then, however, the composers who had been allied to the New Complexity were a geographically disjunct group spread across North America, Europe and Australia, few of them were any longer involved in the Darmstadt courses, and the expressive and technical differences between their various musics outweighed any remaining aesthetic common ground.

BIBLIOGRAPHY

R. Toop: 'Four Facets of "The New Complexity"', *Contact*, no.32 (1988), 4–50
J. Bons, ed.: *Complexity* (Amsterdam, 1990)
J. Boros and others: 'Complexity Forum', *PNM*, xxxi (1993), 6–85
'Aspects of Complexity in Recent British Music', *CMR*, xiii/1 (1995)
J. Boros and R. Toop, eds.: *Brian Ferneyhough: Collected Writings* (Amsterdam, 1995)
J. Stadelman: 'Brian Ferneyhough, 1976–1994', *Von Kranichstein zur Gegenwart, 1946–1996: 50 Jahre Darmstädter Ferienkurse für neue Musik*, ed. R. Stephan and others (Stuttgart, 1996), 468–75

H. Brougham, C. Fox and I. Pace, eds.: *Uncommon Ground: the Music of Michael Finnissy* (Aldershot, 1997)
C.-S. Mahnkopf: *Kritik der neuen Musik* (Kassel, 1998)

CHRISTOPHER FOX

Neweland (*fl* c1425–50). Composer, presumably English. His Sanctus (ed. in Meyer-Eller, ii, 48) survives in an 'English' fascicle of *I-AO* (third layer, no.182). Guillaume de Van misread the name as 'Nelbeland'. Nothing is known of Neweland's life. His three-voice Sanctus is a setting of Sarum no.5 with the chant in the tenor (also in the duets); the repeat at 'Osanna' receives a varied treatment. The work shows him to have been a graceful composer with remarkable powers of melodic extension.

BIBLIOGRAPHY

B.L. Trowell: *Music under the Later Plantagenets* (diss., U. of Cambridge, 1960), i, 50, 59ff; ii, 184, 309
S. Meyer-Eller: *Musikalischer Satz und Überlieferung von Messensätzen des 15. Jahrhunderts: die Ordinariumsvertonungen der Handschriften Aosta 15 und Trient 87/92* (Munich, 1989)

BRIAN TROWELL

Newerk, William. *See* NEWARK, WILLIAM.

New German School (Ger. *Die neu-deutsche Schule*). A group of progressive musicians in the mid-19th century. The name was coined by Franz Brendel in an address to the first conference of German musicians (*Tonkünstler-Versammlung*) in Leipzig in 1859; it was offered as an alternative to the popular critical epithet 'music (or musicians) of the future'. The spiritual fathers of this 'school' were Wagner, Liszt and Berlioz, although only Liszt had any extensive dealings with the numerous younger composers, performers and critics who made up its ranks. Despite objections that these leading figures were not uniformly 'German', and that neither Wagner nor, especially, Berlioz took any active role in fostering the identity of such a school, their names were consistently linked in the 1850s as the most significant proponents of musical progress. The triumvirate contributed models of new musical genres (the programme symphony, the symphonic poem, the music drama), innovations in harmonic language and orchestral technique, and new approaches to large-scale form involving motivic transformation, wide-ranging modulation and development, and principles of cyclic unity. Many of these innovations, whether in the context of vocal-orchestral or purely instrumental music, were understood to be motivated by the expression of 'poetic ideas', and the rapprochement of music with a broader intellectual culture was a unifying aim of the new school.

Aside from Brendel, many of the figures most active in propagating the ideas of the New German School were pupils or disciples of Liszt during his years at Weimar: Hans von Bülow, Joachim Raff, Louis Köhler, Felix Dräseke, Richard Pohl, Peter Cornelius, Hans and Ingeborg von Bronsart, and Carl Tausig. Although only Brendel and Pohl pursued journalism as a principal vocation, nearly all the New Germans were active as critics as well as musicians, contributing to Brendel's *Neue Zeitschrift für Musik* (the leading organ of musical progressives since Schumann's day) and more specialized progressive journals, such as the *Anregungen für Kunst, Leben und Wissenschaft* (edited by Brendel and Pohl from 1856 to 1861). The stimulus of Wagner's tracts on artistic revolution and reform from 1849 to 1852, and of Liszt's numerous essays of the 1850s (particularly 'Berlioz and his Harold-Symphony'), was as least as important to the critical activities of the New Germans as was the music of these composers. By the time of Brendel's death in 1868, however, Wagner and Liszt had grown apart, Berlioz had been for some time in a state of virtual retirement (he died the following year), and the New German School was already losing its cohesive identity. From the 1870s much of what this progressive party had stood for became gradually assimilated into the mainstream of European musical culture. The Lisztian genre of the symphonic poem, the innovations and 'reforms' of the Wagnerian music drama, and the extended chromatic-harmonic vocabulary common to both genres were all accepted elements in the status quo of musical 'modernity' by the end of the century.

BIBLIOGRAPHY

F. Liszt: 'Berlioz und seine Harold-Sinfonie', *NZM*, xliii (1855), 25–32, 37–46, 49–55, 77–84, 89–97; repr. in *Gesammelte Schriften*, ed. L. Ramann (Leipzig, 1880–83), iv, 1–102; (part trans. in *StrunkSR2*, vi)
F. Brendel: 'Zur Anbahnung einer Verständigung: Vortrag zur Eröffnung der Tonkünstler-Versammlung', *NZM*, l (1859), 265–73
W.A. Ambros: 'Die neu-deutsche Schule', *Culturhistorische Bilder aus dem Musikleben der Gegenwart* (Leipzig, 1860), 129–92
J. Deaville: 'Franz Brendel: ein Neudeutscher aus der Sicht von Wagner und Liszt', *Liszt-Studien*, iii (1986), 36–47
F. Riedel: 'Die neudeutsche Schule: ein Phänomen der deutschen Kulturgeschichte des 19. Jahrhunderts', ibid., 13–18
R. Determann: *Begriff und Ästhetik der 'Neudeutschen Schule'* (Baden-Baden, 1989)
P. Ramroth: *Robert Schumann und Richard Wagner im geschichtsphilosophischen Urteil von Franz Brendel* (Frankfurt, 1991)

THOMAS S. GREY

New Guinea. A Pacific island. The western portion belongs to the Republic of Indonesia, the remainder is part of the independent nation Papua New Guinea. For a discussion of its music, *see* MELANESIA, §8.

New Hebrides. *See* MELANESIA, §4.

Newlin, Dika (*b* Portland, OR, 22 Nov 1923). American musicologist and composer. She took the BA at Michigan State University (1939) and MA at the University of California at Los Angeles (1941); she then worked at Columbia University with Hertzmann and Lang and took the PhD in 1945. At the same time she studied composition with Arthur Farwell, Schoenberg and Sessions; her piano teachers included Serkin and Artur Schnabel. She subsequently taught at Western Maryland College (1945–9) and Syracuse University (1949–51), and in 1952 she joined the faculty of Drew University, where she was founder and head of the music department. In 1965 she became professor of music at North Texas State University, and in 1978 she moved to the Virginia Commonwealth University, where she was made professor and composition coordinator.

Newlin's research has centred on Austrian composers of the late 19th and 20th centuries, particularly Bruckner, Mahler, Schoenberg, Berg and Webern. Her book on Bruckner, Mahler and Schoenberg demonstrates the relationship between the three composers as heirs of the Romantic tradition. She has edited and translated some of the major writings by and about Schoenberg. Her interests include electronic and computer music, multimedia and experimental musical theatre, and she is active in all these areas as composer, teacher and performer. She

has written songs, piano and chamber works, three operas and a symphony for chorus and orchestra.

WRITINGS

Bruckner, Mahler, Schoenberg (diss., Columbia U., 1945; New York, 1947, 2/1978; Ger. trans., 1954)
'Arnold Schoenberg's Debt to Mahler', *Chord and Discord*, ii/5 (1948), 21–6
'Bruckner's Three Great Masses', *Chord and Discord*, ii/8 (1958), 3–16
'Four Revolutionaries *c.*1900–60', *Choral Music*, ed. A. Jacobs (Harmondsworth, 1963/*R*), 305–23
'Arnold Schoenberg as Choral Composer', *American Choral Review*, vi/4 (1964), 1 only, 7–11
'C.P.E. Bach and Arnold Schoenberg: a Comparison', *The Commonwealth of Music, in Honor of Curt Sachs*, ed. G. Reese and R. Brandel (New York, 1965), 300–06
'The Role of the Chorus in Schoenberg's "Moses and Aaron"', *American Choral Review*, ix/1 (1966), 1–4, 18 only
'The Schoenberg-Nachod Collection: a Preliminary Report', *MQ*, liv (1968), 31–46
'Self-Revelation and the Law: Arnold Schoenberg in his Religious Works', *Yuval*, i (1968), 204–20
'Notes from a Schoenberg Biography: from my Los Angeles Diary, 1939', *Journal of the Arnold Schoenberg Institute*, i/3 (1977), 126–36
'The "Mahler's Brother Syndrome": Necropsychiatry and the Artist', *MQ*, lxvi (1980), 296–304
Schoenberg Remembered: Diaries and Recollections (1938–76) (New York, 1980) [incl. list of writings on Schoenberg, 357–9]

BIBLIOGRAPHY

K. Wolff: 'Dika Newlin', *American Composers Alliance Bulletin*, x/4 (1962), 1–6
T. Albrecht, ed.: *Dika Newlin: Friend and Mentor: a Birthday Anthology* (Denton, TX, 1973) [incl. selective list of writings]
T. Albrecht, ed.: *Dika Caecilia: Essays for Dika Newlin* (Kansas City, MO, 1988) [incl. list of writings, 173–6]

PAULA MORGAN

New London Consort. English ensemble of singers and instrumentalists, specializing in medieval, Renaissance and Baroque music. Founded by its director, Philip Pickett, in 1981, it has been involved in some of the most colourful and distinctive projects in the resurgence of early music in England. Its repertory ranges from early chant to Bach and encompasses Renaissance dance, early English opera, Italian *seconda pratica*, especially Monteverdi, and music by Biber. The group has made many recordings, and its musical activities are often sharply defined within a broad historical and educational context. Technical virtuosity and tight ensemble are integral to its reputation, which has been enhanced by a regular team of versatile specialist singers including Catherine Bott and Michael George.

JONATHAN FREEMAN-ATTWOOD

Newman (*fl* ? 3rd quarter of 16th century). English composer. Although a number of musicians named Newman were employed at the English court, none of them seems likely to have been this composer. A fancy and a pavan for keyboard survive in the Mulliner Book (ed. in MB, i, 1951, 2/1954); there is also a version for lute of the fancy as well as another two pavans and a galliard (ed. in lute tablature by J. Robinson, 'The Complete Lute Music Ascribed to Master Newman', *Newsletter of the Lute Society*, no.38, 1996, music suppl.).

There is little in Newman's music to distinguish him from other minor composers of his time. It is pleasant and competently written in the traditional forms in a simple polyphonic style. Where divisions are present they are sometimes reduced to virtually a single-line pattern. The keyboard pavan is unconventional in having four strains and no ornamented repeats. It probably originated as a lute piece, while the fancy may have been written first for a three-part instrumental consort.

BIBLIOGRAPHY

D. Stevens: *The Mulliner Book: a Commentary* (London, 1952)
W.L. Woodfill: *Musicians in English Society from Elizabeth to Charles I* (Princeton, NJ, 1953/*R*)
J. Ward: 'The Lute Books of Trinity College, Dublin: I: the so-called Dallis Lute Book', *LSJ*, ix (1967), 17–
J. Harley: *British Harpsichord Music*, ii (Aldershot, 1994)

DIANA POULTON/ANDREW ASHBEE

Newman, Alfred (*b* New Haven, CT, 17 March 1900; *d* Los Angeles, 17 Feb 1970). American composer and conductor. He was a piano prodigy, making his first public appearance at the age of eight. In 1914 he was offered a piano scholarship by Stojowski for a place at the von Ende School of Music, New York. Family poverty, however, compelled him to abandon a concert career while still young; instead, he played in Broadway theatres and on vaudeville circuits. He studied conducting with William Daly and was the youngest conductor ever to appear on Broadway. As well as serving as music director for the 1920 *George White Scandals* and for the *Greenwich Village Follies* of 1922 and 1923, he conducted shows by George and Ira Gershwin, Otto Harbach and Rodgers and Hart. In 1930 Newman went to Hollywood where he was soon appointed music director at United Artists. He worked primarily in film musicals but gradually became more interested in original composition, especially after the success of his score for *Street Scene* (1931). From 1940 to 1960 he was head of the 20th Century-Fox music department and divided his time between composing and supervising and conducting film musicals. Other activities included recordings with the Hollywood Bowl orchestra and guest conducting appearances with various American orchestras. Altogether Newman worked on more than 230 films, winning nine Academy awards and 45 nominations.

As one of the key figures in the history of American film music, Newman was among the first screen composers to establish the romantic symphonic style of Hollywood film scores, prevalent from the early 1930s to the mid-50s. In comparison to composers such as Korngold and Max Steiner, he was essentially self-taught as a composer; the few private lessons he took with Schoenberg in Hollywood had no appreciable effect on his musical style. His genuine musical talents and fine dramatic sensibility, however, enabled him to learn on the job. When he encountered his first truly challenging scores around 1935 he began to show a knack for developing motivic material and an appreciation for the sound track's potential to incorporate new and interesting musical effects. By 1939 his music had developed into the style with which his name is associated. Well-wrought and full-textured, his scores sometimes (especially in the string writing) attain a high degree of lyrical and dramatic expressiveness. The manner in which certain sequences follow overt or hidden implications of the dialogue resembles the leitmotivic procedures of Wagner and Strauss.

Newman's scores for *Wuthering Heights*, *The Prisoner of Zenda*, *The Hunchback of Notre Dame*, *Captain from Castile* and *The Robe* represent Hollywood film music at its best. As a conductor he had a great flair for moulding music to the texture and rhythm of a picture and for

coordinating the elements involved in the preparation and recording of a film musical. In his capacity as studio music director he encouraged the development of new ideas for improving the quality and technique of recording; the so-called Newman System for music synchronization, devised at United Artists during the 1930s, is still in use today.

WORKS
(*selective list*)
all film scores

Street Scene, 1931; We Live Again, 1934; The Dark Angel, 1935; Beloved Enemy, 1936; The Prisoner of Zenda, 1937; Beau Geste, 1939; Gunga Din, 1939; The Hunchback of Notre Dame, 1939; Wuthering Heights, 1939; Young Mr. Lincoln, 1939; Brigham Young, 1940; The Song of Bernadette, 1943; Wilson, 1944; Captain from Castile, 1947; The Snake Pit, 1948; Prince of Foxes, 1949; Twelve O'clock High, 1949; The Robe, 1953; The Egyptian, 1954, collab. B. Herrmann; A Man Called Peter, 1955; Anastasia, 1956; The Counterfeit Traitor, 1961; How the West Was Won, 1963; The Greatest Story Ever Told, 1965; Nevada Smith, 1966; Airport, 1969

BIBLIOGRAPHY

DAB(F. Steiner)
H. Brown: 'The Robe', *Film Music*, xiii/2 (1953), 3–17
F. Steiner: *The Making of an American Film Composer: a Study of Alfred Newman's Music in the First Decade of the Sound Era* (diss., U. of Southern California, Los Angeles, 1981) [incl. complete list of film scores]
C. Palmer: *The Composer in Hollywood* (London and New York, 1990)
T. Thomas: *Film Score* (Burband, CA, 1991)
K. Darby: *Hollywood Holyland: the Filming and Scoring of 'The Greatest Story Ever Told'* (Metuchen, NJ, and London, 1992), 163ff

CHRISTOPHER PALMER/FRED STEINER

Newman, Chris(topher) (*b* London, 1957). English composer, singer, writer and visual artist. After studying at King's College, London, he moved to Cologne in 1979 to study with Kagel. Since then he has lived in Germany.

Fundamental to Newman's entire output is a refusal to acknowledge boundaries, either between life and art or between different categories of artistic production: the texts of his many songs are intimately connected with his own day-to-day preoccupations; his work with 'Chris Newman and Janet Smith', an ensemble he describes as a rock group, demonstrates that he sees no useful distinction between popular and serious music. As a result, his work resists easy categorization, although Newman himself acknowledges kinship with musicians as different as Sibelius, John Lydon and Christian Wolff, and in other media with artists such as Joseph Beuys and Bruce Nauman.

His work in all media shares the same fascination with 'the way things really are' (the subtitle of his Piano Sonata no.2 for piano and offstage string quartet): the feel of words in the mouth, the sensation of colour or of instrumental sound. His musical materials are disconcertingly familiar – the melodic figures, rhythmic patterns and harmonic formulations of the Classical and Romantic musical vocabulary – but once stripped to their functional essentials and reordered within his own quirkily impulsive syntax, they become disorientatingly unfamiliar and, as Newman puts it, we are able to experience them not as 'abstractions' but 'as a substance'.

WORKS

Inst: Pf Conc., pf, fl, cl, bn, hn, va, vc, 1980; Sym., orch/(fl, cl, tpt, trbn, xyl, pf, db), 1981; The Dinosaurs, rock group, 1982; Romance, C, vn, pf, 1982; Pf Sonata no.2 'The Way Things Really Are', 2 vn, va, vc, pf, 1983; After the Bath, xyl, 1985; Final X, fl, xyl, trbn, pf, 1985; Trio (xyl, trbn, pf)/(vn, vc, pf), 1985; A Book at the Piano, pf, chbr orch, 1986; Cologne, fl, ob, vn, vc, xyl, pf, 1986–7; Cologne II, the Tragedy of my Late Twenties, 2 vn, va, vc, 1987; Confusing the Years, the Last Flautal Appearance, fl, 1987; 6 Scenes and 1 Scene in the Country, gui, tape, 1988; Belgium, cl, b cl, vn, vc, pf, perc, 1989; The Dance Class, 2 vn, va, vc, 1989; Trio (1990), vn, va, vc, 1990; Book of Drawings, orch, 1991; Trio, Pf qt, 1991; The Kinks and Schubert, trbn, 1992; Compassion, vn, pf, 1993; Fariba, vn, va, vc, mar, pf, 1994; Ghosts, cl, tpt, vc, mar, pf, 1994; Fariba B, ob, cl, b cl, vn, vc, pf, 1995; 2 Pieces, 4 vn, 2 va, 2 vc, 2 pf, 1995; Rock Bottom, fl, 1996; Sym. no.2, orch, 1997; Sym. no.3, fl, cl, a sax, bsn, vn, vc, vib, pf, 1997; Ghost Sym., fl, ob, cl, tpt, trbn, vn, vc, db, mar, pf, 1998; Trio, B♭, vn, va, vc, 1998

Kbd: Pilgrim Piano, 2 pf, 2 actors, 1980; Grooving through Old Tombs, pf, 1981; Pf Sonata [no.1] 1982; The Reason Why I am Unable to Live in My Own Country as a Composer is a Political One, pf, 1983–4; Pf Sonata no.3, 1985; Syphilis, pf, 1986; Weekend of Lost Souls, 2 pf, 1986; Alsace or Cologne, pf, 1987; My Night in Newark/New Pianos, pf, 1987–8; Berlin, a little tale (88, I mean), pf, 1988; The Mistake, 1–4 pf, 1989; Budapest 14 Studies, pf, 1990; An Everything and Us, pf, 1990; My Inability (2 Pianos), 2 pf, 1990; Pf Sonata no.4, 1990; Today (1990); Trio, pf, 1990; Book of Drawings, pf, 1991; Night, pf, 1991; Structural Bitches, pf, 1992; Pf Sonata no.5, pf, 1993; Vienna, pf, 1993; Song to God, org, 1994; Fariba Clone Combine, org, 1996; Combined Gossip, pf, 1997; Pf Sonata no.6, pf, 1997; Soul Damage, pf, 1997

Vocal: Low Cloud over Cologne, 1v, pf, 1980; Novelle, spkr, singing vn, 1981; The Sea, the Sea!, female chorus, orch, 1981; Sad Secrets, 1v, pf, 1981–2; 6 Songs Opus 1, Bar, pf, 1982; Broken Promises, 1v, pf, 1983; Songs für Rockgruppe, 1983–90; 3 Years in Germany, 1v, va, vc, db, 1983; 6 Sick Songs, 1v, pf, 1984; 7 Stupid Songs (4 Songs), 1v, vn, 1985; Cologne or Belgium, spkr, trbn, 1987; Cologne II, the Tragedy of my late Twenties, 1v, vn, db, 1987; Berlin Note Rows, spkr, 6 insts, 1988; New French tunes, 1v, pf, 1988; The Diary of a Madman, 1v, vn, 1990; And the a/an to, 1v, vn, 1991; New Songs of Social Conscience, 1v, pf, 1991; London, 2vv, 1992; 6 Structural Songs & 3 Free Songs, Bar, pf, 1992; Opera of Philosophy, Mez, fl, cl, b cl, hn, vn, va, vc, 1993; The Existential Poems, 1v, pf, 1994; Ghosts Part II, Mez, fl, cl, vc, pf, 1994; Home Performance, 2vv, 2 pf, 1995; Gossip, Bar, pf, 1996; Explanation, v, pf, 1997; Why I am in this state, 1v, pf, 1997

WRITINGS

'Going to the station twice within 2 hours', *Contact*, no.34 (1989), 17–23
'Klang- und Formbrocken: zur Symphonik von Jean Sibelius', *MusikTexte*, no.38 (1991), 11–12

BIBLIOGRAPHY

G. Gronemayer: '. . . ohne die Berührung der menschlichen Hand', *MusikTexte*, no.38 (1991), 3–6
F. Spangemacher: 'The Way Things Really Are', ibid., 8–11

CHRISTOPHER FOX

Newman, Ernest [Roberts, William] (*b* Everton, Lancs., 30 Nov 1868; *d* Tadworth, Surrey, 7 July 1959). English writer on music. The most celebrated British music critic in the first half of the 20th century, he was the child of a tailor, Seth Roberts. He won a scholarship to Liverpool College from which he proceeded to Liverpool University. Intended for the Indian civil service, he was medically advised not to contemplate residence there, and in 1889 he entered the Bank of Liverpool as a clerk. He had no formal musical education but had taught himself to play the piano 'after a fashion' and later declared that he had been able to read music as easily as books. He spent his 14 years as a bank clerk reading and acquiring a wide knowledge of many subjects, including music, and attaining complete or partial mastery of nine foreign languages. By 1889 he was contributing articles to the *National Reformer*, on philosophy and literature first, then to other periodicals on these subjects and on music. His approach to the arts was intellectual rather than sensual and, as an apostle of rationalism and champion

of progressive ideas, he regarded himself as 'a new man in earnest' and therefore adopted the pseudonym Ernest Newman.

In 1894 he married. A year later he published his first book, *Gluck and the Opera*, which led his publisher, Bertram Dobell, to commission *A Study of Wagner* (1899). Granville Bantock, when appointed director to the Midland Institute School of Music in Birmingham, invited Newman, a Liverpool acquaintance, to teach singing and musical theory there; Newman moved to Birmingham in 1904. A year later he was appointed music critic of the *Manchester Guardian*. He was quick to alert readers to the qualities of Bruckner and Sibelius when Hans Richter introduced their music, as well as to those of Richard Strauss and Elgar. Newman wrote monographs on both these composers while their music was still new to Britain, as well as a remarkably perceptive early study of Hugo Wolf.

After a year in Manchester Newman was appointed critic of the *Birmingham Daily Post*, a position he retained until 1918, while continuing to write many occasional articles, to teach and to write books. Much of his most brilliant and perceptive musical criticism dates from these years. Newman's wife died in 1918. A year later he moved to London as music critic of the Sunday newspaper *The Observer*. In 1919 he married Vera Hands, a former music student at the Midland Institute. In 1920 Newman was persuaded to join the *Sunday Times*; he remained with that newspaper, apart from a five-month stint in 1923 as guest critic of the *New York Evening Post*, until his retirement in 1958, reviewing musical events and contributing a long, thoughtful weekly article. During these years he was also providing programme notes for Hallé concerts, adjudicating at music festivals, writing weekly music articles for the *Manchester Guardian* and, from 1923, the *Glasgow Herald*; from 1930 he made weekly broadcasts for BBC radio, as well as writing a sporting column for the *Evening Standard*. Despite all this journalistic activity he reserved his chief energies for his books.

Newman's philosophy of criticism is summed up in his keenly analytical yet far-sighted treatise *A Musical Critic's Holiday* (1925); his method of analysis in depth is well exemplified in *The Unconscious Beethoven* (1927). His major work is the four-volume *Life of Richard Wagner* which occupied him from 1928 until 1947, and it has still not been surpassed although research has uncovered much that is new. His widely read *Opera Nights* (1943), *Wagner Nights* (1949) and *More Opera Nights* (1954) had their origin in a series of 'Stories of the Great Operas', written from 1927 for publication in fortnightly instalments; subsequently Newman expanded these into detailed analyses with historical commentary of excellent informative and entertainment value.

As a critic, Newman's objective was complete scientific precision in the act of evaluation. Copious reading, a well-ordered system of notebooks, and a forensic style of argument developed from his early training in classical literature and philosophy, carried him far in this aim. Yet what continued to win him admirers was the lively humanity of his writing, which was also reflected in his style of life as much as the well-stocked mind and penetrating judgment. His major books remain a substantial monument, but his journalistic occasional writings, as collected in *A Musical Motley* (1919), the volumes *From the World of Music* (1956–8) and *Testament of Music* (1962), as cogently explain his international standing for so many years.

WRITINGS

Gluck and the Opera (London, 1895/*R*)
A Study of Wagner (London, 1899/*R*)
Musical Studies (London, 1905, 3/1914)
Elgar (London, 1906/*R*, 2/1922/*R*)
Hugo Wolf (London, 1907; Ger. trans., 1910, incl. addl facs. and photographs)
Richard Strauss (London, 1908/*R*, 2/1921)
Wagner as Man and Artist (London, 1914, 2/1924/*R*)
A Musical Motley (London, 1919, 2/1925/*R*)
The Piano-Player and its Music (London, 1920)
Confessions of a Musical Critic (London, 1923, repr. in *Testament of Music*, 1962)
Solo Singing (Glasgow, 1923)
A Musical Critic's Holiday (London, 1925)
The Unconscious Beethoven (London, 1927, 2/1968)
Stories of the Great Operas and their composers, i: *Richard Wagner*; ii: *Mozart (1756–1791) to Thomas (1811–1896)*, iii: *Verdi (1830–1901) to Puccini (1858–1924)* (New York, 1928–30/*R*)
The Life of Richard Wagner (London, 1933–47/*R*)
The Man Liszt: a Study of the Tragi-Comedy of a Soul Divided Against Itself (London, 1934/*R*)
More Stories of Famous Operas (New York, 1943/*R*)
Opera Nights (London, 1943/*R*)
Wagner Nights (London, 1949/*R*; pubd in USA as *Wagner Operas*)
More Opera Nights (London, 1954; pubd New York, 1955 as *Seventeen Famous Operas*) [essays from the *Sunday Times*]
From the World of Music (London, 1956–8/*R*)
ed. H. Van Thal: *Testament of Music* (London, 1962)
ed. P. Heyworth: *Berlioz, Romantic and Classic: Writings by Ernest Newman* (London, 1972)

BIBLIOGRAPHY

B. Maine: *Behold these Daniels* (London, 1928), 14–24
H. Van Thal, ed.: *Fanfare for Ernest Newman* (London, 1955) [incl. list of writings]
G. Abraham: 'Ernest Newman (1868–1959): a Great Music Critic', *The Listener* (23 July 1959)
V. Newman: *Ernest Newman: a Memoir by his Wife* (London, 1963)
P. Wults: 'Our Wagner – and Theirs', *The Romantic Tradition: German Literature and Music in the Nineteenth Century*, ed. G. Chapple, F. Hall and H. Schulte (Lanham, MD, 1992), 479–88

WILLIAM S. MANN/R

Newman, Randy (Gary) (*b* Los Angeles, 28 Nov 1943). American composer, singer and pianist. He was born into a musical family: three of his uncles – Emil, Alfred and Lionel Newman – composed and conducted film scores in Hollywood. He started to write songs when he was 16 and became a staff songwriter for the Metric music company in California, and also studied music at UCLA but left during his senior year. Some of his early songs were performed by Gene Pitney, Dusty Springfield, the Fleetwoods and the O'Jays, but his first widely recognized song was *I think it's going to rain today*, recorded by Judy Collins in 1966. Newman began to record his own songs in 1968. On *Randy Newman* (Rep., 1968), the contrast between the lush orchestrations and Newman's drawling, deadpan vocal style heightened the irony of his lyrics. Formally his songs range from the standard pop structure of verse and chorus to through-composed pieces. *12 Songs* (Rep., 1970), and all the later albums, use conventional rock instrumentation, and draw not only on rock styles but also on blues, jazz and show tunes, as well as classical sources.

Newman is a slow songwriter, recording an album every two or three years, and then making a tour. His 'Short people' – a wry, sardonic novelty song about prejudice – from *Little Criminals* (Rep., 1977) reached no.2 in the US pop chart in 1978. *Born Again* (WB, 1979)

and *Trouble in Paradise* (WB, 1983) showed a familiarity with current pop styles, and the latter included parodies of the styles of Paul Simon (who sings on *The Blues*) and Billy Joel. Rickie Lee Jones, Bob Seger and members of Fleetwood Mac and the Eagles have recorded with Newman. He has also composed and arranged film scores, with Academy Award nominations for those to *Ragtime* (1981), *Parenthood* (1989), *Avalon* (1990) *Toy Story* (1995) and *Toy Story 2* (1999).

BIBLIOGRAPHY

CBY1982; GroveA
P. Winkler: 'Randy Newman's Americana', *Popular Music* [Great Britain], vii (1988), 1–26
S. Dunne: 'Randy Newman and the Extraordinary Moral Position', *Popular Music and Society*, xvi (1992), 533–61

JON PARELES

Newman, William S(tein) (*b* Cleveland, 6 April 1912; *d* Chapel Hill, NC, 27 April 2000). American musicologist and pianist. He studied piano at the Cleveland Institute of Music (1931–3) and composition and music history at Western Reserve University, earning the BS in 1933, the MA in 1935 and the PhD in 1939. From 1940 to 1941 he was enrolled at Columbia University as a postdoctoral student, working with Paul Henry Lang and Erich Hertzmann. He began teaching at the University of North Carolina in 1945; in 1962 he was appointed Alumni Distinguished Professor of Music and he was president of the AMS from 1969 to 1970. He retired in 1977.

Newman's principal interest is the music of the 17th century to the 19th, particularly performing practice and the development of the sonata. His three-volume *History of the Sonata Idea* is a study of the term and its applications from the Baroque up to the early 20th century. Each volume examines the general nature of the sonata in the period under consideration – its social function, geographical spread, instrumentation and structure – then surveys individual composers and their works. The extensive references and large body of information contained in the *History* make it an indispensable bibliographical tool and a basic text for the student of instrumental music.

Newman has performed throughout the USA as a pianist, both in solo appearances and with chamber groups and orchestras. His interest as a pianist and a scholar in questions of performing practice is reflected in his later writings, which include two monographs on Beethoven (1971; 1988) and many articles.

WRITINGS

The Present Trend of the Sonata Idea (diss., Western Reserve U., 1939)
'The Recognition of Sonata Form by Theorists of the 18th and 19th Centuries', *PAMS 1941*, 21–9
'Arthur Shepherd', *MQ*, xxxvi (1950), 159–79
The Pianist's Problems: a Modern Approach to Efficient Practice and Musicianly Performance (New York, 1950, enlarged 3/1974/*R*)
'The Climax of Music', *MR*, xiii (1952), 283–93
'The Sonatas of Albinoni and Vivaldi', *JAMS*, v (1952), 99–113
Understanding Music (New York, 1953, 2/1961)
'The Keyboard Sonatas of Benedetto Marcello', *AcM*, xxix (1957), 28–41; xxxi (1959), 192–6
The Sonata in the Baroque Era (Chapel Hill, NC, 1959, 4/1983)
'Kirnberger's *Method for Tossing off Sonatas*', *MQ*, xlvii (1961), 517–25
The Sonata in the Classic Era (Chapel Hill, NC, 1963, 3/1983)
'Wagner's Sonatas', *Studies in Romanticism*, vii (1968), 129–39
The Sonata since Beethoven (Chapel Hill, NC, 1969, 3/1983)
'The Duo Texture of Mozart's K.526: an Essay in Classic Instrumental Style', *Essays in Music in Honor of Dragan Plamenac*, ed. G. Reese and R.J. Snow (Pittsburgh, 1969/*R*), 191–206
'Is there a Rationale for the Articulation of J.S. Bach's String and Wind Music?', *Studies in Musicology: Essays … in Memory of Glen Haydon*, ed. J.W. Pruett (Chapel Hill, NC, 1969), 229–44
'Beethoven's Pianos versus his Piano Ideals', *JAMS*, xxiii (1970), 484–504
Performance Practices in Beethoven's Piano Sonatas (New York, 1971)
'Liszt's Interpreting of Beethoven's Piano Sonatas', *MQ*, lviii (1972), 185–209
'Tempofreiheit in Schuberts Instrumentalmusik', *Zur Aufführungspraxis der Werke Franz Schuberts: Vienna 1974*, 37–47
'Freedom of Tempo in Schubert's Instrumental Music', *MQ*, lxi (1975), 528–45
'A Chronological Checklist of Collected Editions of Beethoven's Solo Piano Sonatas since his Own Day', *Notes*, xxxiii (1976–7), 503–30
'The Performance of Beethoven's Trills', *JAMS*, xxix (1976), 439–62
'The Opening Trill in Beethoven's Sonata for Piano and Violin op.96', *Musik, Edition, Interpretation: Gedenkschrift Günter Henle*, ed. M. Bente (Munich, 1980), 384–93
'Das Tempo in Beethoven's Instrumentalmusik: Tempowahl und Tempoflexibilität', *Mf*, xxxiii (1980), 161–83
'Beethoven's Fingerings as Interpretive Clues', *JM*, i (1982), 171–97
'Haydn as Ingenious Exploiter of the Keyboard', *Joseph Haydn: Vienna 1982*, 43–53
'Mendelssohns Sonaten', *Felix Mendelssohn Bartholdy*, ed. G. Schuhmacher (Darmstadt, 1982), 201–18
'The Beethoven Mystique in Romantic Art, Literature, and Music', *MQ*, lxix (1983), 354–87
'Three Musical Intimates of Mendelssohn and Schumann in Leipzig: Hauptmann, Moscheles, and David', *Mendelssohn and Schumann: Essays on their Music and its Context*, ed. J.W. Finson and R.L. Todd (Durham, NC, 1984), 87–98
'Yet another Major Beethoven Forgery by Schindler?', *JM*, iii (1984), 397–423
'Beethoven's Uses of the Pedals', *The Pianist's Guide to Pedaling*, ed. J. Banowetz (Bloomington, IN, 1985), 146–66
Beethoven on Beethoven: Playing his Piano Music his Way (New York, 1988)
'Range as a Structural Determinant in Beethoven's Piano Music', *Music from the Middle Ages through the Twentieth Century: Essays in Honor of Gwynn S. McPeek*, ed. C.P. Comberiati and M.C. Steel (New York, 1988), 190–200
'Expressive Subtleties in Beethoven's Later Piano Sonatas', *De musica hispana et aliis: miscelánea en honor al Prof. Dr. José López-Calo*, ed. E. Casares and C. Villanueva (Santiago de Compostela, 1990), ii, 213–26
'Musicology among the Humanities', *Essays in Musicology: a Tribute to Alvin Johnson*, ed. L. Lockwood and E.H. Roesner (Philadelphia, 1990), 292–304
'Programmists vs. Absolutists: Further Thoughts about an Overworked "Dichotomy"', *Convention in Eighteenth- and Nineteenth-Century Music: Essays in Honor of Leonard G. Ratner*, ed. W.J. Allanbrook, J.M. Levy and W.P. Mahrt (Stuyvesant, NY, 1992), 517–35

PAULA MORGAN

Newmarch [née Jeaffreson], **Rosa** (*b* Leamington, 18 Dec 1857; *d* Worthing, 9 April 1940). English writer on music. A granddaughter of the playwright James Kenney, she married Henry Charles Newmarch in 1883, and all her writings appeared under her married name. In 1897 she made the first of a series of visits to Russia, where she worked at the Imperial Public Library of St Petersburg under the supervision of Vladimir Stasov. Her numerous articles and lectures on Russian music and art in general did much to further in England an interest already awakened by Tchaikovsky's music. Newmarch's articles on Russian composers, contributed to *Grove's Dictionary*, second edition, were to many English musicians the first source of information about the aims and achievements of Russian nationalists, and her libretto translations helped to make their operas accessible to the British

public. Her last visit to Russia was in the early summer of 1915; when political events made access to the country difficult she directed her interest to western Slavonic music, particularly that of the Czechs and Slovaks, and enthusiastically took up the cause of emerging Czech composers including Janáček, Suk and Vycpálek. It was her initiative, for instance, that brought Janáček to England in 1926; her correspondence with the composer (published 1988) provides important data on this visit. Newmarch was a dedicatee of Janáček's Sinfonietta.

Her two pioneering books on Tchaikovsky (1900 and 1906) rendered invaluable service to that composer's early cause, though her 1906 translation of Modest Tchaikovsky's biography and letters of his brother is unreliable. She also translated several books on composers from German and French and from 1908 to 1927 she was an official programme writer for the Queen's Hall Orchestra.

WRITINGS

Tchaikovsky: his Life and Works (London, 1900/*R*, 2/1908/*R* by E. Evans)
'The Art Songs of Russia', *SIMG*, iii (1901–2), 377–87
'Mily Balakireff', *SIMG*, iv (1902–3), 157–63
'Serov', *ZIMG*, iv (1902–3), 173–9
Henry J. Wood (London, 1904)
The Life and Letters of Peter Ilich Tchaikovsky (London, 1906/*R*) [abridged trans. of M. Tchaikovsky: *Zhizn' Petra Il'icha Chaykovskogo* (Moscow and Leningrad, rev. 2/1903)]
'Bantock's Omar Khayyam', *ZIMG*, viii (1906–7), 53–61
The Russian Opera (London and New York, 1914/*R*)
'Alexander Scriabin'; 'The Outlook in Russia', *MT*, lvi (1915), 329–30; 521–3
'Some Czechoslovak Choral Works', *MT*, lxiv (1923), 171–4, 762–4
A Quarter of a Century of Promenade Concerts at Queen's Hall (London, 1928)
The Concert-Goer's Library of Descriptive Notes (London, 1928–48)
'Letters of Dvořák to Hans Richter', *MT*, lxxiii (1932), 605–7, 698–701, 795–7
Jean Sibelius (Boston, 1939/*R*)
The Music of Czechoslovakia (Oxford, 1942/*R*)

BIBLIOGRAPHY

J. Mikota: 'Leoš Janáček v Anglii' [Janáček in England], *Listy Hudební matice*, v (1926), 257–68
R. Poulliant: 'Poésie et musique: les *Poèmes chinois* d'Albert Roussel', *Les lettres romanes*, xxxviii/3 (1984), 241–5
Z.E. Fischmann, ed.: *Janáček-Newmarch Correspondence* (Rockville, MD, 1988)
A. Jacobs: *Henry J. Wood: Maker of the Proms* (London, 1994)

H.C. COLLES/PETER PLATT/DAVID BROWN

New Music [New Music Edition]. American publishing and recording venture, founded in California by Henry Cowell. The quarterly publication New Music, issued first in 1927, was the only series of its day dedicated solely to the publication of new scores. These pieces, described by Cowell as 'non-commercial works of artistic value', often embraced advanced and innovatory compositional techniques for which publishing houses had little sympathy. The main series was supplemented by an Orchestra Series (1932–9) and occasional Special Editions. Many of the published pieces were also heard in San Francisco at concerts of the New Music Society (1925–36; founded by Cowell). In 1934 Cowell established New Music Quarterly Recordings. The discs, all first recordings, were more widely distributed than the scores, which were available only by subscription.

Cowell served as the head of all New Music projects until 1936. The recordings continued to be issued until 1942 under the direction of Otto Luening, while the New Music publications (New Music Edition from 1947) were edited by Gerald Strang, again by Cowell (1941–5), and later by Lou Harrison, Frank Wigglesworth and Vladimir Ussachevsky. Among the composers to be published in *New Music* (often for the first time) were Babbitt, John Becker, Paul Bowles, Brant, Cage, Carter, Chávez, Copland, Cowell, Crawford, Creston, Feldman, Harrison, Ives, Luening, McPhee, Nancarrow, Piston, Riegger, Rudhyar, Ruggles, Strang, Thomson, Varèse and Wolff. Although Americans dominated, Schoenberg, Webern and several Latin-American and Russian composers were also included. In 1954 New Music Edition experienced financial difficulties after the death of Charles Ives, who had for many years been its patron, and in 1958 it was transferred to Presser.

BIBLIOGRAPHY

R.F. Goldman: 'Henry Cowell (1897–1965): a Memoir and an Appreciation', *PNM*, iv/2 (1965–6), 23–8
R.H. Mead: 'Cowell, Ives, and *New Music*', *MQ*, lxvi (1980), 538–59
R.H. Mead: *Henry Cowell's New Music, 1925–1936: the Society, the Music Editions, and the Recordings* (Ann Arbor, 1981)
D. Hall: 'New Music Quarterly Recordings: a Discography', *Association of Recorded Sound Collections Journal*, xvi/1–2 (1984), 10–27
D. Nicholls, ed.: *The Whole World of Music: a Henry Cowell Symposium* (Amsterdam, 1997)
C.J. Oja and R. Allen, eds.: *Henry Cowell's Musical Worlds* (Brooklyn, 1997) [Henry Cowell Centennial Festival; programme book]

EMILY GOOD/DAVID NICHOLLS

New Musical Fund. British society established on 16 April 1786 to provide relief to infirm musicians, their widows and their children. Its principal founder was the music publisher George Smart who, according to Dibdin, after being rejected for membership of the Fund for Decay'd Musicians (now the Royal Society of Musicians) read Edward Miller's *Letters in Behalf of Professors of Music, Residing in the Country . . .* (London, 1784), deploring that fund's policy of excluding musicians who resided outside London. Smart, together with some colleagues, decided to establish a new musical fund, admitting provincial members and not requiring members to practise music to the exclusion of other professions. (A petition of 1789 to King George III, including the signatures of numerous executives and members of the fund, is in *GB-Lpro* H.O. 5520/29.)

The income of the New Musical Fund was derived from donations, honorary life subscriptions of ten guineas, annual subscriptions of one guinea and the proceeds of an annual benefit concert. The fund received regular donations from the nobility, and was one of four societies that shared equally the £6000 profit of the Royal Musical Festival of 1834. The sums paid out varied; widows received £25 per annum in 1794, but only £12 in 1821. Children of deceased members were supported to the age of 14, when they were bound apprentices.

From 1815 the annual benefit concerts were conducted by the founder's son Sir George Smart (some of his documents concerning the fund are in *Lbl* c.61.g.20). At the time of the final concert (1841) the fund had distributed about £20,000 (a list of expenditures is in *Lbl* Add.42225, ff.104*v*–105*v*); it was dissolved in 1842.

BIBLIOGRAPHY

C. Dibdin: *The Musical Tour of Mr. Dibdin* (Sheffield, 1788), 160–70

J. Doane: *A Musical Directory for the Year 1794* (London, *c*1794) [lists members of the New Musical Fund]
'The New Musical Fund', *Quarterly Musical Magazine and Review*, iii (1821), 328–35 [incl. regulations of the fund]
'The New Musical Fund', *Musical World*, xvii (1842), 118 only
'The New Musical Fund', *Dramatic and Musical Review*, i (1842), 73–4

MICHAEL KASSLER

New Order. *See* JOY DIVISION.

New Orleans. American city in Louisiana. Founded in 1718, it was the capital of French colonial Louisiana until 1762 and then in Spanish possession until 1800. It reverted briefly to French rule before it became a US territory as part of the Louisiana Purchase in 1803. Few towns in the USA have developed and preserved as rich and individual a musical tradition. A primary reason for this is its position at the mouth of the Mississippi river; it was the principal harbour serving the vast country to the north, from which raw materials were exported and to which manufactured goods were imported. In the 18th century and much of the 19th, New Orleans was a northern point of the French and Spanish Caribbean trade routes, which had a profound effect on its musical culture. So too did the city's prosperous economy: there were rich and noble families among the first settlers, who had not only a taste for culture but also the financial means to enjoy it. In the late 19th century and the early 20th the city's musical importance shifted from opera to jazz, which had its roots in the popular music of the city's numerous brass and string bands.

1. Opera. 2. Concert music. 3. Brass bands. 4. Jazz. 5. Publishing and recording. 6. Educational institutions.

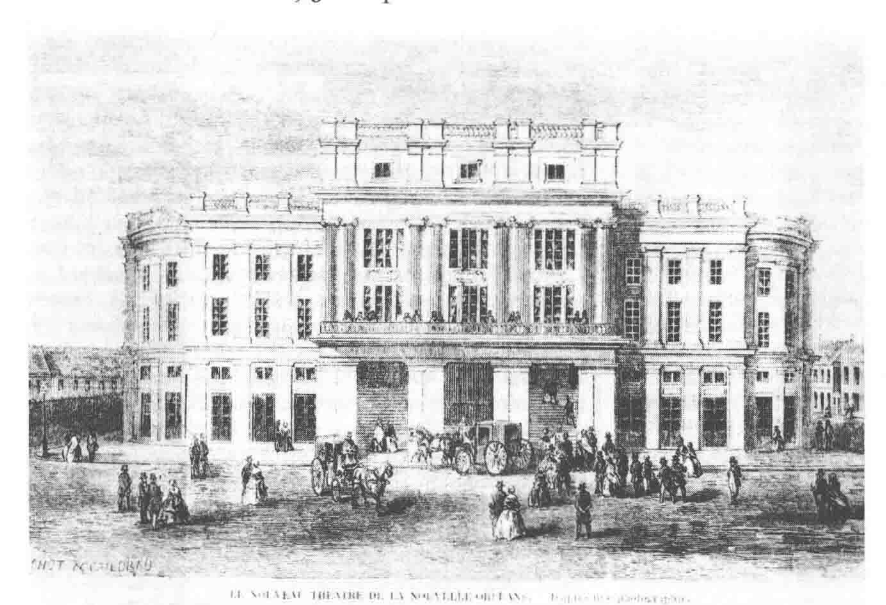
1. OPERA. In cultural terms New Orleans became the Paris of America, and the early opera repertory shows a marked preference for French and Italian works. The city was the first in North America to have a permanent opera company and from 1859 to 1919 owned one of the biggest and most expensive opera houses in the Americas. Opera in New Orleans was initiated in 1792 with the building of the Théâtre de la rue St Pierre (by Louis Alexandre Henry), where the city's first known performance of opera, Grétry's *Silvain*, was given in 1796. Although documentation is scant before 1800, there are written references to two later performances, Dezède's *Blaise et Babet* (1796) and Dalayrac's *Renaud d'Ast* (1799). The theatre was restored and reopened by Jean Baptiste Fournier in 1804. The first documented opera production under Fournier was François Devienne's *Les visitandines* (June 1805). Despite a prolific season (23 operas), Fournier was replaced in 1806 by Louis Tabary, a recent émigré from France. The ousted Fournier set up a rival theatre and opera company in a dance hall called the Salle Chinoise (later renamed the Théâtre de la rue St Philippe), and a brisk competition between these two theatres resulted in a number of performances remarkable for a provincial city of 12,000 inhabitants. The general dearth of opera houses in North America meant that many of these performances were American premières, including Grétry's *Le jugement de Midas* (1806), Méhul's *Une folie* (1807) and Boieldieu's *Le calife de Bagdad* (1805) and *Ma tante Aurore* (1807). The Théâtre de la rue St Pierre closed permanently in 1810, whereas the Théâtre St Philippe remained active until it was sold in 1832.

The most important opera house in New Orleans in the first half of the 19th century was the Théâtre d'Orléans. The original edifice, begun in 1806 by Tabary, opened belatedly in October 1815, only to burn down the next summer. It was rebuilt in 1819 by a French émigré, John Davis, under whose management it thrived as an opera centre. In his first five years Davis produced 140 operas, 52 of which were American premières. Again, French composers were favoured (e.g. Boieldieu, Isouard and Dalayrac), and the performances steadily improved in quality, owing to Davis's policy of engaging French professional singers, dancers and instrumentalists. The Théâtre d'Orléans achieved national prominence when, between 1827 and 1833, Davis led the company on six acclaimed tours of the north-eastern USA. In each of the cities visited (Boston, New York, Philadelphia and Baltimore), much of the repertory was new. John Davis was succeeded in 1837 by his son Pierre, and in 1853, by Charles Boudousquié, an American-born impresario who sustained the theatre's reputation until his resignation in 1859. Among the American premières given by these latter directors were those of *Lucia di Lammermoor* (1841), *La Juive* (1844) and *Le prophète* (1850). The theatre went into decline in the 1850s and closed in 1866.

During the heyday of the Théâtre d'Orléans (1825–40) a rival impresario, James Caldwell, had produced ballad operas and Italian and French operas in English translation with an American company he brought from Virginia. He built the first two theatres in the city's new American sector, the Camp Street Theater (1824) and St Charles Theater (1835). Between 1827 and 1833 he mounted over 100 productions at the former, including *The Beggar's Opera*, *The Barber of Seville* and *Cinderella* (*La Cenerentola*), and Boieldieu's *Jean de Paris*. In 1836 Caldwell introduced Italian opera to New Orleans with the Montresor troupe from Havana. In two successive seasons at the St Charles Theater the company performed such staples as *Norma*, *Semiramide* and *Il barbiere di Siviglia*.

The city's musical importance increased with the opening of the French Opera House in 1859 (fig.1). Built by Boudousquié, it was one of the largest and most expensive theatres in the West and one of the finest in the USA. The opera ensemble Boudousquié established there was by no means provincial: many fine singers appeared, including Julie Calvé and Adelina Patti, the tenors Lecourt, Mathieu and Escarlate, the baritones Victor and Melchisadels, and the bass Genibrel. 17 operas had their American premières there, among them Meyerbeer's *Dinorah* (1861, with Patti in the title role), Massenet's *Le Cid* (1890) and Saint-Saëns's *Samson et Dalila* (1893). The French Opera House closed in 1913 and was purchased in 1919 by William R. Irby, who presented it to Tulane University with funds for its restoration. Its planned reopening in December 1919 was thwarted by a fire on the night of 2 December. Most of its archives were destroyed, along with its valuable collection of operatic properties, costumes, scores and parts, and innumerable books and documents relating to opera.

New Orleans remained without a permanent opera organization until 1943, when Walter Loubart founded the New Orleans Opera Association. He was succeeded as music director by Walter Herbert (1944–54), Renato Cellini (1954–64) and Knud Andersson (1964–83). Performances (with visiting artists supported by local singers and chorus) were given in the city's Municipal Auditorium



1. The French Opera House, New Orleans: wood engraving by Fichot and Gaildrau from 'L'illustration' (10 December 1859)

until 1973, when the New Orleans Theater of the Performing Arts was opened. The seasons (October to May) consisted of six to eight operas from the standard Italian, French and German repertory; contemporary operas were avoided, though visiting companies staged *Lulu* (Sarah Caldwell, 1967) and *Gloriana* (ENO, 1984). After 1984 declining attendance and a reduced budget resulted in shorter seasons (three to five works) and a year-to-year reliance on guest conductors. Operas are presently sung in English or in the original language with English surtitles.

2. Concert music. In 18th-century New Orleans concerts were given regularly as preludes to the numerous balls for which the city was famous. The concerts followed the European plan of a long and varied programme, including orchestral works, chamber music, piano recitals, songs and choral works. A mixed group of amateur and professional instrumentalists known as the Philharmonic Society was founded in 1824 and gave frequent concerts until 1829, performing thereafter only sporadically until 1848. By the second quarter of the 19th century, a considerable number of freed black musicians trained in art music were resident in New Orleans, a few of them having studied in France. In the late 1830s a Negro Philharmonic Society of over 100 performing and non-performing members was organized to provide opportunities to hear music for those who objected to sitting in segregated sections in the public theatres. The society gave concerts and arranged for performances by visiting artists. For scores requiring larger forces the orchestra was augmented by white musicians. A small string orchestra, the Philharmonic Society of the Friends of Art, was formed in 1853 but survived less than a year because of a yellow fever epidemic. It was replaced by the Classical Musical Society, founded in 1855. Throughout the 19th century orchestral concerts were also given by the various theatre ensembles. Although, in contrast to the opera, the repertory was conservative and consisted mainly of well-established works, these concerts were of a high standard, judging by the critical reaction to them in New Orleans, New York, Boston and Philadelphia. The custom of engaging an outstanding soloist for a whole series of concerts began in the 1830s. Such artists as Ole Bull, Henry Vieuxtemps, Julie Calvé and Jenny Lind included New Orleans in their tours, and singers often remained there to join one of the theatre ensembles. Several musicians from New Orleans attained international prominence in the 19th century. Among them were Louis Moreau Gottschalk and Ernest Guiraud (1837–92), the teacher of Debussy and Dukas.

Many attempts to found an independent professional symphony orchestra between 1917 and 1934 failed for lack of financial support. The New Orleans Philharmonic SO was founded in 1936; its conductors have been Arthur Zack (1936–40), Ole Windingstad (1940–44), Massimo Freccia (1944–52), Alexander Hilsberg (1952–60), James Yestadt (1960–63), Werner Torkanowsky (1963–77), Leonard Slatkin (1977–9), Philippe Entremont (1979–86) and Maxim Shostakovich (1986–91). During Slatkin's tenure the orchestra moved into its own hall, the restored Orpheum Theater. Entremont shortened its name to the New Orleans Symphony and, in 1982, took the orchestra to Europe. After several years of financial insecurity, the orchestra folded in 1991. It was succeeded by the Louisiana PO, a cooperative ensemble founded by former members of the New Orleans Symphony and run solely by its players and invited local citizens. The orchestra continues regular subscription concerts, children's concerts and pop concerts, and serves both the Opera Association and local ballet companies. In 1994 its first permanent conductor, Klauspeter Seibel, was appointed.

3. Brass bands. The brass or military band, frequently augmented by woodwind and percussion, has long been important to the musical life of New Orleans, a southern Catholic city with a penchant for open-air festivities. Parades and parade music became the focal point of social life in the 19th century. On Sundays parades began early, their number and fervour increasing as the day wore on. Marching to bury the dead was customary as early as 1819, when the architect Benjamin Henry Latrobe, visiting the city, described the burial parades as 'peculiar to New Orleans alone among American cities'. By the

1830s notices of such parades often appeared in the newspapers. Members of militia companies, war veterans, freemasons, fire companies, benevolent societies, mechanics' societies and others all marched at any time of day to bury their dead. The death of a hero anywhere was sufficient reason in New Orleans to hold a parade, or even two, as when General Lafayette died. Only during epidemics did the city experience a surfeit of brass band funerals, their mournful music mitigated by 'gay and lightsome airs' as they left the cemetery, a practice imitated later in such jazz numbers as Jelly Roll Morton's *Dead Man Blues*. Military music flourished in New Orleans during the Civil War; in 1864 the famous bandleader Patrick S. Gilmore gave a concert there with 500 musicians.

A black marching-band tradition, which was of seminal importance in the genesis of jazz around 1900, originated in New Orleans after the Civil War (see §4 below). The presence of numerous concert-trained teachers and a plethora of military wind instruments at this time spawned a new generation of freed black bandsmen. A decade after the war there were several black wind bands fully competitive with the best white marching bands. By 1878 Kelly's Band and the St Bernard Brass Band were recognized as 'splendid corps of musicians, excelled by none', and in 1885 the Excelsior Brass Band, considered the finest black band in the city, played for the formal opening of the Colored People's Exhibit at the New Orleans Cotton States Exhibition. An important early impetus for the proliferation of black street bands was the dynamic social change of Reconstruction. The stimulus of emancipation, the prolonged presence of federal troops and military bands in the city, and the promise of social and political equality for black Americans contributed to the style and content of the music. A particular catalyst was the establishment of numerous benevolent societies at the instigation of the black Reconstruction governor P.B.S. Pinchback. These black socio-political groups sponsored marching clubs and drill teams to perform at political rallies and outdoor social events with parades, including funerals.

While the earliest black marching bands were musically trained and polished ensembles, a trend towards extempore performances with ad lib embellishments developed among the New Orleans bands of the 1890s, leading eventually to the fully improvisational smaller jazz bands. Documentation is extremely scant, but it appears that this approach to playing was influenced by the gradual infiltration into the black bands of self-taught instrumentalists, some of whom came from rough country bands in the surrounding region. The repertory was thus extended to include, in addition to military pieces, music based on song: religious spirituals and gospel songs, as well as secular ballads, reels, rags and blues. By 1900 such spontaneous performances by black bands, notably the Excelsior, Onward, Tuxedo (fig.2), Eureka and Olympia, were in great demand for all kinds of social occasion, including picnics, commercial publicity, boat excursions and dancing. Concurrently this style of band music was emulated by a number of white brass bands, notably that of 'Papa' Jack Laine, a mentor to many early white jazz musicians.

Black American parade-band music thrived and developed alongside its offspring, jazz, in the early decades of the 20th century. The earliest recordings of it, between 1929 and 1945, reveal still-strong ties to the march and the gospel song, with jazz-like syncopated rhythm and melodic embellishment. By 1960 the music as a thriving tradition had all but disappeared, save for occasional performances by the Olympia, re-formed by Harold Dejan. There has been a revival of sorts since 1980, by such new bands as the Dirty Dozen Brass Band and the Rebirth Jazz Band. These bands, however, are more commercially orientated, performing in clubs, festivals and for local tourist events, and they combine the older style with more recent musical idioms, such as be-bop and rhythm and blues.



2. The Tuxedo Brass Band on parade in New Orleans, 1973

4. Jazz. Although elements of a jazz style developed in several urban centres of the USA, the earliest examples of the genre arose in New Orleans, and therefore the city is generally regarded as the birthplace of jazz. The appearance of this style derived from many sources (church music, syncopated coon songs, ballads, folksongs, military brass bands, work songs, blues etc.) and from the many races that inhabited New Orleans (African, Spanish and French creoles and whites of European origin, mainly Italian).

Many early black jazz musicians received their musical training in the various black brass bands that paraded for social and religious occasions, such as funerals, while others began in the 'string bands': small ensembles with violins and double bass, which played for dancing. Thus, the first recognized 'jazz' band, led by the legendary cornettist Buddy Bolden, was a combination of both these sources, playing a repertory of written marches and freely improvised blues and ragtime themes. Bolden's powerful

playing, colourful personality and popularity earned him the title of 'king' and established a highly competitive spirit among New Orleans musicians, particularly cornet players. Early jazz bands often challenged each other to musical duels when touring the city on open wagons to advertise a function. Later cornet 'kings' included Freddie Keppard, King Oliver and Kid René, along with other notable cornettists such as Buddy Petit, Chris Kelly, Mutt Carey, Bunk Johnson and, of course, Louis Armstrong. Their expressive, almost vocal tones, harmonies around a written lead and use of mutes created a distinctive style that was identified with the city.

Another recognizable characteristic was the clarinet style. The fluid technique and sensual tone were the hallmarks of the city's French and Spanish creoles, and combined with black elements of intense passion and sweeping lines, this style is evident in the work of early clarinettists such as Jimmie Noone, Johnny Dodds, Sidney Bechet and, later, Barney Bigard and Edmond Hall. The percussive swing of the city's drummers was the third unique characteristic. The beat was relaxed, and the rhythmic texture varied to balance or motivate other performers. While a New Orleans band could be of any instrumentation, usually a vamping trombone, double bass (plucked rather than bowed) and banjo or guitar were added to the cornet/trumpet, clarinet and drums. The inclusion of a piano, often played by a woman, was largely a later, post-1920, development.

Jazz played by white musicians at that time remained largely independent of the black and creole development. The earliest known figure in this genre was the percussionist 'Papa' Jack Laine, who led various brass and ragtime bands from 1888 onwards. 'Dixieland' music (as it was later termed) probably reached its fullest expression in the Original Dixieland Jazz Band, a group of white New Orleans musicians formed in Chicago and led by Nick LaRocca, formerly a cornettist with Laine. The worldwide success of the group as a result of its recordings, beginning in 1917, established this brand of jazz, with its driving tempos and attenuated black instrumental effects, as a potent force in American popular music. The spread of 'jazz' began in about 1904, when New Orleans musicians settled in Texas and California and later in Chicago and New York. Foremost among these were the pianist-composer Jelly Roll Morton and, in 1922, Louis Armstrong. During the 1920s both musicians used the distinctive New Orleans sound to create some of the best jazz ever recorded.

Changing public taste in favour of larger orchestras during the 1930s meant small band jazz was less popular, although most New Orleans musicians were able to continue to find work. In the early 1940s there was a revival of interest in the New Orleans style and its musicians. The public acclaim of Kid Ory, Bunk Johnson, George Lewis and Oscar 'Papa' Celestin created a new white middle-class audience for TRADITIONAL JAZZ, yet the essentially backward-looking nature of 'revival' jazz has prevented New Orleans from reclaiming its former significance in this music. In the 1950s an indigenous style of rhythm and blues developed in the work of such musicians as Professor Longhair and Fats Domino, and in the 1970s a new young generation of black musicians formed small brass bands to perform a mixture of rhythm and blues, soul and jazz. The energy and percussive swing of these later bands retain many of the characteristics of New Orleans music. The historical interest in jazz led to the founding of the William Ransom Hogan Jazz Archive at Tulane University in 1958, bringing visitors and researchers to the city. Since 1969 New Orleans has held an annual spring music festival called the New Orleans Jazz and Heritage Festival, which features, in addition to traditional New Orleans jazz, various styles of modern jazz and a whole spectrum of allied genres. The influence of such superior indigenous musicians as Alvin Batiste and the Marsalis family has ensured that even at the end of the century New Orleans remains a potent force in the preservation and propagation of jazz.

5. PUBLISHING AND RECORDING. The thriving musical life of New Orleans enabled several music publishers to become established there. Among the earliest was Paul Emile Johns, a Polish-born emigrant from Vienna who opened a retail shop in 1830. In 1846 Johns sold his firm to William T. Mayo, who continued to print sheet music until he in turn sold the company in 1854 to Philip P. Werlein, a Bavarian emigrant known chiefly as the first Southern publisher of Dan Emmett's *Dixie* (as *I Wish I was in Dixie*, a pirated version preceding the authorized version of 1860). Werlein issued two sheet music anthologies as serials, the *Song Journal*(1870s) and *Werlein's Journal of Music* (1880s).

The firm of Armand Blackmar was active primarily during the Civil War years and was responsible for publishing some of the best-known music of the Confederacy, including *The Bonnie Blue Flag*, *Maryland! My Maryland!*, and an 1861 edition of *Dixie*. Louis Grunewald, a German emigrant who started a business in 1858, was the most prolific and versatile of all the New Orleans music publishers, extending his output in the 1880s to include religious and French Creole songs and piano compositions in the then popular 'Mexican' style. Both the Werlein and Grunewald firms continued into the early 20th century, but by the 1920s music publishing in New Orleans had declined.

The first recordings of New Orleans music were by the Louisiana Phonograph Company, which recorded white and black artists as early as 1891. The earliest jazz recorded in the city was done by northern companies between 1924 and 1928; the first significant locally produced recordings were made during the New Orleans jazz revival of the 1940s, chiefly on the Southland label (1949–69). Cosimo Recording (1945–69), one of the leading recording studios for the national rhythm-and-blues industry by the mid-1950s, cut records for such artists as Fats Domino, Bobby 'Blue' Bland, Big Joe Turner, Lloyd Price and Ray Charles. Among companies established since 1960 was the short-lived All-For-One (1961–4); two major studios, Seasaint and Ultrasonic, opened in 1970.

6. EDUCATIONAL INSTITUTIONS. The music department in Newcomb College of Tulane University was founded in 1909 by Leon Maxwell, who served as chairman until 1952. The department offers BA and MA degrees in history, theory and composition, and BFA and MFA degrees in piano and other instruments and in singing. Distinguished teachers have included Giuseppe Ferrata, Gilbert Chase, Howard E. Smither and Charles Hamm. Among the university's libraries, the William Ransom Hogan Jazz Archive is important as a repository of early American jazz (prints, recordings, photographs and taped

interviews), and the Louisiana Division of the Howard-Tilton Memorial Library includes American sheet music and documents pertaining to the southern states. The Latin American Library is the second largest archive of its kind in the USA and contains many musical items. The Amistad Research Center, located at Tulane, is one of the most inclusive archives of ethnic minorities in America, especially black American, and there are significant musical documents.

The Loyola University College of Music, founded in 1931 as a music conservatory, retains its emphasis on performance, which is reflected in its most distinguished alumni, the singers Norman Treigle, Marguerite Piazza, Harry Theyard, Charles Anthony and Anthony Laciura. It offers BM, BME, MM and MME degrees in performance and music therapy. The music department at Dillard University, one of three black collegiate institutions in New Orleans, was established in 1936 with Frederick Douglass Hall as its first chairman; Hall established the department's policy of emphasizing black music, especially spirituals, in its curriculum. Among its most distinguished alumni are the composer Roger Donald Dickerson and the jazz pianist Ellis Marsalis. The music department of the New Orleans Baptist Theological Seminary was founded in 1919, primarily for the training of church organists and choirmasters. Undergraduate programmes are also offered at Xavier University (music department founded 1934), for black Catholics, and at the University of New Orleans (music department founded 1963), which has recently established a degree in jazz performance. The Delgado Trade School was reorganized in the 1980s as the Delgado Community College and offers an undergraduate degree in music. The New Orleans Centre for the Creative Arts (NOCCA) is one of America's leading high schools for training musicians; among its graduates are Wynton Marsalis and Harry Connick jr. There are substantial musical holdings in the libraries of Tulane University, the Theological Seminary, and at Louisiana State University.

BIBLIOGRAPHY

MGG1 (G.S. McPeek)

L.M. Gottschalk: *Notes of a Pianist* (Philadelphia, 1881); ed. J. Behrend (New York, 1964)

G.W. Gable: 'The Dance in Place Congo', *Century Magazine*, xxxi (1885–6), 512–32

G. King: *New Orleans: the Place and the People* (New York, 1895/*R*)

J.G. de Baroncelli: *La théâtre français à la Nouvelle Orléans* (New Orleans, 1906)

J.G. de Baroncelli: *L'opéra français de la Nouvelle Orléans* (New Orleans, 1914)

D.B. Fischer: 'The Story of New Orleans's Rise as a Music Center', *Musical America*, xix/19 (1914), 3

O.G.T. Sonneck: *Early Opera in America* (New York, 1915/*R*)

J.S. Kendall: *History of New Orleans* (Chicago and New York, 1922)

L. Gafford: *A History of the St. Charles Theater in New Orleans, 1835–43* (diss., U. of Chicago, 1930; part pubd Chicago, 1932)

J.E. Winston: 'The Free Negro in New Orleans, 1803–1860', *Louisiana Historical Quarterly*, xxi (1938), 1075

A.L.W. Stahl: 'The Free Negro in Ante-bellum Louisiana', *Louisiana Historical Quarterly*, xxv (1942), 301–96

J.S. Kendall: 'New Orleans' Negro Minstrels', *Louisiana Historical Quarterly*, xxx (1947), 128

J.S. Kendall: 'New Orleans Musicians of Long Ago', *Louisiana Historical Quarterly*, xxxi (1948), 130

J.S. Kendall: *The Golden Age of the New Orleans Theater* (Baton Rouge, LA, 1952/*R*)

G.S. McPeek: 'New Orleans as an Opera Center', *Musical America*, lxxiv/4 (1954), 25, 136, 226 only

O. Keepnews and B. Grauer: *A Pictorial History of Jazz: People and Places from New Orleans to Modern Jazz* (New York, 1955, 2/1966/*R*)

W. Russell and S.W. Smith: 'New Orleans Music', *Jazzmen*, ed. F. Ramsey jr and C.E. Smith (London, 1957)

G.H. Yerbury: 'Concert Music in Early New Orleans', *Louisiana Historical Quarterly*, xl (1957), 95

S.B. Charters: *Jazz: New Orleans, 1885–1957* (Belleville, NJ, 1958, 2/1963/*R*)

R.J. La Gardeur jr: *The First New Orleans Theatre, 1792–1803* (New Orleans, 1963)

H.A. Kmen: *Music in New Orleans: the Formative Years, 1791–1841* (Baton Rouge, LA, 1966)

M.T. Williams: *Jazz Masters of New Orleans* (New York, 1967/*R*)

A. Rose and E. Souchon: *New Orleans Jazz: a Family Album* (Baton Rouge, LA, 1967, enlarged 3/1984)

G. Schuller: *Early Jazz: its Roots and Musical Development* (New York, 1968/*R*)

E. Borneman: 'Jazz and the Creole Tradition', *Jazzforschung/Jazz Research*, i (1969), 99–112

R.J. Martinez: *Portraits of New Orleans Jazz: its Peoples and Places* (New Orleans, 1971)

H.A. Kmen: 'The Roots of Jazz and the Dance in Place Congo: a Reappraisal', *YIAMR*, viii (1972), 5–16

L. Panzeri: *Louisiana Composers* (New Orleans, 1972)

J.V. Buerkle and D. Barker: *Bourbon Street Black: the New Orleans Black Jazzman* (New York,1973)

T. Stagg and C. Crump, eds.: *New Orleans, the Revival: a Tape and Discography of Traditional Jazz Recorded in New Orleans by New Orleans Bands, 1937–72* (Dublin, 1973)

J. Baron: 'Paul Emile Johns of New Orleans: Tycoon, Musician, and Friend of Chopin',*IMSCR XI: Copenhagen 1972*, 246–50

J. Broven: *Walking to New Orleans: the Story of New Orleans Rhythm & Blues* (Bexhill-on-Sea, 1974, 2/1977)

J. Joyce: 'New Orleans Jazz: a Matter of Tradition', *New Orleans Review*, iv/l (1974), 27

A. Rose: *Storyville, New Orleans, being an Authentic, Illustrated Account of the Notorious Red-Light District* (University, AL, 1974)

L.B. Levy: *The Formalization of New Orleans Jazz Musicians: a Case Study of Organizational Change* (diss., Virginia Polytechnic Institute and State U., 1976)

P.C. Boudreaux: *Music Publishing in New Orleans in the Nineteenth Century* (thesis, Louisiana State U., 1977)

W.J. Schafer: *Brass Bands and New Orleans Jazz* (Baton Rouge, LA, 1977)

D.M. Marquis: *In Search of Buddy Bolden, First Man of Jazz* (Baton Rouge, LA, 1978)

L. Ostransky: *Jazz City: the Impact of our Cities on the Development of Jazz* (Englewood Cliffs, NJ, 1978)

R. Palmer: *A Tale of Two Cities: Memphis Rock and New Orleans Roll* (Brooklyn, NY, 1979)

J. Baron: *Piano Music from New Orleans 1851–1898* (New York, 1980)

K. Demetz: 'Minstrel Dancing in New Orleans' Nineteenth Century Theaters', *Southern Quarterly*, xx/2 (1982), 28–39

F. Turner: *Remembering Song: Encounters with the New Orleans Jazz Tradition* (New York, 1982)

J. Berry, J. Foose and T. Jones: *Up from the Cradle of Jazz: New Orleans Music since World War II* (Athens, GA, 1986)

J. Baron: 'Music in New Orleans, 1718–1792', *American Music*, v/3 (1987), 282–90

J. Hassinger: 'Close Harmony: Early Jazz Styles in the Music of the New Orleans Boswell Sisters', *Women and Music in Cross-Cultural Perspective*, ed. E. Koskoff (New York, 1987), 195–201

K. Rose: *I Remember Jazz: Six Decades among the Great Jazzmen* (Baton Rouge, LA, 1987)

H.C. Boyer: 'Tracking the Tradition: New Orleans Sacred Music', *Black Music Research Journal*, viii (1988), 135–47

L. Gushee: 'How the Creole Band Came to Be', ibid., 83–100

K. McKnight: 'Researching New Orleans Rhythm and Blues', ibid., 113–34

M. Sullivan: 'Composers of Color of Nineteenth-Century New Orleans: the History behind the Music', ibid., 51–82

R. Wang: 'Researching the New Orleans-Chicago Jazz Connection: Tools and Methods', ibid., 101–12

H. Eskew: 'German Contributions to the Musical Culture of New Orleans', *Southern Quarterly*, xxvii/2 (1989–90), 25–39

A. Lemmon: 'New Orleans Popular Sheet Music Imprints: the Latin Tinge prior to 1900', ibid., 41–57
M.S. Morrow: 'Singing and Drinking in New Orleans: the Social and Musical Functions of Nineteenth-Century Männerchöre', ibid., 5–24
W.C. Fields: 'Theodore La Hache and Music in New Orleans, 1846–1869', *American Music*, viii/3 (1990), 326–50
C. Jerde: 'Black Music in New Orleans: a Historical Overview', *Black Music Research Journal*, x (1990), 18–26
W. Carter: *Preservation Hall: Music from the Heart* (Oxford, 1991)
J. Johnson: 'New Orleans's Congo Square: an Urban Setting for Early Afro-American Culture Formation', *Louisiana History*, xxxii (1991), 117–57
C.E. Kinzer: 'The Tio Family and its Role in the Creole-of-Color Music Traditions of New Orleans', *Second Line*, xliii/3 (1991), 18–27
R.M. Sands: 'Carnival Celebration in Africa and the New World: Junkanoo and the Black Indians of Mardi Gras', *Black Music Research Journal*, xi (1991), 75–92
B.B. Bisonette: *The Jazz Crusade: the Inside Story of the Great New Orleans Jazz Revival of the 1960's* (Bridgeport, CT, 1992)
J. Belsom: *Opera in New Orleans* (New Orleans, 1993)
M. Lemmon: 'Te Deum laudamus: Music in St. Louis Cathedral from 1725 to 1844', *Cross, Crozier, and Crucible: a Volume Celebrating the Bicentennial of a Catholic Diocese in Louisiana*, ed. G.R. Conrad (New Orleans, 1993), 489–504
G. Lichtenstein and L. Dankner: *Musical Gumbo: the Music of New Orleans* (New York, 1993)
S.F. Starr: *Bamboula: the Life and Times of Louis Moreau Gottschalk* (New York, 1995)
D.M. Guion: 'Felippe-Cioffe: a Trombonist in Antebellum America', *American Music*, xiv (1996), 1–41
J.H. Baron: 'New Orleans Composers of the 1990s', *Perspectives on American Music since 1950*, ed. J.R. Heintze (New York, 1999), 429–58

JOHN JOYCE (1–3, 5–6: 1, 2 with GWYNN SPENCER McPEEK; 3 with HENRY A. KMEN; 6 with JOHN H. BARON), J. BRADFORD ROBINSON/MIKE HAZELDINE (4)

New Orleans jazz. A style of small-ensemble jazz that originated shortly before World War I, became internationally known through recordings in the 1920s, and underwent a revival in the 1940s (*see* TRADITIONAL JAZZ). It now exists as an interrelated group of performance styles with fixed instrumentation and relatively restricted repertory. Some writers distinguish it from DIXIELAND JAZZ, a label that they reserve for white musicians and orchestras.

The earliest New Orleans 'hot' players in the first two decades of the century thought of their music as ragtime, albeit with a local accent. This music was for the most part learned and played by ear by amateurs or semiprofessionals, though some players were musically literate; it usually used a rhythm section of drums, guitar and plucked double bass and emphasized a continuous ensemble polyphony, in which the wind players rarely rested. The large dance bands before 1920 comprised violin, cornet, clarinet, trombone, drums, double bass, guitar and sometimes piano. The use of two cornets – which was thought on the evidence of King Oliver's recordings of 1923 to be essential to the authentic New Orleans style – was virtually never a feature of the older orchestras. Furthermore, though often imitated during the 1920s, the instrumentation of the Original Dixieland Jazz Band (cornet, trombone, clarinet, piano and drums) was not common in New Orleans itself.

In the early New Orleans groups, the melody was often shifted from instrument to instrument. By the early 1920s, however, it was generally assigned to the cornetist, who most often functioned as leader. New Orleans cornetists born before about 1895 played the lead with relatively little variation, unlike later jazz trumpeters; they made use of clipped articulation with relatively precise binary subdivisions of the beat, cultivating the middle register to *f''* and employing a forceful tone, often with a 'whinnying' rapid vibrato. The clarinettist supplied a countermelody in quavers over a wide range, and characteristically used a more limpid timbre than later players, perhaps because of a French bias in the training of early New Oreleans clarinettists. In general, the earliest recordings by King Oliver, Sidney Bechet and others show New Orleans players as the first to integrate blue notes as well as portamento and strong vibrato into an expressive melodic instrumental style. New Orleans drummers used very large and resonant bass drums and employed the press roll on the snare drum, probably with comparatively little reliance on other percussion accessories. The much-discussed question of two-beat versus four-beat rhythm is related to the transition from ragtime to jazz: the first New Orleans jazz drummer to be recorded, Tony Sbarbaro of the Original Dixieland Jazz Band in 1917–18, freely shifted from one to other. Perhaps the most distinctive rhythmic feature was a pervasive but relaxed playing off the beat, particularly at the slower foxtrot or slow drag tempo.

The repertory and instrumentation of the white dixieland tradition became fixed to a far greater degree than that of the black tradition. Particularly with the onset of the 'revival' in the late 1930s, many hymn tunes and various Creole folk or popular songs entered the repertory of black New Orleans jazz, often at the behest of recording directors and jazz historians. The harmony of New Orleans jazz is often simpler than the ragtime progressions that underlie it: chords more complex than the dominant 7th and diminished 7th are seldom used; there is little modulation, except between the strains of march tunes; keys with more than one sharp or four flats are avoided. Solo playing is generally confined to the recurring two-bar breaks or to brief moments when one player dominates the ensemble, though there are frequent duets for wind instruments. In general there is little improvisation in the sense that term acquired after the early 1920s; routines, once learned, are quite stable.

The classic bands of the early 1920s New Orleans style were King Oliver's Creole Jazz Band and the New Orleans Rhythm Kings; later recordings of bands led by Jelly Roll Morton, Lil and Louis Armstrong and Johnny Dodds are also prized as early examples of New Orleans jazz. These were all recorded in Chicago for the so-called race record market. Recordings made in the 1920s in New Orleans itself, especially by Sam Morgan's band and the Jones and Collins Astoria Hot Eight, are somewhat different in character from the groups recorded in the North, and no doubt reflect the contemporary local style.

The strong association in the public's mind between New Orleans jazz and the music of the marching-band tradition is somewhat exaggerated: the custom of employing wind bands to play at the funerals of members of fraternal orders is a picturesque survival of one widespread in the USA during the 19th century. Many musicians and historians also hold that certain features of New Orleans jazz derive from or are common to musics of the West Indies. However, despite New Orleans's long history of close contact with the West Indies, this 'Spanish tinge' (the term is Jelly Roll Morton's) has yet to receive thorough study.

BIBLIOGRAPHY

GroveJ; SchullerEJ

S.B. Charters: *Jazz: New Orleans, 1885–1957* (Belleville, NJ, 1958, 2/1963/*R*)

A. Rose and E. Souchon: *New Orleans Jazz: a Family Album* (Baton Rouge, LA, 1967, enlarged 3/1984)

M. Williams: *Jazz Masters of New Orleans* (New York and London, 1967/*R*)

M. Dorigné: *Jazz*, i: *Les origines du jazz: le style Nouvelle-Orléans et ses prolongements* (Paris, 1968)

R.J. Martinez, ed.: *Portraits of New Orleans Jazz: its People and Places* (Jefferson, LA, 1971)

W.J. Schaefer and R.B. Allen: *Bands and New Orleans Jazz* (Baton Rouge, LA, and London, 1977)

F. Turner: *Remembering Song: Encounters with the New Orleans Jazz Tradition* (New York, 1982)

LAWRENCE GUSHEE

New Orleans Rhythm Kings [NORK; Friars Society Orchestra]. American jazz band. Its three principal members, trumpeter Paul (Joseph) Mares (1900–49), trombonist Georg(e Clarence) Brunis (1902–74) and clarinettist (Joseph) Leon Roppolo (1902–43), were boyhood friends from New Orleans who were reunited in Chicago in the early 1920s to form an eight-piece band for a 17-month residency at the Friar's Inn nightclub. The instantaneous success of the New Orleans Rhythm Kings' recordings and live performances made it the most important white New Orleans group after the Original Dixieland Jazz Band. Although the players never achieved the same widespread fame, and despite the fact that they based their style and repertory partly on those of the earlier band, on several counts they were superior to it. The originality of the group lay in blending the influences of the Original Dixieland Jazz Band with inspiration derived from the black New Orleans music of King Oliver's Creole Jazz Band. The New Orleans Rhythm Kings exuded a sense of relaxation that was rare among its contemporaries; the musicians avoided the nearly ubiquitous jerky phrasing, and with no loss of expression concentrated on legato playing. The final choruses of their performances are stirring without seeming frantic.

Mares, the group's leader, was heavily influenced by King Oliver's cornet playing. He usually remained in the middle register and established an emphatic lead part; during his solos he seldom departed from the melody, relying on subtle rhythmic and tonal inflections for variation. The group's foremost improviser was Roppolo, whose highly original solos on *Panama*, *Tiger Rag* (both 1922, Bennett) and *She's Crying for me Blues* (1925, OK) are superb. His playing on the ingeniously arranged *Wolverine Blues* (1923, Bennett) was much copied. Georg Brunis also played confident, adept solos, but his strength lay in creating clever 'tailgate' patterns, many of which were rigorously imitated by other trombonists for decades afterwards. The band's front line inspired a school of young white Chicago jazz musicians, and it is regrettable that so few of its recordings are satisfactorily balanced.

After leaving the Friar's Inn the group enjoyed brief residencies at two Chicago dance halls before disbanding altogether. In 1924–5 it was revived in New Orleans, but without notable success.

BIBLIOGRAPHY

G. Beall: 'The New Orleans Rhythm Kings', *Frontiers of Jazz* (New York, 1947, 2/1962), 82–91

G. Erskine: 'Last of the New Orleans Rhythm Kings', *Down Beat*, xxix/10 (1962), 22–3

M. Williams: 'N.O.R.K.', *Jazz Masters of New Orleans* (New York, 1967/*R*), 121–35

D. Coller: 'Frank Snyder', *Mississippi Rag*, x/6 (1983), 7

B. Kernfeld: *What to Listen for in Jazz* (New Haven, CT, 1995)

JOHN CHILTON

New Philharmonia Orchestra [NPO]. Name used between 1964 and 1977 by the Philharmonia Orchestra, a London orchestra founded in 1945. *See* LONDON (i), §VII, 3.

New Queen's Hall Orchestra. London orchestra founded in 1895 and known as the Queen's Hall Orchestra until 1915. *See* LONDON (i), §VI, 2.

Newsidler. *See* NEUSIDLER family.

New South Wales Conservatorium of Music. Conservatory founded in SYDNEY in 1915.

Newton, Sir Isaac (*b* Woolsthorpe, nr Grantham, 25 Dec 1642; *d* Kensington, London, 20 March 1727). English mathematician and natural philosopher. He was Luasian Professor of mathematics at Cambridge (1669–1701), MP for the university (1689–90), Master of the Mint (1699–1727) and president of the Royal Society (from 1703). He was knighted in 1705, and buried in Westminster Abbey. His principal publications were *Philosophiae naturalis principia mathematica* (London, 1687) and *Opticks* (London, 1704).

Newton never published on practical music theory, and so his original work in this field had no influence on later music theorists and remained unrecognized until the 20th century. The significant role that music (or, more precisely, harmonics) played in his scientific thought has taken longer still to be appreciated fully. His earliest work on music is found in two commonplace-books he used while at Trinity College, Cambridge, between about 1664 and 1666. The first (*GB-Cu* Add.3996) contains reflections on the acoustical properties of musical sound, while the second (*Cu* Add.4000) includes a short treatise *Of Music* (ff.138–43; versions also in *Ccl*, *Cjc*, *Och*) and several pages of tightly written mathematical calculations (ff.104–13, 137). The extracts he copied from Christopher Simpson's *Division Violist* (1659) may also date from this period (*Cu* Add.3970, ff.12–15), or else some time from the late 1680s, when he acquired a copy of Thomas Salmon's 'Division of the Monochord' (ff.1–11).

Arts students in Restoration Cambridge typically studied harmonics as a branch of mathematics, but Newton's treatment of the subject was exceptional. Of most interest is his application of logarithms to the division of the musical scale. Although Brouncker had already published on this in 1653, Newton was the first to express the magnitude of intervals in a logarithmic notation. He took the equal-tempered half tone as his basic unit or 'common measure', thereby anticipating the modern cent system. Apart from expressing the ratios of the syntonic diatonic scale (just scale) using this system, he considered various forms of multiple division (e.g. 12, 20, 24, 25, 29, 36, 41, 51, 53, 100, 120 and 612 parts to the octave), concluding that the 53-division was best. He also compiled a 'catalogue' of the 'twelve musical modes in their order of gratefulness' and devised a scheme on how to pass from one mode to another.

In 1677 Newton was asked to comment on Francis North's *Philosophical Essay of Music* (1677) by the latter's brother John, who was Master of Trinity College. He disagreed with North's explanation of sound

transmission, and found his pulse theory of consonance inadequate. 11 years later he presented the first mathematical analysis of sound waves in his *Philosophiae*, providing a model for all forms of wave motion.

Thus although Newton never published specifically on music, he applied the insights gained from studying musical phenomena to other branches of mathematical science, especially optics and mechanics. The best-known example is his famous analogy between the seven tones of a musical scale and the seven colours of the spectrum, made public for the first time in *Opticks*. He first explored this link between 1672 and 1675, when chronology and biblical prophecy involving numerological speculation occupied much of his attention.

Music also played a role in the development of his laws of universal gravitation. In the 1690s he claimed that Pythagoras had known the inverse square law theory, but had expressed it allegorically (e.g. the myth of the harmony of the spheres and the legend of the blacksmiths). Newton was himself a Pythagorean in that his concern was with abstract mathematical harmonies underlying the cosmos, rather than the sensual impact of lived musical experience.

BIBLIOGRAPHY

FétisB; HawkinsH

H.W. Turnbull, ed.: *The Correspondence of Isaac Newton* (Cambridge, 1959–77), ii, 205–8

S. Dostrovsky: 'Early Vibration Theory: Physics and Music in the Seventeenth Century', *Archive for the History of Exact Sciences* (1974–5), xiv, 169–218

P.M. Gouk: 'The Harmonic Roots of Newtonian Science', *Let Newton Be! A New Perspective on his Life and Works*, ed. J. Fauvel and others (Oxford, 1988), 101–25

P.M. Gouk: *Music, Science and Natural Magic in Seventeenth-Century England* (New Haven and London, 1999), 224–57

PENELOPE GOUK

Newton, Ivor (*b* London, 15 Dec 1892; *d* London, 21 April 1981). English pianist. He was a pupil of Arthur Barclay, and then, deciding to devote himself to the art of accompaniment, studied lieder with Zur Mühlen and accompaniment with Coenraad Bos in Berlin. In his early days he played for De Groot at the Piccadilly Hotel, but he quickly won a reputation as one of the world's leading accompanists. During his long career he appeared in all parts of the world with many of the greatest singers and string players, including Melba, Chaliapin, Callas, Flagstad and Casals. As adviser in music to HM Prisons, Newton was influential in bringing good quality music to prisoners. His autobiography, *At the Piano – Ivor Newton* (London, 1966), is valuable for its detailed character studies of the performers with whom he was associated. He was made a CBE in 1973.

BIBLIOGRAPHY

Anon.: 'Accompanying the Immortals: Mr. Ivor Newton Looks Back', *The Times* (10 Dec 1962), 5

FRANK DAWES/R

New violin family [violin octet]. A consort of eight acoustically balanced instruments in graduated sizes and tunings (see illustration), ranging from the contrabass violin (tuned like the double bass) to the treble violin (an octave above the normal violin). This family of instruments developed out of the violin research by the physicist Frederick A. Saunders of Harvard, who began work in 1933. Tests made on excellent violins established some of the acoustical characteristics found in violins of desirable tone quality. These characteristics were projected, by the application of scaling theory, into seven other tone ranges, and gave rise to a new family of violins embodying the results of theoretical and practical experiments (see Table 1). This research was coordinated by members of the Catgut Acoustical Society (founded by Saunders in 1963), and the first set of the new instruments had been prepared by 1965. The instruments are designed to possess a homogeneity of tone which distinguishes them from the existing family of strings (in which the acoustical characteristics and tonal qualities of the viola, cello and double bass contrast with the violin and each other; *see* ACOUSTICS, §II, 2, especially fig.35). It is intended that the instruments be used in ensembles of up to eight; as solo instruments with distinctive characteristics; to blend and contrast with other instruments (particularly wind) or the human voice; to augment the strings in the symphony orchestra; and in combination with electronic sounds (where their clarity and distinctiveness have been found most effective). Michael Praetorius, in his *Syntagma musicum*, ii (2/1619), listed a family of eight *Geigen* with practically the same tonal ranges and tunings.



Instruments of the new violin family developed by the Catgut Acoustical Society: front row (left to right), baritone violin, small bass violin, contrabass violin, mezzo violin, soprano violin, treble violin; behind, tenor violin (left) and alto violin (right)

The treble violin or sopranino, tuned *g′–d″–a″–e‴*, is the smallest and highest member of the octet; its dimensions are approximately those of a quarter-size violin, and it can be played either under the chin or, rebec style, on the arm. It has very thick top and back plates and extra-large f-holes so that its main resonances occur at the desired frequencies. The extremely strong and thin E string (tuned to 1320 Hz) is made from carbon rocket wire, which has a tensile strength nearly twice that of normal E-string wire. The short strings of the treble violin make it possible to play a tremolo in intervals of up to an octave and double stops of up to a 12th. The soprano violin or descant is tuned an octave above the normal

viola (*c′–g′–d″–a″*); it is comparable to a three-quarter violin in size and string length, though it is somewhat broader in outline and has shallower ribs. The mezzo violin is an enlarged version of the normal (35·5 cm) instrument, with a body length of 38·2 cm, though its ribs are about half the usual height; it maintains the standard string length. It has large top and back plates and is thus more powerful, particularly on the lower strings, than the normal violin. The alto violin, tuned *c–g–d′–a′*, is essentially an enlarged viola but has additional clarity and power. Its body length (50·8 cm) makes it difficult to play under the chin, so it is often played like the cello, but on a longer endpin; the strings have been shortened to 42·5 cm to facilitate viola fingering.

The tenor violin, tuned *G–d–a–e′*, is similar in size to a three-quarter cello, but has thicker top and back plates, and shallower ribs that give it more the appearance of an enlarged violin. The baritone violin is tuned *C–G–d–a*like the cello, and has a nearly comparable string length but larger body dimensions. Since its resonances are lower than those of the cello, the tones on the C and G strings are unusually clear and powerful; its A-string resonances are not stronger than its lower tones, however, as is the case with the normal cello. The small bass violin is tuned *A′–D–G–c*, a 4th above the double bass; it is about the size of a three-quarter bass and has a similar string length, but has rounded shoulders and an arched back like the violin. The contrabass violin, tuned *E′–A′–D–G*, has a body length of 130 cm but a string length of only 110 cm. Its size, comparatively light construction and the tuning of its plates cause the lower notes to produce organ-type sonorities.

TABLE 1: Measurements and scaling factors for the new violin family

			Length in centimetres			*Relative scaling factors**		
Instrument name	*Tuning*	*Hz*	*Overall*	*Body*	*String*	*Body Length*	*Resonance placement*	*String tuning*
Treble	*g′–d″–a″–e‴*	392 587·4 880 1318·5	*c*48	28·6	26	·75	·50	·50
Soprano	*c′–g′–d″–e″*	261·6 392 587·4 880	54–5	31·2	30	·89	·67	·67
Mezzo	*g–d′–a′–e″*	196 293·7 440 659·2	62–3	38·2	32·7	1·07	1·00	1·00
Violin	*g–d′–a′–e″*	196 293·7 440 659·2	59–60	35·5	32·7	1·00	1·00	1·00
Viola	*c–g–d′–a′*	131·8 196 293·7 440	70–71	*c*43	37–8	1·17	1·33	1·50
Alto	*c–g–d′–a′*	131·8 196 293·7 440	82–3	50·8	42·5	1·44	1·50	1·50
Tenor	*G–d–a–e′*	98 146·8 220 329·6	*c*107	65·4	60·8	1·82	2·00	2·00
Cello	*C–G–d–a*	65·4 98 146·8 220	*c*124	75–6	68–9	2·13	2·67	3·00
Baritone	*C–G–d–a*	65·4 98 146·8 220	*c*142	86·4	72	2·42	3·00	3·00
Small bass	*A′–D–G–c*	55 73·4 98 131·8	*c*171	104·2	92	2·92	4·00	4·00
Double bass	*E′–A′–D–G*	41·2 55 73·4 98	178–98	109–22	104·17	3·09–3·43	4·00	6·00
Contrabass	*E′–A′–D–G*	41·2 55 73·4 98	213–14	130	110	3·60	6·00	6·00

*Scaling based on the violin as 1·00

BIBLIOGRAPHY

PraetoriusSM, ii
C.M. Hutchins: 'The Physics of Violins', *Scientific American*, ccvii/5 (1962), 78–84, 87–92
C.M. Hutchins: 'Founding a Family of Fiddles', *Physics Today*, xx (1967), 23–37
C.A. Taylor: 'The New Violin Family and its Scientific Background', *Soundings*, vii (1978), 101–16
C.M. Hutchins: 'The Musical-Acoustical Development of the Violin Octet', *Experimental Musical Instruments*, ii/6 (1987), 4–7
C.M. Hutchins: 'A 30-Year Experiment on the Acoustics and Musical Development of Violin-Family Instruments', *Journal of the Acoustical Society of America*, xcii (1992), 639–49

CARLEEN M. HUTCHINS

New wave. A term encompassing a range of pop music styles from the mid-1970s onwards. 'New wave' and 'punk' were initially synonyms used interchangeably between 1975 and 1977. However, Malcolm McLaren (manager of the Sex Pistols) used 'new wave' to draw a comparison with the left-field anti-establishment practices of the French Situationist movement of the 1960s. From early 1978, new wave began taking on a more specific meaning as a generic description of certain styles of post-punk music. Groups as diverse as the Stranglers, the Boomtown Rats, Blondie and Talking Heads were promoted as 'new wave' acts in that they had developed beyond punk's guitar-based fetishisation of incompetence; thus, acts such as Elvis Costello and the Attractions carried some of punk's angry attitude alongside a more well-crafted, politically informed lyricism. The Stranglers, who had in fact preceded punk, used keyboard runs inspired by progressive rock and unusual time signatures, while Talking Heads used disco and ethnic musics. New wave reaffirmed more traditional methods of promotion and visual presentation: whereas the rhetoric of punk had been constructed around subverting the star system and usurping gender stereotypes, Bob Geldof (Boomtown Rats) and Deborah Harry (Blondie) became sex symbols. Musically varied, new wave acts spawned many artists who built long-lasting careers, with the Police emerging globally as the most commercially dominant.

The impact of punk and new wave was also felt in Europe, Canada and Australasia. The most significant reaction was seen in Germany's 'Neue Deutsche Welle', a phrase coined by Alfred Hilsberg, one of the editors of the German rock magazine *Sounds*, in October 1979. Among the leading groups were Der Plan, DAF and Palais Schaumburg. However, it was the more conventional pop of Nena with her UK number one hit *99 Red Balloons* (1984) and the synthesizer pop of the quasi-novelty record *Da Da Da* by Trio (1982) which became crossover European hits.

Since the late 1970s, the term has become an imprecise signifier for renewal and generational angst. For example, in late 1993 'the new wave of the new wave' was used by the music press to describe British guitar groups such as Elastica, S*M*A*S*H and These Animal Men, who were seen by the music business as re-creating the energy of late-1970s punk.

BIBLIOGRAPHY

D. Hebdige: *Subculture: the Meaning of Style* (London, 1979)
D. Laing: *One Chord Wonders: Power and Meaning in Punk Rock* (Milton Keynes, 1985)
J. Savage: *England's Dreaming: Sex Pistols and Punk Rock* (London, 1991)
S. Reynolds and others: 'Sham 94?', *Melody Maker* (26 March 1994)
D. Buckley: *The Stranglers – No Mercy: the Authorised and Uncensored Biography* (London, 1997)

DAVID BUCKLEY

New York. City in New York state, USA. It is the largest city in the USA and the cultural centre of the country. The fine natural harbour and waterways and the opening of the Erie Canal in 1825 quickly made New York the nation's principal commercial centre. As the most important port until after World War II, the city has been the gateway for both visitors and immigrants to the USA, bringing a density and variety of cultural influences that have created a dynamic and varied musical life. The heart of America's music industry is in New York, and the city is a showcase for individuals and organizations from other parts of the continent and from abroad. For the American musician a New York recital is the prerequisite of professional status.

1. Before 1800. 2. Concert life. 3. Concert halls and other performance venues. 4. Opera and musical theatre. 5. Orchestras and bands. 6. Chamber music. 7. Choral societies. 8. Religious music. 9. Avant-garde music. 10. Ragtime and jazz. 11. Ethnic and popular music. 12. Education. 13. Associations and organizations. 14. Publishing, instrument making, broadcasting and recording. 15. Criticism and periodicals. 16. Libraries.

1. Before 1800. The first documented concert in New York was given on 21 January 1736 by the German-born organist and harpsichordist C.T. Pachelbel, son of the renowned Johann, at the house of Robert Todd, a vintner, next to Fraunces Tavern; an announcement of the event refers to songs and instrumental music with harpsichord, flute and violin. Apparently the first organ was installed in the Dutch Reformed Church in 1724, followed in 1741 by an organ built by J.G. Klemm for Trinity Church. 46 concerts were advertised in New York between 1736 and 1775, more than in any other American city; they included a charity concert at City Hall after the installation of an organ in 1756 and, about 1766, the performance of a march from Handel's *Judas Maccabaeus* 'accompanied with a side drum' at the City Tavern.

Visiting musicians, usually from London, rarely remained long in New York; W.C. Hulett, who taught the violin and dancing in 1759 and was still in the city directory in 1799, was an exception. The arrival of William Tuckey in 1752 to become clerk of Trinity Church from 1 January 1753 marked a turning-point in New York's musical life. Tuckey promptly took over the Trinity choir and became a champion of Handel's works; he organized subscription concerts and balls in the 1760s, and on 16 January 1770 sponsored a benefit at 'Mr Burns' New Room' with the first New York performance of the overture and 16 numbers from *Messiah*. Works by Haydn appeared on programmes after 27 April 1782.

Various groups of New York musicians sporadically announced series of subscription concerts. 'City Concerts' begun in 1793 by Henri Capron, James Hewitt and G.E. Saliment lasted until 1797, and included music by Pleyel, Haydn, Grétry, Gyrowetz, Hewitt and Benjamin Carr; outdoor summer concerts initiated in 1765 by James Jones in the Ranelagh Gardens continued to be popular. Vocal and instrumental music by Haydn, Arne and Stamitz, as well as popular ballads, could be heard at Ranelagh Gardens and at Joseph Delacroix's Vauxhall Gardens in the late 1790s.

New York music organizations in the 18th century combining social and choral activities included the

Harmonic (1773–4), Musical (1788–94), St Cecilia (1791–9), Harmonical (1796–9), Columbian Anacreontic (1795–?), Uranian (1793–8) and Philharmonic (1799–c1816) societies. The repertory usually consisted of hymns and, occasionally, anthems. Few societies survived their good intentions.

Theatre flourished and ballad opera was popular. Opera could be heard at the Nassau Street Theatre from 1750; *The Beggar's Opera* was one of the first performed there. In 1753–4 a troupe from London directed by Lewis Hallam performed operas and plays; David Douglass reorganized it under the name of the American Company (later Old American Company), and it performed at the John Street Theatre and in other coastal cities from 1767 to 1774. During the British military occupation (1776–83) plays or ballad operas were occasionally performed, but it was not until 1785 that Lewis Hallam jr and John Henry reopened the Old American Company, which they operated more or less regularly until the turn of the century. The musical repertory consisted largely of pasticcio arrangements of such popular works as *Thomas and Sally*, *Rosina*, *Love in a Village*, *Lionel and Clarissa*, *The Adopted Child*, *The Duenna*, *No Song, No Supper* and *The Flitch of Bacon*. Operas by Grétry (*Zémire et Azor*) and Duni (*Les deux chasseurs*) also served as a basis for local adaptation. For a short time in the 1790s French immigrants performed such works as *Les deux chasseurs*, Audinot's *Le tonnelier* and Rousseau's *Le devin du village* in French.

Native musical theatre came into its own in the last quarter of the 18th century. Among the earliest examples was *May Day in Town* (18 May 1788) with 'music compiled from the most eminent masters'. Hewitt's *Tammany, or The Indian Chief* (from which only one song survives), the first opera on an Indian subject, was produced on 3 March 1794; the libretto, by Anna Hatton, succeeded in its intention to arouse Federalist opposition, and *Tammany* had only three performances. The pantomime *The Fourth of July, or Temple of American Independence*, with music by Victor Pelissier, had one performance (4 July 1799), as did his *Edwin and Angelina*, based on Goldsmith (19 December 1796). More successful was Carr's opera *The Archers* (1796), from which only the introductory rondo and a single song survive.

J.J. Astor opened New York's first music shop in 1786, before concentrating on the fur trading business. Carr and Hewitt were both important figures in the growth of music trades in the city: Carr arrived from England in 1793 and set up a music shop in Philadelphia in 1794 and in New York in 1795; he sold the latter to Hewitt in 1797. English popular music and American patriotic songs were the mainstay of their sheet music sales.

2. Concert life. In the early 19th century concert life in New York centred on outdoor summer gardens, patterned on their London counterparts, and later on their attendant theatres. Popular establishments such as Castle Garden (1839–55) in the Battery and Niblo's Garden (1849–95) at Broadway and Prince Street presented ballad singers and mixed programmes of instrumental music.

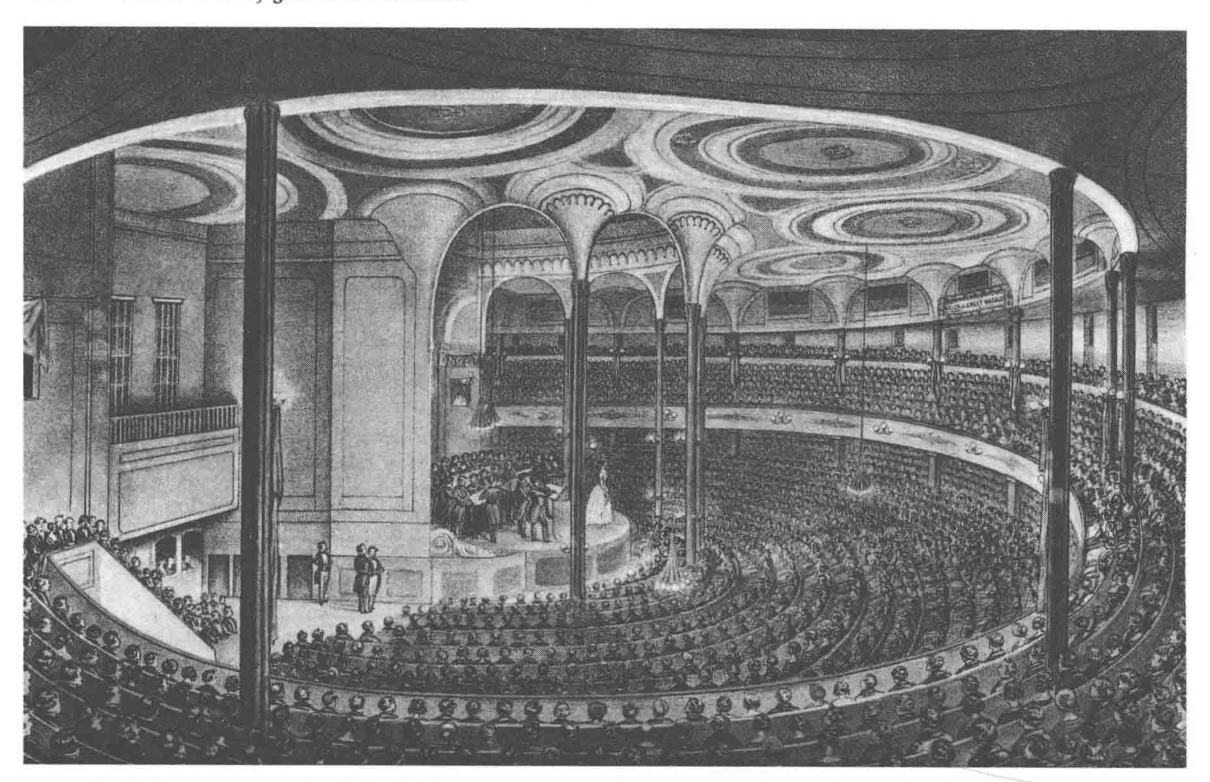
Economic opportunities in America and political uncertainties in Europe spurred the arrival of talented young musicians. A number of European singers, composers, conductors and impresarios arrived during the early and mid-19th century, as well as popular virtuosos such as the violinist Sivori (1846–50) and the pianists Leopold de Meyer (1845–6, 1867–8) and Henri Herz (1846–8). Jenny Lind was on the stage of Castle Garden before a cheering audience of 7000 on the evening of 11 September 1850 (fig.1) for the first of about 20 concerts in New York, the last of which was on 24 May 1852. The significance of her tour, at first under the aegis of P.T. Barnum, lay less in her superb singing than in her impact on the box office, and the demonstration that a European artist of the first rank could find responsive audiences in America.

Virtuoso pianists such as Gottschalk, who gave 90 concerts in New York in seven seasons beginning in February 1853, and Thalberg, who played 56 concerts from November 1856 to April 1858, presented well-received programmes. Both artists, playing American Chickering pianos, concentrated almost exclusively on their own compositions, although Beethoven and Chopin were occasionally represented. Four resident pianists were active in the second half of the 19th century: Henry C. Timm (1835–92), Richard Hoffman (1847–97), Sebastian Bach Mills (1859–98) and William Mason (1855–1908). Each maintained a high standard of technical and interpretative excellence, and introduced to the American repertory works of a higher standard than the usual operatic potpourris, fantasies and variations.

The impresario and conductor Louis Jullien arrived in New York in August 1853 to give light concerts, including works by the Americans W.H. Fry and G.F. Bristow, in the Crystal Palace. Other popular performers included the violinists Ole Bull and Henry Vieuxtemps, both of whom visited for the first time in 1843, and the pianist Alfred Jaëll (1851–2). Typical programmes were mixed, usually including several arias and duets, one or two piano solos, a violin solo, an ensemble work and, if there was an orchestra, an overture. The solo recital was virtually unknown, even the most celebrated virtuosos appearing with other performers.

The quality of visiting artists steadily improved. The arrival of Anton Rubinstein and Wieniawski on 23 September 1872 brought a serious note to concert programmes; a bold solo recital surprisingly brought in more money than a troupe. Bülow visited in 1875–6 and again in 1889–90. Most Europeans arrived with their reputations already established at home, but Americans made their own evaluations; for example, free tickets were given for Paderewski's début on 17 November 1891, but it was four seasons before he became a popular success.

After 1900 New York concert life differed little from that of a large European city. With a population of about three and a half million, improved transport and an assured audience, the city's musical life became more predictable. Solo recitals became distinct from chamber concerts and orchestral programmes, and European artists made repeated visits to the city. After 1914 both American and European musicians frequently established a New York base. By the middle of the century programmes had changed; there were fewer solo recitals and more group events, chamber music was more popular, choruses were numerous but smaller, and the concert repertory became both more varied and more specialized within individual programmes. A revitalization of the solo recital and further growth in chamber music activities took place from the 1960s, led by the city's two largest performing arts centres, Carnegie Hall and Lincoln Center (see §3 below). Concert activities continued during the summer



1. Jenny Lind's first appearance at Castle Garden Theatre, New York, 11 September 1850: lithograph by Nathaniel T. Currier

months after the founding at Lincoln Center of the Mostly Mozart Festival (1966) and the more general Lincoln Center Festival (1996).

3. CONCERT HALLS AND OTHER PERFORMANCE VENUES. The centre of New York's musical life has moved steadily uptown since it began in what is now the financial district. For many years the principal musical activities were in the midtown area bounded by the Metropolitan Opera House in West 39th Street and Carnegie Hall at 57th Street and 7th Avenue. Carnegie Hall has played host to virtually every significant American or visiting musician since its opening on 5 May 1891, at which Tchaikovsky was guest of honour (fig.2). The main hall, named in 1997 Isaac Stern Auditorium, seats 2804 and is celebrated for its superb acoustics. Until the opening of Lincoln Center it was the home of the New York PO. The adjacent Carnegie Recital Hall (cap. 268, renamed Weill Recital Hall in 1986) is used for many début recitals. Threatened with demolition when plans for Lincoln Center were announced in the mid-1950s, Carnegie Hall was saved through the efforts of a citizens' committee organized by Isaac Stern in 1960. New York City purchased the hall and leased it to the newly formed Carnegie Hall Corporation, which became responsible for programming. The regular season includes classical, jazz and popular concerts, as well as educational programmes. In support of contemporary music, the corporation commissioned 21 new works between 1986 and 1999. A permanent exhibition on the history of Carnegie Hall is on display in the hall's Rose Museum (opened 1991).

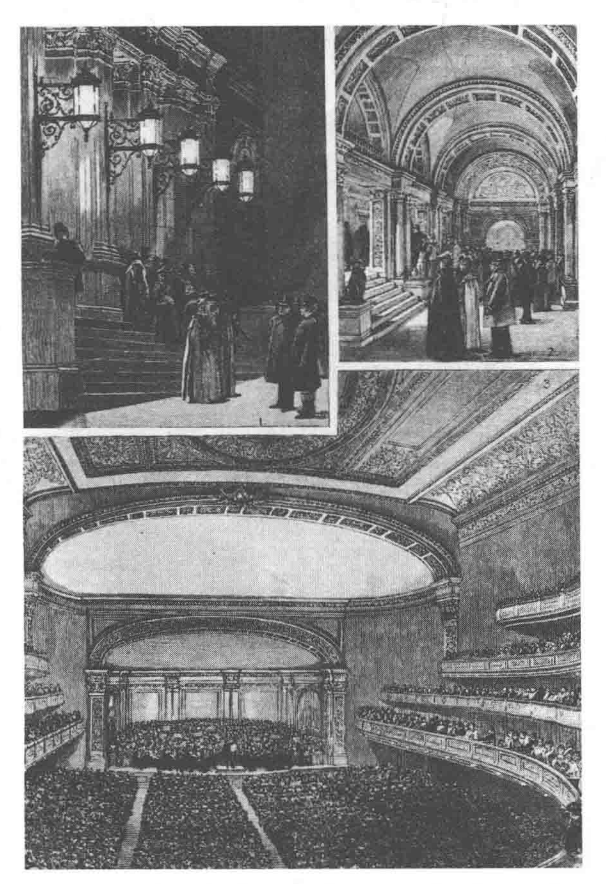
Town Hall (cap. 1498, built 1921) in West 43rd Street was particularly popular as a concert hall in the middle decades of the 20th century. The hall was acquired by New York University in 1958 and closed temporarily in 1978; it reopened in 1984 after restoration. Radio City Music Hall in Rockefeller Center opened in 1932. Until 1974 it had a resident ballet company, and it continues to maintain its own orchestra and the Rockettes, a troupe known since 1933 for its precision chorus-line dancing. The *art déco* music hall seats 5874 and houses a noted Wurlitzer theatre organ.

In the 1960s the axis of concert life moved further north with the establishment of Lincoln Center for the Performing Arts, a complex of buildings and organizations including almost a dozen theatres and concert and lecture halls (fig.3). Philharmonic Hall opened on 23 September 1962 to a capacity audience of 2646; it was subsequently modified to improve its acoustics. In 1973 it was renamed Avery Fisher Hall and in 1976 was completely gutted and rebuilt to a new, successful acoustical design (cap. 2742 after renovation; fig.4). The openings of the New York State Theater (1964) and the new Metropolitan Opera House (1966) (see §4 below), which also flank the main plaza, were followed in 1969 by that of Alice Tully Hall (cap. 1096), an ideal setting for solo and chamber concerts. The Vivian Beaumont Theater, the Mitzi E. Newhouse Theater and the Library and Museum of the Performing Arts of the New York Public Library occupy a corner position at 65th Street and Amsterdam Avenue, while the Juilliard School and Alice Tully Hall are across 65th Street on Broadway. Free outdoor concerts are given each summer in the plaza of Lincoln Center and in the Guggenheim Bandshell of Damrosch Park (adjacent to the opera house).

Elsewhere in the city many colleges, museums and other institutions include halls used for public concerts. Prominent among them are Merkin Concert Hall at Abraham Goodman House (opened 1978), Sylvia and Danny Kaye

Playhouse at Hunter College, the Metropolitan Museum of Art's Grace Rainey Rogers Auditorium, the Kaufmann Auditorium at the East 92nd Street Young Men's–Young Women's Hebrew Association, Kathryn Bache Miller Theater at Columbia University, Aaron Davis Hall at City College, City Center for Music and Drama, Cooper Union, the Asia Society and the Alternative Museum. Symphony Space, at Broadway and 95th Street, offers a varied programme ranging from gospel and ethnic music to marathon concerts devoted to Bach, Ives, Cage and others. Besides PS 122, the Clocktower Gallery and Franklin Furnace, the Kitchen has since 1971 been the most important centre for 'downtown' experimental music, dance, performance art, video and film.

Outside Manhattan the most important concert centre is the Brooklyn Academy of Music, which opened in 1861 at a site in Montague Street; the present building in Lafayette Avenue opened in 1908. From the 19th century it was a cultural community and civic centre presenting opera, oratorios and plays. Since 1967 the academy has played a prominent role in sponsoring modern dance and theatre as well as music. Since its first season in 1955, the Brooklyn Philharmonia (now PO) has performed at the academy. The 'Next Wave' activities inaugurated in 1981 have expanded to include an annual festival and touring programme featuring both contemporary music and less familiar works from the past. Outdoor summer concerts were held at Lewisohn Stadium from 1918 to 1966. Concerts are now held in Central Park and in parks in the other boroughs. The New York PO first gave outdoor concerts in 1965, and the Metropolitan Opera has done so since 1967.



2. Entrance, lobby and auditorium of Carnegie Hall at the time of its opening: engraving from 'Harper's Weekly' (May 1891)

4. Opera and musical theatre. Italian opera first reached New York on 29 November 1825 with a performance at the Park Theatre of Rossini's *Il barbiere di Siviglia* by an Italian company led by Manuel García, the famous Spanish singer and teacher, who took the part of Count Almaviva. The ensemble of eight singers, four of them Garcías (including the 17-year-old Maria-Felicia, later Malibran), had been recruited in London by a New York vintner, Dominick Lynch. Encouraged by Lorenzo da Ponte, then a professor of Italian at Columbia College, Lynch took García's troupe to New York for a season of 79 performances, accompanied by a local orchestra of 24; the repertory included *Don Giovanni*, Rossini's *Tancredi*, *Otello*, *Il turco in Italia* and *La Cenerentola*, Zingarelli's *Giulietta e Romeo* and García's own *La figlia dell'aria*. Before García's appearance opera in New York had consisted of makeshift adaptations of comic pasticcios with spoken dialogue and popular airs inserted in place of difficult arias (see §1 above), performed by actors. No female stars performed in New York until the 1820s. After the Garcías' departure for Mexico in November 1826, a French company from New Orleans took a two-month season of French opera to the Park Theatre, opening on 13 July 1827 with Isouard's *Cendrillon*. The French repertory included at least ten operas, among them Cherubini's *Les deux journées*, Auber's *La dame blanche* and Boieldieu's *Le calife de Bagdad*. The next opera company to appear was led by the tenor Giovanni Montresor in 1832–3; it gave about 50 performances of such works as Bellini's *Il pirata* and Mercadante's *Elisa e Claudio*, in addition to works of Rossini. Another French troupe from New Orleans introduced Rossini's *Le comte Ory* (Park Theatre, 19 August 1833) and Herold's *Zampa*.

New York's first venue for opera, the Italian Opera House at Church and Leonard streets, opened on 18 November 1833 with Rossini's *La gazza ladra*; among its backers were Lynch and Da Ponte. The second season was financially disastrous and in December 1835 the building was sold. When it reopened as the National Theater it joined other New York theatres as the home to British stars performing in the English-language repertory. The English opera was popular until the mid-1840s. On 3 February 1844 Ferdinando Palmo, a restaurateur, opened Palmo's Opera House (cap. *c*800) with the New York première of Bellini's *I puritani*. In four seasons Palmo introduced Bellini's *Beatrice di Tenda*, Donizetti's *Lucrezia Borgia* and *Linda di Chamounix*, and Verdi's *I Lombardi*. At other theatres pasticcios of opera in English by Balfe, Rooke and Benedict remained popular. While Palmo's held sway in Chambers Street, 150 wealthy men were raising money for another opera house further uptown, and the Astor Place Opera House (cap. 1500–1800) opened on 22 November 1847 with Verdi's *Ernani*. The guaranteed support lasted only five years, financial returns were slight and the house closed in 1852.

The period between 1847 and the founding of the Metropolitan Opera in 1883 was a turbulent one in New York's operatic history, dominated by colourful impresarios, competitive prima donnas and constantly changing personnel who appeared in operatic performances in many New York theatres. After the closure of the house at Astor Place the only theatre devoted specifically to



3. Aerial photograph of Lincoln Center for the Performing Arts: (clockwise, from lower left) New York State Theater, Damrosch Park, Metropolitan Opera House, Vivian Beaumont Theater and New York Public Library, Juilliard School and Alice Tully Hall, and Avery Fisher Hall

concert and opera was the Academy of Music at 14th Street and Irving Place, which opened on 2 October 1854 with a performance of Bellini's *Norma* starring Giulia Grisi and Giuseppe Mario; it continued to present regular operatic seasons until 1886. When it was built (at a cost of $335,000), the house contained the largest stage in the world (21·5 × 30 metres) and seated 4600. During the first 24 years the management changed every season.

Max Maretzek, who left London in 1848 to conduct at the Astor Place Opera, was among the more prominent impresarios. A frequent lessee and conductor at the Academy of Music, he was associated with the first New York performances of many operas there. Academy audiences heard *Rigoletto* (19 February 1855), *Il trovatore* (2 May 1855), *La traviata* (3 December 1856), Meyerbeer's *L'Africaine* (1 December 1865) and Gounod's *Roméo et Juliette* (15 November 1867), the last two in Italian. The brothers Maurice and Max Strakosch were also among the operatic producers active in New York from 1857. Most important was J.H. Mapleson, who went to the Academy of Music in 1878 and directed operatic activities there and abroad until 1886. Many great singers appeared in New York; audiences in 1853, for example, heard the nine-year-old Adelina Patti, Mario, Lind, Henriette Sontag, Grisi and Marietta Alboni. Later decades saw the appearance of such singers as Christine Nilsson, Lilli Lehmann and Italo Campanini. 39 American singers, among them Lillian Nordica, Clara Kellogg, Minnie Hauk and Annie Louise Cary, sang at the Academy of Music before 1884. Local composers were not so fortunate, although Bristow's *Rip Van Winkle* ran for four weeks in 1855 at Niblo's Garden, and Fry's *Leonora* was heard in March 1858, 13 years after its première in Philadelphia. The first German operas (albeit English adaptations) performed in New York were *Der Freischütz* (1825), *Die Zauberflöte* and *Fidelio* (both in the 1830s). The first opera by Wagner heard in the city was *Tannhäuser*, given on 4 April 1859 at the Stadt Theater.
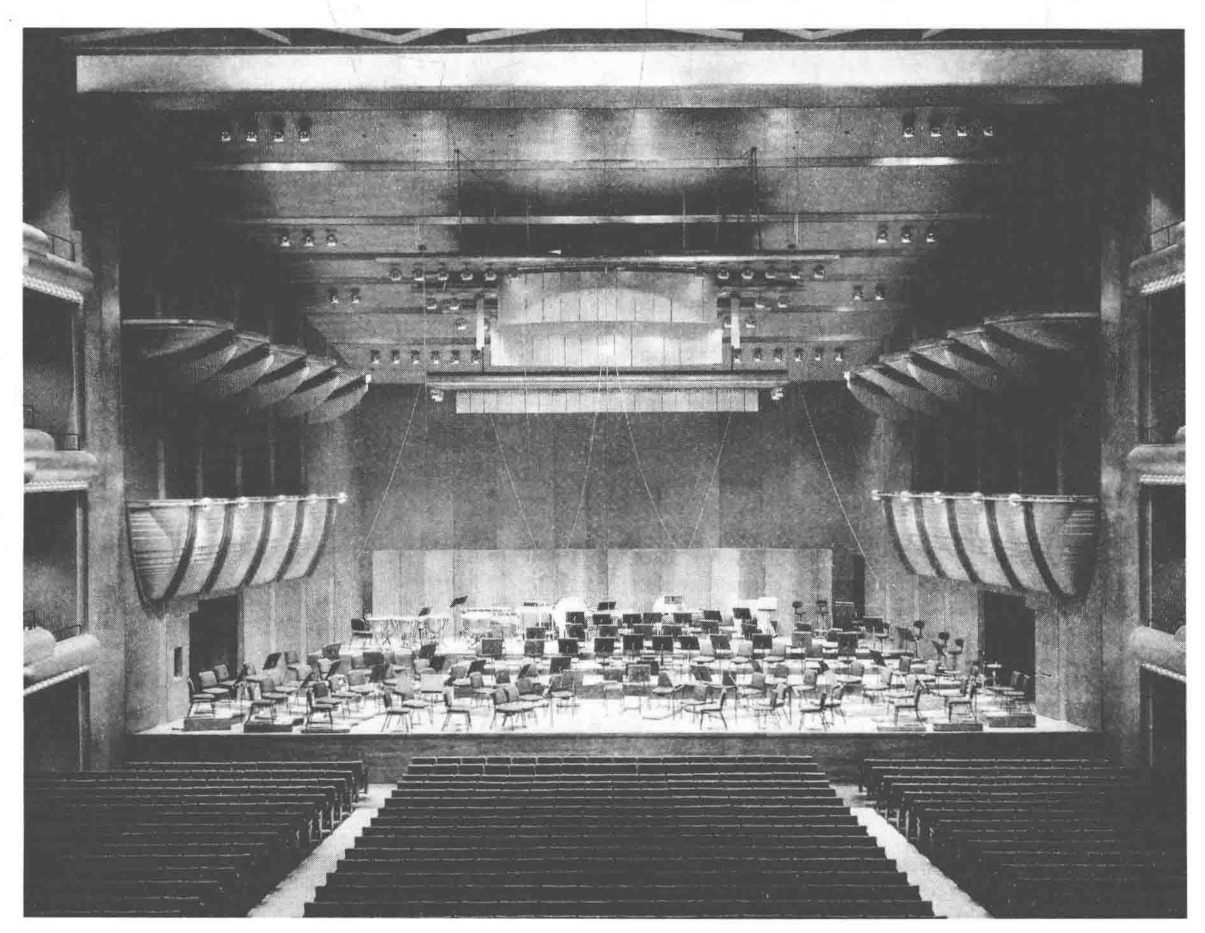
The Metropolitan Opera House at Broadway and 39th Street opened with Gounod's *Faust* on 22 October 1883 (fig.6). Originally conceived as a social gesture by a score of millionaires who could not obtain boxes at the Academy of Music, the Metropolitan quickly achieved international eminence. The Metropolitan Opera Association has the longest uninterrupted existence of any organization of its kind in the USA: apart from 1892–3, when the house was closed because of a fire, and 1897–8, when Maurice Grau reorganized his company, a resident company has presented opera continuously at the Metropolitan since 1883. Henry Abbey, a well-known theatrical producer with little operatic experience, directed the first season and incurred a loss of $500,000. The artistic importance of the house dates from the following season when the board of directors accepted Leopold Damrosch's proposal that he should direct a season of German opera. In the seven years after Damrosch's death in 1885 all of Wagner's operas from *Rienzi* to *Götterdämmerung* were conducted – five for the first time in America – by his successor, Anton Seidle. As in Europe, this was the peak period for Wagnerism, and this was particularly evident in New York. Celebrated European singers like Lehmann, Marianne Brandt, Amalie Materna and Albert Niemann were

members of the company, and in effect the Metropolitan became a German opera house; even *Il trovatore* and *Aida* were given there in German. Out of 17 operas in the repertory in the 1890–91 season, eight were by Wagner.

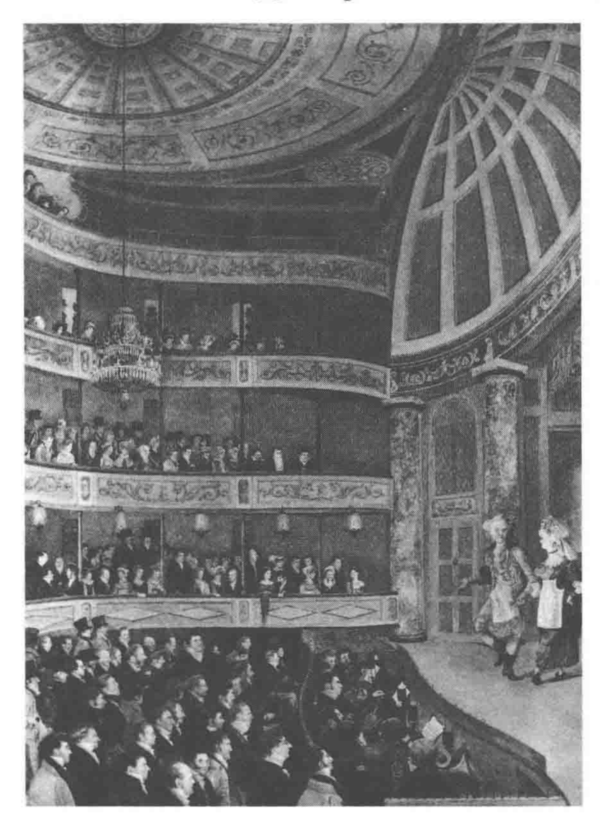
The sobriety of the programmes eventually exhausted the patience of the box holders, and in 1891 Abbey returned as lessee, placing the management in the hands of Grau, a shrewd student of public taste. He built his company around such admirable singers as Emma Eames, the De Reszkes, Emma Albani and Jean Lassalle, at first presenting the repertory exclusively in French and Italian. It was Grau's conviction that audiences attended opera primarily to hear fine singing, a belief he substantiated with some of the most brilliant casts Americans had ever heard. Among them were Nordica, Eames, Zélie De Lussan, Victor Maurel, Edouard De Reszke and Giuseppe Russitano in *Don Giovanni*; Melba, Nordica, Sofia Scalchi, the De Reszkes, Maurel and Pol Plançon in Meyerbeer's *Les Huguenots*; and Nordica, Brema, the De Reszkes and Giuseppe Kaschmann in *Tristan und Isolde* when the performance of German opera in German was resumed in 1896. In many respects these paralleled performances at Covent Garden, where Grau was also the impresario during part of this period.

Grau retired in 1903 and a new producing group was organized with Heinrich Conried as manager. His theatrical experience as a producer of plays in German improved that aspect of the Metropolitan's productions considerably. Highlights of Conried's tenure included Caruso's Metropolitan début (23 November 1903), a sensational *Salome* with Fremstad (22 January 1907), Chaliapin as an almost nude Méphistophélès (20 November 1907) and Mahler conducting *Tristan und Isolde* (1 January 1908).

Giulio Gatti-Casazza, the director of La Scala, was engaged as director in 1908, becoming general manager in 1910; Toscanini came to the Metropolitan with him, making his conducting début in a performance of *Aida* (16 November 1908). With the musical cooperation of Toscanini and the financial assistance of Otto Kahn, Gatti-Casazza established an operatic enterprise of imposing scope and efficiency. Under him the policy of presenting opera in the language of its composition became the rule of the house. Important conductors during his 27-year tenure included Mahler (1908–10), Toscanini (1908–15), Hertz (1902–15), Bodanzky (1915–39) and Serafin (1924–34). The repertory was expanded to include as many as 48 different works in a 24-week season. Puccini's *La fanciulla del West* and Humperdinck's *Königskinder* had their world premières at the Metropolitan in 1910. Gatti-Casazza continued to keep abreast of operatic developments in Italy and elsewhere, at the same time initiating the production of American operas, including Converse's *The Pipe of Desire*



4. Interior of Avery Fisher Hall, Lincoln Center for the Performing Arts, showing the sound reflectors installed by architect John Burgee, New York, with Artec Consultants Inc., in 1992



5. Performance of W.T. Moncrieff's farce 'Monsieur Tonson', Park Theatre, November 1822: watercolour by John Searle (New-York Historical Society)
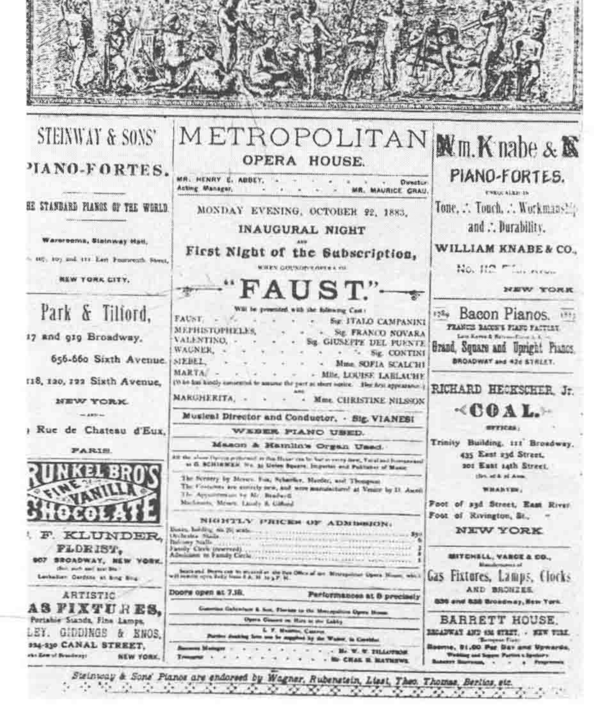
(18 March 1910), Parker's *Mona* (14 March 1912) and Taylor's *Peter Ibbetson* (7 February 1931). Although the company prospered under Gatti-Casazza's astute management, the 1929 stock market collapse and ensuing Depression severely depleted its reserve fund, and the season was shortened to 16 and later to 14 weeks. In 1935 Gatti-Casazza retired and was succeeded briefly by the singer Herbert Witherspoon, who died while planning his first season. His successor was the Canadian tenor Edward Johnson, long a member of the company, who managed the Metropolitan until 1950.

An experiment with a low-priced spring season featuring young American singers sponsored by the Juilliard Foundation lasted only two years (1936–7), but American singers such as Lawrence Tibbett, Eleanor Steber, Rose Bampton, Richard Crooks, Dorothy Kirsten, Leonard Warren and Risë Stevens played an increasingly important role during Johnson's regime. Helen Traubel, Lauritz Melchior and Kirsten Flagstad led a strong Germanic wing with outstanding Wagner performances in the late 1930s and early 1940s. Italian opera continued to dominate the repertory, French works being in the minority. Few modern operas were produced during Johnson's tenure, although the Metropolitan did give Walter Damrosch's *The Man without a Country* in 1937, Bernard Rogers's *The Warrior* in 1947 and Britten's *Peter Grimes* in 1948. The Metropolitan Opera Guild, a supporting organization founded in 1935 by Mrs August Belmont, has a national membership of over 100,000 and sponsors an educational programme and special performances for schoolchildren.

In 1950 Rudolf Bing, a Viennese impresario who had managed the Glyndebourne and Edinburgh festivals, became general manager of the Metropolitan. His tenure, which lasted until 1972, was marked by modernization of stage techniques, an increasingly international cast and the move of the company to new quarters in Lincoln Center. Although the repertory remained basically conservative, Bing introduced several American operas including Barber's *Vanessa* (15 January 1958; fig.7), Menotti's *Le dernier sauvage* (23 January 1964) and Levy's *Mourning Becomes Electra* (17 March 1967); light operas such as Strauss's *Die Fledermaus* and Offenbach's *La Périchole* were also added to the repertory.

The new Metropolitan Opera House at Lincoln Center opened on 16 September 1966 with the world première of Barber's *Antony and Cleopatra*, in which Justino Díaz and Leontyne Price sang the title roles. Although the work was a spectacular failure, the house was a success. The seating capacity of the new auditorium (3788) is not much larger than that of the West 39th Street building (3625), but the inadequate staging facilities of the old house were replaced by a much larger stage and generous backstage quarters. The $46 million required for construction was raised in contributions by Lincoln Center and the Metropolitan Opera Association. The opera orchestra has 140 members and the chorus 80 full-time members.

In addition to accommodating the regular Metropolitan season of 32 weeks, the house is used by visiting opera and dance companies from the USA and abroad. Bing resigned in 1972 and his successor, the Swedish director Göran Gentele, died before his first season. Since then the Metropolitan Opera management has undergone several



STEINWAY & SONS'
PIANO-FORTES.
THE STANDARD PIANOS OF THE WORLD.
Warerooms, Steinway Hall,
NEW YORK CITY.

Park & Tilford,
17 and 919 Broadway.
656-660 Sixth Avenue.
118, 120, 122 Sixth Avenue,
NEW YORK.
Rue de Chateau d'Eux,
PARIS.

RUNKEL BRO'S
FINE VANILLA
CHOCOLATE

F. KLUNDER,
FLORIST,
907 BROADWAY, NEW YORK.

ARTISTIC
GAS FIXTURES,
Portable Stands, Fine Lamps.
LEY, GIDDINGS & ENOS,
224-230 CANAL STREET,
NEW YORK.

METROPOLITAN
OPERA HOUSE.
MR. HENRY E. ABBEY, . . . Director
Acting Manager, . . . MR. MAURICE GRAU.

MONDAY EVENING, OCTOBER 22, 1883,
INAUGURAL NIGHT
AND
First Night of the Subscription,
"FAUST."
Will be presented with the following Cast:

FAUST, . . . Sig. ITALO CAMPANINI
MEPHISTOPHELES, . . . Sig. FRANCO NOVARA
VALENTINO, . . . Sig. GIUSEPPE DEL PUENTE
WAGNER, . . . Sig. CONTINI
SIEBEL, . . . Mme. SOFIA SCALCHI
MARTA, . . . Mlle. LOUISE LABLACHE
MARGHERITA, . . . Mme. CHRISTINE NILSSON

Musical Director and Conductor, - Sig. VIANESI
WEBER PIANO USED.
Mason & Hamlin's Organ Used.

NIGHTLY PRICES OF ADMISSION.

Doors open at 7.15. Performances at 8 precisely

Business Manager . . . Mr. W. W. TILLOTSON
Treasurer . . . Mr. CHAS. E. MATHEWS

Wm. Knabe & Co.
PIANO-FORTES.
Tone, Touch, Workmanship and Durability.
WILLIAM KNABE & CO.,
NEW YORK

Bacon Pianos.
FRANCIS BACON'S PIANO FACTORY.
Grand, Square and Upright Pianos.
BROADWAY and 42d STREET.

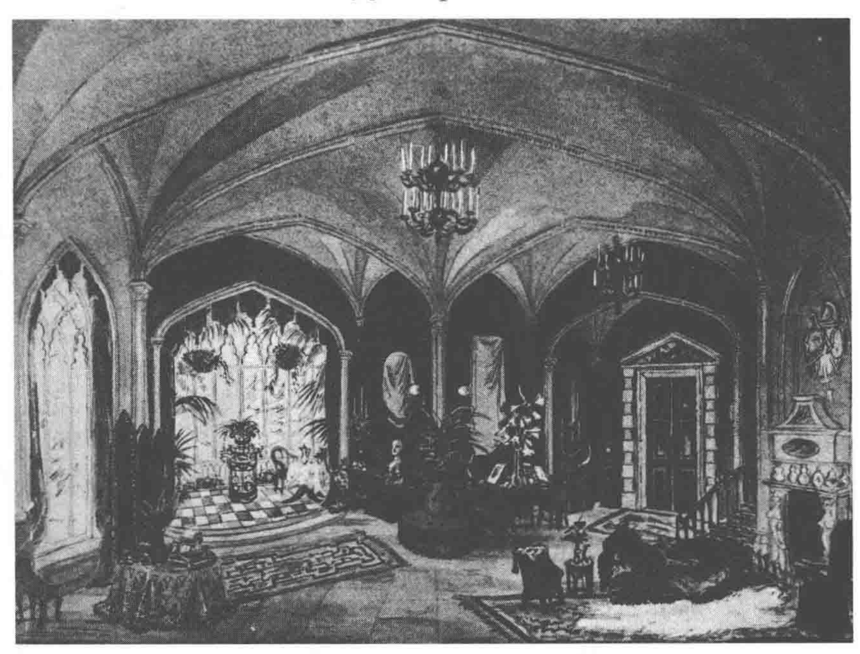
RICHARD HECKSCHER, Jr.
COAL.
OFFICES:
Trinity Building, 111 Broadway,
435 East 23d Street,
201 East 14th Street.
WHARVES:
Foot of 23d Street, East River
Foot of Rivington, St.,
NEW YORK.

MITCHELL, VANCE & CO.,
Gas Fixtures, Lamps, Clocks
AND BRONZES.
836 and 838 Broadway, New York.

BARRETT HOUSE.
BROADWAY AND 43D STREET, - NEW YORK.
Rooms, $1.00 Per Day and Upwards.

Steinway & Sons' Pianos are endorsed by Wagner, Rubenstein, Liszt, Theo. Thomas, Berlioz, etc.

6. Programme for the opening of the Metropolitan Opera House, 22 October 1883



7. Set design by Cecil Beaton for the original production of Barber's 'Vanessa', Metropolitan Opera, New York, 15 January 1958

reorganizations, resulting in a gradual separation of the artistic and managerial functions. Artistic control has increasingly been given to the conductor James Levine, appointed music director in 1975. His interests range from the early Mozart operas to the classics of the 20th-century repertory. Notable new productions under his tenure have included *Idomeneo*, *Rinaldo*, *Lulu*, *Wozzeck*, *Mahagonny* and *Moses und Aron*. Management of the company has been assumed by a succession of administrators: Schuyler Chapin (1972–5), Anthony Bliss (1975–85, with Levine and John Dexter, 1975–80), Bruce Crawford (1986–9), Hugh Southern (1989–90) and Joseph Volpe (from 1990). The Metropolitan has maintained its international status as a showcase for singers suited to the scale of the auditorium, a scale which also helped determine the house production style of spectacular naive realism, represented particularly by the work of Zeffirelli (*see* OPERA, fig.50). In the 1990s the company began to use in addition more exploratory directors and designers, and to broaden its hitherto traditional repertory. Corigliano's *The Ghosts of Versailles*, given its première on 19 December 1991, was the first new opera performed by the company since *Antony and Cleopatra*, and was followed by Glass's *The Voyage* (1992) and Harbison's *The Great Gatsby* (1999). During this period, too, Levine began giving concerts at Carnegie Hall with the Metropolitan orchestra.

Only two companies have challenged the hegemony of the Metropolitan on a regular basis. The first, Oscar Hammerstein's Manhattan Opera Company, opened in December 1906 in the Manhattan Opera House on 34th Street; Cleofonte Campanini was artistic director and conductor. Before frustrated guarantors of the Metropolitan bought him out in 1910, Hammerstein had introduced many French works to American audiences, including *Thaïs* (25 November 1907), *Louise* (3 January 1908) and *Pelléas et Mélisande* (19 February 1908), all with Mary Garden. He also presented such celebrated singers as Melba, Calvé, Tetrazzini, Renaud and Dalmorès, in a varied repertory including the American première of Strauss's *Elektra* (1 February 1910).

The New York City Opera was founded as the City Center Opera Company in 1943. Opening at the City Center Theater in West 55th Street on 21 February 1944 with Dusolina Giannini as Tosca, the company has consistently encouraged participation by younger singers, composers and audiences. At first seasons were short, a few weeks before and after the Metropolitan, but the spring and autumn periods were later lengthened to 11 weeks each, with about 175 performances given annually. A succession of conductor-managers – Laszlo Halász (1944–51), Josef Rosenstock (1952–5), Erich Leinsdorf (1956–7) and Julius Rudel (1957–79) – produced an imaginative repertory ranging from Prokofiev's *The Love for Three Oranges* (1949), *Wozzeck* (1959), Handel's *Giulio Cesare* (1971) and Monteverdi's *L'incoronazione di Poppea* (1973), to Gilbert and Sullivan, without neglecting standard works. American opera fared particularly well at the City Opera; premières included Still's *Troubled Island* (1949), Copland's *The Tender Land* (1954), Kurka's *The Good Soldier Schweik* (1958), Douglas Moore's *The Wings of the Dove* (1961), Ward's *The Crucible* (1961), Rorem's *Miss Julie* (1965), Weisgall's *Nine Rivers from Jordan* (1968) and Menotti's *La loca* (1979). On 22 February 1966 the New York City Opera opened its spring season at its new home, the New York State Theater in Lincoln Center, with a performance of Ginastera's *Don Rodrigo*. The house (cap. 2800) was originally designed for the New York City Ballet, and was criticized as acoustically unsuited to opera, but a renovation in 1981–2 (cap. 2737) resulted in improved acoustics for opera performances.

The City Opera has always stressed ensemble production in contrast to the international star system, and has produced some fine native singers, among them June Anderson, Patricia Brooks, Ashley Putnam, Samuel Ramey, John Reardon, Gianna Rolandi, Beverly Sills, Norman Treigle and Carol Vaness. Sills became director of the company in 1979, and Christopher Keene acted as

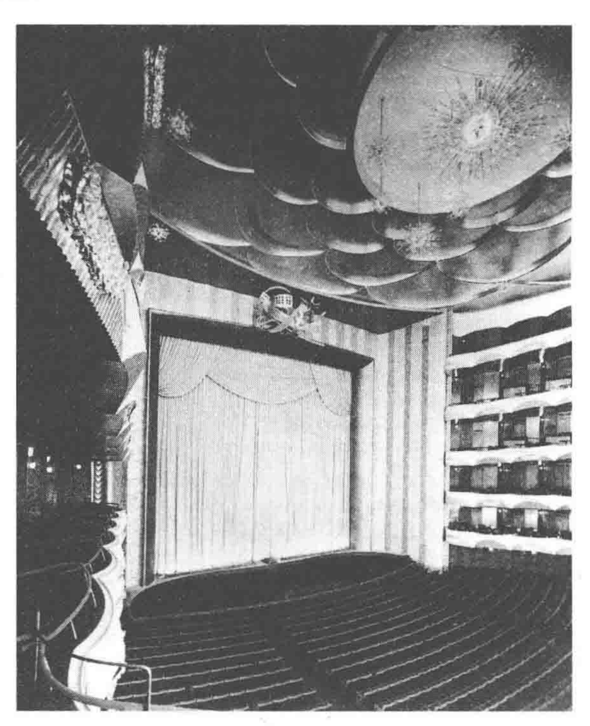
music director (1982–6). Sills encouraged American conductors and opera in English. In 1984 the company was the first in the USA to introduce surtitles. The City Opera has continued to produce new works by American composers, among them Floyd's *Of Mice and Men*, Glass's *Akhnaten*, Anthony Davis's *X* and Argento's *Casanova's Homecoming*. Productions of Bernstein's *Candide* (1982) and Sondheim's *Sweeney Todd* (1984) demonstrated Sills's interest in forging links between opera and musical theatre. In 1984 the company received a gift of $5 million to make possible a regular spring season of musical comedy. Latterly one or two musical comedies have been performed each season along with traditional operas, new works (including Wiesgall's *Esther* in the company's 50th anniversary season) and rare 20th-century European works, such as *Die Soldaten*, *Doktor Faust* and *Mathis der Maler*, that became a speciality during Keene's term as general director (1989–96). His successor, Paul Kellogg, has turned attention more to the recent American past.

Notable among the city's smaller opera companies are the Amato Opera Theatre (founded 1948), which has presented the American premières of Boito's *Nerone* and Verdi's *Alzira*; the Bronx Opera Company (1967), which juxtaposes standard repertory with lesser-known works; the Opera Orchestra of New York (1966), which gives unusual works in concert form; the Village Light Opera Group (1968); the New York Grand Opera (1973), which presents popular staged performances of more familiar operas; and the Dicapo Opera (1981), which mixes the familiar with the unfamiliar. Conservatories and schools combine training and performance in contemporary and standard repertory; among the most important are the Juilliard School's American Opera Center and the Manhattan School of Music. Besides the ensembles already mentioned, more than 40 organizations produce operas regularly.

The New York stage has also played host to more popular musical entertainment throughout its history. Following the success of ballad opera in the 18th century, parody burlesques, minstrel shows and extravaganzas dominated the scene in the mid-19th century. *The Black Crook* (music by Thomas Baker and others, 1866), *Evangeline* (1874) by E.E. Rice and Charles Hoyt's *A Trip to Chinatown* (1890) were particularly successful productions in a developing vernacular form that eventually fused song, dance and plot into the American musical comedy.

Operettas by Offenbach were popular from the 1860s, but in the two decades after the New York première of *H.M.S. Pinafore* (January 1879) European light opera by Sullivan, Audran, Millöcker and others competed with local operetta by Caryll, Kerker, De Koven and Herbert. Gilbert and Sullivan, Lehár and Strauss still draw enthusiastic audiences to both opera houses and off-Broadway theatres, especially the Light Opera of Manhattan (founded 1968).

George M. Cohan's first success, *Little Johnny Jones* (1904), popularized the patriotic American musical; 'Give my regards to Broadway' became a theme that summed up the importance of the New York stage in the vernacular musical theatre for the rest of the century. A Broadway run is a requisite for a successful musical comedy, and Broadway theatres have fostered such composers as Kern, Berlin, Gershwin, Porter and Rodgers. Blitzstein, Menotti,



8. Auditorium of the Metropolitan Opera House, Lincoln Center, opened 1966

Bernstein and Sondheim have attempted to bridge the gap between the Broadway musical and opera with such works as *Regina* (1949), *The Consul* (1950), *Candide* (1956) and *Sweeney Todd* (1979). After the Metropolitan Opera opened its house on Broadway in 1883, lavish theatres were soon built in the district around 42nd Street, such as the Lyceum (1903), New Amsterdam (1903), Lyric (1903), Liberty (1904), Republic (later Belasco and Victory, 1907), Eltinge (later Empire, 1912), Harris (1914), Apollo (1920) and Ritz (later Walter Kerr, 1921). The area became the centre of entertainment after the brothers Shubert began to operate their theatres in 1900. By the late 1920s the Shubert Organization owned more than 100 theatres around the country; among those in the city were the Shubert Theatre, Booth Theatre (both built in 1913), the Broadhurst Theatre (1917) and the Barrymore Theatre (1928), which the organization retained until the 1990s. In the mid-1990s the Shuberts owned and operated 16 Broadway theatres. Since its arrival to Broadway, the organization has produced over 500 melodramas, comedies, operettas, musicals and reviews. The New York opening of the Walt Disney Company's first Broadway show, *Beauty and the Beast* (1994), coincided with the beginning of Disney's renovation of several theatres on 42nd Street.

Dance also plays a vital part in New York's musical-theatrical life. Among the most prominent of the almost 100 dance companies in the city are the New York City Ballet (founded 1948), the Ballet Theatre (1939; renamed the American Ballet Theatre, 1956), the Robert Joffrey Theatre Ballet (1956–64, the Robert Joffrey Ballet since 1965), the Alvin Ailey American Dance Theatre (1958), the Martha Graham Dance Company (1926) and the Paul Taylor Dance Company (1961).

5. Orchestras and bands. Amateur orchestras first appeared late in the 18th century. In 1799 two of these organizations, the St Cecilia and Harmonical societies, joined forces to form the Philharmonic Society, which in that year participated in the funeral service for George Washington. This first Philharmonic ceased activity after 1816, to be followed in 1824 by a second Philharmonic Society, which played the finale of Beethoven's Second Symphony for the first time in New York on 16 December 1824 and continued in existence until 1827. In 1825 unidentified groups essayed Beethoven's *Die Geschöpfe des Prometheus* and the *Egmont* overture, both at City Hotel. The Euterpean Club, which gave one orchestral concert annually, existed from 1800 to 1847. The New York Musical Fund Society, an orchestra that first appeared in 1828, attempted the first movement of Beethoven's First Symphony under U.C. Hill at City Hotel on 27 April 1831, but 'the orchestra was weak [and] the instruments were frequently out of tune and out of time'. The Steyermarkische, Lombardi, Gung'l, Saxonia and Germania orchestras arrived from Europe in 1848–9, but most were notable more for their discipline and uniforms than for the quality of their programmes. The Germania Musical Society survived until 1854, giving exemplary performances of great works, but the other groups disbanded.

The Philharmonic Symphony Society of New York dates from 1842, and is the oldest orchestra in continuous existence in the USA. The impetus for its foundation came in June 1839 when a 'musical solemnity' in memory of Daniel Schlesinger brought together a nucleus of musicians intending to form a permanent orchestra. The first organizational meeting of the Philharmonic Society was called by Hill on 2 April 1842. The first concert was held in the Apollo Rooms on Lower Broadway on 7 December 1842: an orchestra of 63 players performed Beethoven's Fifth Symphony under Hill, Weber's *Oberon* overture led by D.G. Etienne and an overture in D by Kalliwoda conducted by H.C. Timm. Hummel's quintet arrangement of his Septet in D minor and vocal selections from *Fidelio*, *Die Entführung aus dem Serail* and Rossini's *Armida*, sung by C.E. Horn and Mme Otto and conducted by Timm, made up the rest of the programme. The first season consisted of three concerts; the second included the American première of Beethoven's Third Symphony. During the next 16 seasons the orchestra gave four concerts annually; in 1859–60 they gave five, and a decade later six. During its first ten years the orchestra numbered between 50 and 67 players. Various conductors, usually members of the orchestra, shared the podium, often during the same concert; George Loder was perhaps the most outstanding. Later one or two conductors assumed the responsibility, beginning with Theodore Eisfeld who was elected director in 1848 and served until 1865. Other conductors included Carl Bergmann (1855–76), Leopold Damrosch (1876–7), Theodore Thomas (1877–91) and Anton Seidl (1891–8). Under the presidency of R.O. Doremus the number of players increased to 100 in 1867, and the orchestra moved to larger quarters at the Academy of Music. It subsequently relocated to the Metropolitan Opera House (1886), then to Carnegie Hall (1892).

The repertory of the New York Philharmonic reflected the European training of its conductors, and there was heavy emphasis on the Germanic school. On 20 May 1846 Loder led the first American performance of Beethoven's Ninth Symphony at Castle Garden before an audience of 2000; the same year saw performances of Chopin's First Piano Concerto and several Berlioz overtures. Although the orchestra performed Bristow's *Concert Overture* in 1847, European works continued to fill the programmes throughout the century. Bergmann, Thomas and Seidl were all notably progressive in the advocacy of new music. Seidl, in particular, specialized in the works of Liszt and Wagner.

The age of the Philharmonic and its 20th-century significance assure the orchestra a predominant place in New York's musical history, but at times during the 19th century other orchestras partly eclipsed its importance. Lighter music and American works were emphasized by Jullien, who conducted an occasional orchestra at the Crystal Palace after 1853; his concerts included Fry's programmatic symphonies *A Day in the Country*, *The Breaking Heart* and *Santa Claus*. In 1867 Thomas, who made his conducting début at Irving Hall in 1862, formed his own 60- to 80-piece orchestra which performed in New York and on national tours until 1891. Programmes included music from Bach to Saint-Saëns, and some concerts were devoted to Wagner, Beethoven, Mozart and Mendelssohn. The majority of Seidl's numerous New York symphonic concerts were the orchestras other than the Philharmonic (though with overlapping personnel); his Seidl Society Orchestra performed 14 times each week in the summer at Coney Island's Brighton Beach, offering programmes filled with Wagner. The first Brooklyn Philharmonic (1857) was similar to its New York counterpart; among its conductors were Eisfeld, Bergmann and Thomas.

The New York Symphony Society was founded in 1878 by Leopold Damrosch, who conducted the orchestra until his death in 1885 when his son Walter assumed the position. Orchestras under Damrosch and Thomas competed: in 1881 Damrosch conducted 1500 performers in Berlioz's *Grande messe des morts* before an audience of 10,000, and in 1882 Thomas directed a mammoth festival with a chorus of 3200 assembled from other cities. Although the Symphony's performances were not as well received critically as the Philharmonic's, Damrosch's programmes were often more adventurous, tempering the usual Germanic fare with works by Debussy and Berlioz.

Walter Damrosch reconstituted the orchestra on a cooperative basis in autumn 1903 as the New York SO; profit and loss were shared by members of the organization and a group of guarantors. This proved unsatisfactory and the Symphony Society was reorganized in 1907 with regular salaries for the musicians and a board of directors who assumed all financial responsibilities. H.H. Flagler, a supporter of the society for several years, undertook its financial backing in 1914. In 1920 he provided an estimated $250,000 for a concert tour of Europe, the first by an American orchestra. Long before then, however, Damrosch and his orchestra had been noted for their pioneering activities, bringing symphonic music to many communities in the USA for the first time. Until 1928 Damrosch conducted the majority of its concerts, although Weingartner shared the 1905–6 season with him as guest conductor. In the 1920s a number of guest conductors appeared with the Symphony Society, including d'Indy, Albert Coates, Vladimir Golschmann, Walter,

Fritz Busch, Ravel, Eugene Goossens, Gabrilovich and Arbós.

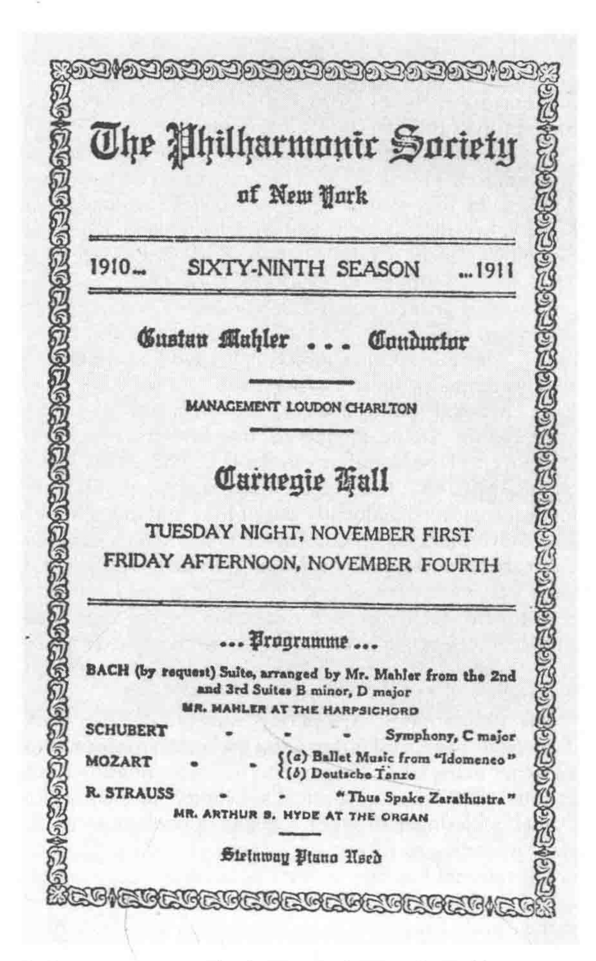
From 1887 New Yorkers could also hear the Boston SO in as many concerts as were given by the local Philharmonic. Late in the 19th century Thomas returned with the Chicago SO, and the Philadelphia Orchestra made regular visits from 1903. The local Russian SO (1904–18) under Modest Altschuler introduced works by Rachmaninoff, Skryabin, Rimsky-Korsakov and Lyadov, and the American débuts of Lhévinne (1906), Elman (1908), Rachmaninoff (1909) and Prokofiev (1918) were made with them. An Italian SO conducted by Pietro Floridia appeared in 1913.

Meanwhile the Philharmonic continued a wavering but sedate course under Emil Paur (1898–1902), Walter Damrosch (1902–3), various guests (1903–6), Vasily I. Safonov (1906–9), Mahler (1909–11) and Josef Stransky (1911–23). In 1909 the orchestra, which had been operated on a cooperative basis, was reorganized as a full-time professional ensemble with a group of guarantors to ensure financial solvency. In 1921 it amalgamated with the two-year-old New/National SO which had been conducted by Varèse, Bodanzky and Mengelberg. The concert schedule had increased considerably, and it was decided that the conductor's task was too great for one person, so the duties were shared by two or three principal conductors and various guests. During the next decade regular conductors included Mengelberg (1921–30), Willem van Hoogstraten (1923–5), Furtwängler (1925–7), Toscanini (1927–36), Molinari (1929–31), Kleiber (1930–32) and Walter (1931–3).

During this period the Philharmonic Society absorbed several other new orchestras, among them the City Symphony (1921–3), the American National Orchestra (1923) and the State SO (1923–6). The most important merger was that of the Philharmonic with Damrosch's Symphony Society in March 1928, the orchestra being renamed the Philharmonic-Symphony Society Orchestra.

The growth of the USA, the cosmopolitan nature of its social order and a new prosperity demanded more consistent bases for its performing organizations than personal whim, private philanthropy or musicians' profit sharing. All aspects of the business of music in the USA were now centred in New York: concert management, publishing, radio broadcasting, phonograph recording and musicians' unions. The merger of the two competing orchestras under a single board of trustees was a logical development, but a subsequent plan to unite the orchestra and the Metropolitan Opera was discarded. The new season lasted 28 weeks and included 103 concerts. Toscanini became the principal conductor, sharing the 1928–9 season with Mengelberg and Molinari. A European tour in spring 1930 offered 23 concerts in five weeks. Toscanini's tenure has become legendary, and many accounts describe the glamour of the years 1929–36.

After Toscanini's retirement regular conductors of the Philharmonic included Barbirolli (1936–43), Rodziński (1943–7), Walter (1947–9), Mitropoulos (1949–58), Bernstein (1958–69), Szell (music advisor and senior guest conductor, 1969–70), Boulez (1971–7), Mehta (1978–91) and Masur (1991–2002). Bernstein, the first American-born conductor to direct the orchestra, brought an eager showmanship that did not earn universal approval but undeniably produced vital interpretations both of the standard repertory and of lesser-known works. Although


The Philharmonic Society
of New York

1910... SIXTY-NINTH SEASON ...1911

Gustav Mahler ... Conductor

MANAGEMENT LOUDON CHARLTON

Carnegie Hall

TUESDAY NIGHT, NOVEMBER FIRST
FRIDAY AFTERNOON, NOVEMBER FOURTH

... Programme ...

BACH (by request) Suite, arranged by Mr. Mahler from the 2nd and 3rd Suites B minor, D major
MR. MAHLER AT THE HARPSICHORD

SCHUBERT - - - Symphony, C major

MOZART - - (a) Ballet Music from "Idomeneo" (b) Deutsche Tänze

R. STRAUSS - - "Thus Spake Zarathustra"
MR. ARTHUR S. HYDE AT THE ORGAN

Steinway Piano Used

9. Concert programme for the New York PO under Mahler, Carnegie Hall, November 1910

his programmes were generally conservative he gave the world première of Ives's Second Symphony (1902) in 1951, and included works of living American composers from Randall Thompson to Copland and Schuman. He maintained his association with Broadway theatre and continued to compose during his tenure as conductor.

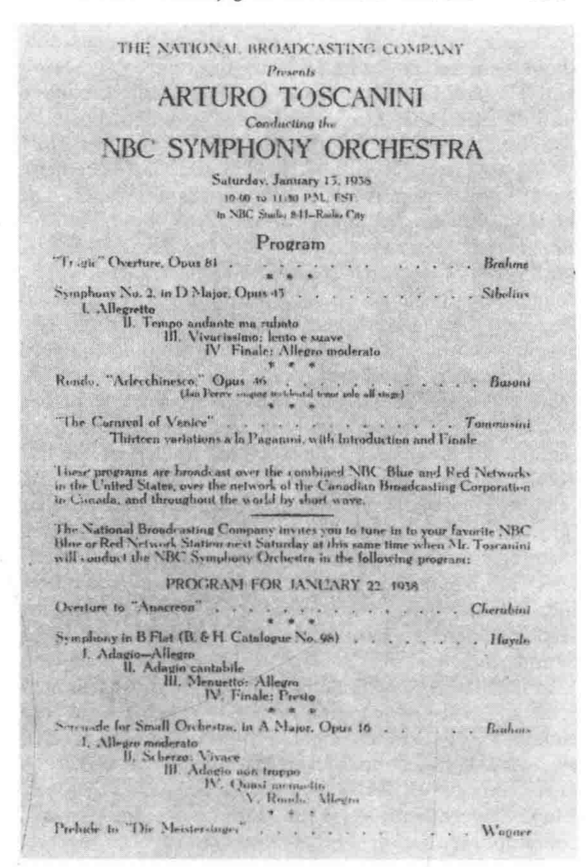
Boulez, by contrast, emphasized unfamiliar repertory both of 20th-century composers and of such earlier composers as Liszt, Schumann and Haydn. He instituted a series of informal 'rug concerts' and presented programmes in less important auditoriums, with the intention of drawing a wider public than the subscription audience. Mehta, who had previously led the Los Angeles PO, returned to a more conventional repertory, though he commissioned Messiaen's *Eclairs sur l'Au-delà*: his greatest affinity was with Romantic literature. Masur restored the orchestra's solidity in the classic Austro-German repertory.

In 1964 the Philharmonic became the first American orchestra to offer year-round contracts to its members, which led to expanded programming. In the 1990s the orchestra gave nearly 200 concerts each year. The principal season runs from late September to June with four subscription concerts weekly in Avery Fisher Hall. In late spring and summer there have been various festivals, tours and parks concerts.

Orchestral concerts for children were presented by Thomas as early as 1883, but their continuous history begins with the establishment of the Young People's Symphony Concerts of New York by Frank Damrosch in 1898, with the Symphony Society's orchestra. Walter Damrosch, succeeding his brother, added a series for younger children. The Philharmonic Society launched its own children's concerts in January 1924 under the direction of Ernest Schelling, who continued to conduct the programme until his death in 1939. The society has maintained the Young People's Concerts. Between 1958 and 1969 Bernstein conceived, wrote, narrated and conducted 47 televised shows before audiences of children. Radio broadcasting of the orchestra's concerts began in 1922 and continued until 1967; it was resumed in 1975.

Throughout the 20th century New York has been rich in orchestras. From 1940 to 1943 a New York City Symphony supported by government funds was conducted by Klemperer, Beecham and others. In 1944 a new orchestra under Stokowski was formed with the same name; the final season was conducted by Bernstein in 1947. Radio broadcasting networks have often formed their own orchestras in the city. One sponsored by CBS and conducted by Bernard Herrmann and Howard Barlow was active from 1927 to 1950, and Alfred Wallenstein led an orchestra for the Mutual network from 1933 to 1943. Probably the most famous was the NBC SO, formed in 1937 specifically for Toscanini, who conducted it until 1954 when he retired; the ensemble disbanded soon afterwards.

In the 1990s some 40 symphony orchestras were active in New York and its environs, some of which were amateur or community ensembles, others fully professional; most offer between three and six concerts each season. The Brooklyn PO, under its artistic directors Lukas Foss (1971–90), Dennis Russell Davies (1990–95) and Robert Spano (1996–), has been notable for its adventurous programming. The Little Orchestra Society, conducted from 1947 to 1975 by Thomas Scherman, and Newell Jenkins's Clarion Concerts (founded 1958) have been active in reviving neglected repertory. Other orchestras include the American SO, an ensemble of young professionals founded in 1962 by Stokowski and reorganized in 1973 as a cooperative orchestra; the American Composers Orchestra, founded in 1977 to promote American orchestral music, with Dennis Russell Davies as principal conductor; and the New York Chamber SO, founded in 1977 with Gerard Schwarz as conductor. The National Orchestra of New York (formerly the National Orchestral Association), conducted by Leon Barzin from 1930 to 1976 and a training ground for young musicians seeking orchestral experience, has been affiliated with Columbia University since 1984. The Orchestra of St Luke's evolved in 1979 from the St Luke's Chamber Ensemble, founded by Michael Feldman. Under its later music directors Roger Norrington (1990–94) and Charles Mackerras (1998–) the orchestra developed a diverse repertory ranging from the Baroque to contemporary music. The New York Pops Orchestra specializes in popular orchestral repertory. Other New York orchestras include the Queens SO, the Bronx SO, the New York City SO, the Julius Grossman Symphony, and the suburban Long Island PO (Melville), the Westchester PO (Hartsdale), the Massapequa PO and the Nassau SO.


THE NATIONAL BROADCASTING COMPANY
Presents
ARTURO TOSCANINI
Conducting the
NBC SYMPHONY ORCHESTRA
Saturday, January 15, 1938
10:00 to 11:30 P.M. EST
In NBC Studio 8H–Radio City

Program

"Tragic" Overture, Opus 81 . . . . . *Brahms*

* * *

Symphony No. 2, in D Major, Opus 43 . . . . . *Sibelius*
I. Allegretto
II. Tempo andante ma rubato
III. Vivacissimo: lento e suave
IV. Finale: Allegro moderato

* * *

Rondo, "Arlecchinesco," Opus 46 . . . . . *Busoni*

* * *

"The Carnival of Venice" . . . . . *Tommasini*
Thirteen variations a la Paganini, with Introduction and Finale

These programs are broadcast over the combined NBC Blue and Red Networks in the United States, over the network of the Canadian Broadcasting Corporation in Canada, and throughout the world by short wave.

The National Broadcasting Company invites you to tune in to your favorite NBC Blue or Red Network Station next Saturday at this same time when Mr. Toscanini will conduct the NBC Symphony Orchestra in the following program:

PROGRAM FOR JANUARY 22, 1938

Overture to "Anacreon" . . . . . *Cherubini*

* * *

Symphony in B Flat (B. & H. Catalogue No. 98) . . . . . *Haydn*
I. Adagio—Allegro
II. Adagio cantabile
III. Menuetto: Allegro
IV. Finale: Presto

* * *

Serenade for Small Orchestra, in A Major, Opus 16 . . . . . *Brahms*
I. Allegro moderato
II. Scherzo: Vivace
III. Adagio non troppo
IV. Quasi menuetto
V. Rondo: Allegro

* * *

Prelude to "Die Meistersinger" . . . . . *Wagner*

10. Concert programmes for the NBC SO under Toscanini, January 1938

Bands in New York were frequently affiliated with military regiments, but played public concerts in the parks and at Manhattan and Brighton beaches. Among the most famous bandmasters in New York were the Dodworth family, Claudio S. Grafulla, Carlo Alberto Cappa, Patrick S. Gilmore and, later, Edwin Franko Goldman and his son Richard. The tradition of military bands in the city inspired founding of professional brass bands in the early to mid-19th century, the first of them being Thomas Dilka's Independent Band of New York formed in 1825. In 1835 Allen Dodworth took some of its members and formed the National Brass Band which became the most successful and influential band in the city. In 1860 the bandmasters lived in the city: Harvey Dodworth led the Dodworth Band and the 13th Regiment Band of the New York National Guard, Claudio S. Grafulla and David L. Downing led the 9th Regiment Band, Patrick S. Gilmore assumed in 1873 leadership of the 22nd Regiment Band, known from then as Gilmore's Band. After Gilmore's death in 1892, 19 musicians from the band joined the ensemble of J.P. Sousa, which became nationally renowned. Edwin Franko Goldman formed his own band in 1911, and it performed continuously from 1918 to 1979 (from 1956 it was directed by Richard Franko Goldman). Since 1980 the group has continued under the direction of Ainslee Cox as the Goldman Memorial Band.

6. CHAMBER MUSIC. Few concerts devoted to chamber music were given publicly in New York before 1850. In 1851 Theodor Eisfeld initiated a series of quartet concerts

including works by Haydn, Beethoven and Mendelssohn; these were succeeded in 1855 by the renowned Mason and Thomas Chamber Music Soirées, which continued until 1868. Their fine programmes included music by Schubert, Schumann and Bach. On 27 November 1855 William Mason, Theodore Thomas and Carl Bergmann gave the first performance of Brahms's Trio op.8. The New York Trio, founded about 1867 by Bernardus Boekelman, was active until 1888. The Kneisel Quartet (1885–1917) and the Flonzaley Quartet (1903–29), founded by the New Yorker Edward J. De Coppet, played frequently in private homes and at public concerts. The People's Symphony Concerts, a series of public chamber music concerts, were inaugurated in 1902. In 1914 the pianist Carolyn Beebe founded the New York Chamber Music Society, a group of about 12 musicians who gave regular concerts at the Plaza Hotel and elsewhere for about 25 years. The Society of the Friends of Music (1913–31) was chiefly a sponsoring organization that introduced many unfamiliar works to New York, among them Schoenberg's Chamber Symphony op.9 and Mahler's Eighth Symphony (April 1916). The Barrère Ensemble, a wind group organized in 1910 by the flautist Georges Barrère, expanded in 1915 to become the Little Symphony.

In 1936 the New Friends of Music began an annual series of 16 concerts with a repertory ranging from solo sonatas to works for chamber orchestra, carefully selected to review certain eras or specific composers; the series lasted until 1953. While groups like the New Friends of Music concentrated on 18th- and 19th-century music, contemporary music was presented in regular concerts sponsored by the League of Composers and the American section of the International Society for Contemporary Music (both founded in 1923; they merged in 1954) and the National Association for American Composers and Conductors (1933). The music of young composers was heard in the Composers' Forum, active in New York until 1940 from its foundation in 1935 by Ashley Pettis; it was revived and sponsored jointly by the New York Public Library and Columbia University from 1947 to 1980, when it was reorganized independently. Early music became popular in performances by the New York Pro Musica (1952–74), founded by the conductor Noah Greenberg; the 13th-century *Play of Daniel* was performed in costume in 1958 and aroused an interest in period performance.

In 1925 40 chamber groups were identified as resident or as annual visitors; 50 years later at least 70 were resident and the number of visitors had increased. The Chamber Music Society of Lincoln Center, founded in 1968 by Charles Wadsworth with the support of Alice Tully, gives a series of programmes emphasizing unfamiliar repertory performed by outstanding musicians. Other mixed professional ensembles include the New York Chamber Soloists (1957), Tashi (1974), the New York Philharmonia Virtuosi, the Bronx Arts Ensemble and the Orpheus Chamber Orchestra (1972). The Juilliard (1946), Galimir, Guarneri (1964), Composers, American (1974), Concord, Emerson (1976) and Orion (1987) string quartets are based in New York, as are the American Brass Quintet and the New York (1947) and Dorian woodwind quintets. Ensembles specializing in contemporary music have included the Contemporary Chamber Ensemble (founded in 1960 by Arthur Weisberg), the Group for Contemporary Music (founded in 1962 by Harvey Sollberger and Charles Wuorinen), Continuum (founded in 1967 by Cheryl Seltzer and Joel Sachs as the Performers' Committee for 20th-Century Music), Speculum Musicae (1971), Parnassus, the Da Capo Chamber Players, and the New York New Music Ensemble, as well as several professional associations (see §§9 and 13 below). Professional ensembles specializing in early music include the Waverly Consort, the Ensemble for Early Music, the Western Wind, Music for a While, Pomerium Musices, the New York Renaissance Band, Calliope, Concert Royal, Anonymous 4 and the New York Cornet and Sackbut Ensemble. The Bach Aria Group (1946), the New York Collegium (founded in 1998 under the direction of Gustav Leonhardt) and the Neue Bach Band are the leading specialist Baroque ensembles.

7. Choral societies. The earliest choral societies included a Handel and Haydn Society, which sang the first part of *The Creation* on 10 June 1818 at St Paul's (in Trinity Parish), and the New York Choral Society, under James Swindells, which sang there before Lafayette during his visit in July 1824. The first established group on record is the Sacred Music Society (1823–49), which sang *Messiah* (using Mozart's accompaniments) under U.C. Hill in November 1831; the society had a chorus of 73 and an orchestra of 38 at that time, and the receipts of $900 imply a large audience. In 1838 the society performed Mendelssohn's *St Paul* and Mozart's Requiem. The first serious rival to the Sacred Music Society was the Musical Institute, founded in 1844 and directed by H.C. Timm. In 1849 the two groups merged to form the New York Harmonic Society, their first concert being a performance of Mendelssohn's *Elijah* (June 1851) in Tripler Hall. The society lasted until 1868 and its conductors included Timm, Eisfeld, Bristow, Bergmann, F.L. Ritter and James Peck. An ambitious splinter group, the Mendelssohn Society, formed in 1863, was short-lived. In 1869 Peck directed the socially orientated Church Music Association; in 1873 Thomas imported a Boston chorus for a festival concert, an action considered an insult to the vocal and choral forces of New York.

New York's German population had two prominent men's choruses: the Deutscher Liederkranz, which gave its first concert on 17 May 1847 in the Apollo Rooms, and the Männergesangverein Arion, an offshoot formed in 1854. The Liederkranz numbered Thomas, Bergmann, van der Stucken and Leopold Damrosch among its conductors before 1895, while the Arion rose to prominence after getting Damrosch from Breslau to be its director in 1871. The two societies united in 1918 and celebrated a centenary in 1947. In 1866 a professional men's chorus, the Mendelssohn Glee Club, was formed, which also survived for a century. Its first permanent conductor (from 1867) was the violinist Joseph Mosenthal, a pupil of Spohr and one of the city's leading church musicians; he died in 1896 while conducting a rehearsal of the group. MacDowell then led the club until 1898; his successors were Arthur Mees, Frank Damrosch, Clarence Dickinson, Nelson Coffin, Ralph Baldwin, Cesare Sodero and Ladislas Helfenbein. During the 20th century the membership shifted from professional to amateur singers, mainly businessmen, who sang popular favourites at private entertainments. Other men's clubs cultivating light music included the Downtown and University glee clubs,

both conducted for many years by Channing Lefebvre and George Mead.

The longest-lived serious choral organization is the Oratorio Society of New York, founded in 1873 by Leopold Damrosch. Its first concert (3 December 1873) included works by Bach, Mozart, Palestrina and Handel sung by a choir of about 50. In May 1874 the society gave Handel's *Samson* with orchestra, inaugurating the tradition of oratorio and large choral works that has continued to characterize the society's repertory. An annual Christmas performance of *Messiah* was inherited from the late Harmonic Society in 1874 and has continued to be a feature of the group's programme. Late in the 19th century choruses of 400 to 600 sang Brahms's *German Requiem* (1877), Berlioz's *Grande messe des morts* (1881), Liszt's *Christus* (1887) and Saint-Saëns's *Samson et Dalila* (1892), and introduced *Parsifal* to the USA in concert form (1886). After Leopold Damrosch's death in 1885 conductors of the Oratorio Society included his sons Walter (1885–98 and 1917–21) and Frank (1898–1912), Albert Stoessel (1921–43), William Strickland (1955–9), T. Charles Lee (1960–73) and Lyndon Woodside (from 1974).

Two organizations encouraging popular participation in music were the People's Choral Union and Singing Classes, organized in the city's lower East Side by Frank Damrosch in 1892 and continuing into the 1930s, and the People's Chorus of New York, founded and from 1916 to 1954 conducted by Lorenzo Camilieri. Both groups sometimes assembled choirs of 1000 voices.

Musical life was enriched by the Musical Art Society, a professional mixed chorus conducted by Frank Damrosch for 26 years from 1894, which performed Palestrina, Bach, and the *a cappella* repertory. Contemporary choral music including Pfitzner's *Von deutscher Seele* (1923) and Honegger's *Le roi David* (1925) was presented by the Society of the Friends of Music (1913–31).

The Schola Cantorum grew out of a women's chorus established by Kurt Schindler in 1909, which became a mixed ensemble in 1910 and adopted its later name in 1912. Schindler conducted the choir until 1926, when Hugh Ross began a long tenure ending only with the group's final concert in 1971. The Schola Cantorum's programmes often included unfamiliar works; Schindler introduced traditional and religious music from the Basque region and Catalonia, and Ross conducted the New York premières of such works as Bloch's *Sacred Service* (1934), Walton's *Belshazzar's Feast* (1935), Stravinsky's *Perséphone* (1936) and Delius's *Mass of Life* (1938).

Baroque music performed in period style characterized the programmes of the Cantata Singers, founded in 1934 by Paul Boepple, remaining active until 1969; later conductors of the ensemble – Arthur Mendel (1936–53), Alfred Mann (1953–9), Thomas Dunn (1959–67) and Robert Hickok (1968–9) – were also noted for their scholarship. The Dessoff Choirs grew out of Margarete Dessoff's Adesdi Chorus of women's voices organized in 1924; a mixed choir was begun in 1928, and from 1930 the combined ensembles directed by Dessoff performed under the present name. Boepple conducted the groups (which merged in 1942) from 1937 to 1968; subsequent conductors have been Thomas Sokol (1969–72), Michael Hammond (1973–82), Amy Kaiser (1983–95) and Kent Tritle (from 1996). The Dessoff Choirs perform mixed programmes ranging from Baroque to contemporary music. The Collegiate Chorale was founded in 1941 by Robert Shaw and conducted by him until 1954 with assistance (1949–52) from Margaret Hillis and William Jonson. Later conductors were Mark Orton (1953–4), Ralph Hunter (1954–60), Abraham Kaplan (1961–73), Richard Westenburg (1973–9) and Robert Bass (from 1979); this amateur ensemble has performed both large standard works and contemporary pieces.

Musica Sacra, organized by Westenburg in 1970 at the 5th Avenue Presbyterian Church, has become the most prominent professional choral ensemble in New York. Organizations employing professional choral singers are the National Chorale (founded 1959) led by Martin Josman, the Amor Artis Chorus and Orchestra (1961) led by Johannes Somary, the Gregg Smith Singers (1961), Musica Aeterna (1969), Musica Viva of New York (1977) led by Walter Klauss, Musicians of Melodious Accord (1984) and the New York Concert Singers (1988). The amateur St Cecilia Chorus, formed in 1906 by Victor Harris as a women's chorus, was expanded to a mixed ensemble in 1964. Other choruses are the Canterbury Choral Society (1952), Masterwork Chorus (1955), the New York Choral Society (1959), Canby Singers (1960), the New Amsterdam Singers (1968–72 as the Master Institute Chorus), the Canticum Novum Singers (1972), the Sine Nomine Singers (1973), the Cappella Nova (1975), the New Calliope Singers (1976), the New York City Gay Men's Chorus (1980), the Riverside Choral Society (1980) and the Russian Chamber Chorus of New York (1985). The Boys Choir of Harlem (1968) has achieved international renown.

8. Religious music. Trinity Church at the top of Wall Street (fig.11) became the first important centre of music in New York through the activity of William Tuckey (see §1 above), and the church continued to exert a powerful influence over sacred music in the city for over two centuries. The first organist, John Clemm (1741–4), was probably the son of Johann Gottlob Klemm, the builder of the organ. After a fallow period, during which George K. Jackson's Te Deum in F was sung weekly for over two decades, the newly rebuilt Trinity Church was consecrated in 1846, with the English musician Edward Hodges as its music director and organist. He introduced a boys' choir and a new repertory close to that of an English cathedral. 18,000 people attended a two-day inauguration of a new organ by Henry Erben, installed in the rebuilt church in 1846. Later organists there included H.S. Cutler, A.H. Messiter, Victor Baier, Channing Lefebvre, George Mead and Larry King, the last four of whom maintained the popular tradition of midday concerts.

One of the first examples of psalmody published in New York was *Psalms of David for the Dutch Reformed Church* (1767); a later important collection of psalm settings was *A Selection of Psalm Tunes for Use of the Protestant Episcopal Church in New York* (1812), revised in 1828 to include the works of five American composers. Thomas Hastings held various positions in New York from 1832 to 1872 and was an influential force in the city's musical development.

During the 19th century many churches developed extensive musical programmes. Large mixed choirs, led by quartets of highly paid professional singers, and organs with several manuals became standard. Many distinguished organists, who often shared the duties of choir



11. Trinity Church (at the top of Wall Street) after its rebuilding in 1788: lithograph

director, composer and teacher, served in the city, among them Samuel Prowse Warren at Grace Episcopal (1867–94), George William Warren at St Thomas's (1870–1900) and Harry Rowe Shelley at the Church of the Pilgrims and Central Congregational in Brooklyn and at the Fifth Avenue Baptist Church (1878–1936). G.W. Warren's son Richard held positions in various city churches for 50 years from 1880. William Crane Carl was at the First Presbyterian from 1892 to 1936, and Walter Henry Hall was active in New York from 1896 to 1935 at several churches, among them the Cathedral of St John the Divine. Ives served at Central Presbyterian (1900–02), and in Brooklyn Raymond Huntington Woodman was at the First Presbyterian (1880–1941), John Hyatt Brewer in several positions from 1871 to 1930 and Dudley Buck at Holy Trinity (1877–1901).

Pietro Yon at St Francis Xavier (1908–26) and St Patrick (1927–43), Clarence Dickinson at Brick Presbyterian (1909–59), and Tertius Noble at St Thomas's (1912–47) had long, distinguished careers. Like many of their colleagues they published anthems and larger choral works, the octavo editions of which sold millions of copies. Seth Bingham at Madison Avenue Presbyterian (1912–51), Samuel A. Baldwin (active 1895–1932), and W. Lynnwood Farnam at the Church of the Holy Communion (1920–30) were especially fine organists.

Although choirs have become smaller, many churches maintain the practice of performing large-scale sacred works, often on Sunday afternoons or evenings. Among these musically active churches are St Bartholomew, the Church of the Ascension, Riverside, St Thomas, the Cathedral of St John the Divine, the Church of our Saviour, Holy Trinity Lutheran, St Patrick's Cathedral, St Ignatius Loyola, First Presbyterian, the Fifth Avenue Presbyterian, St Mary the Virgin, Corpus Christi, and St Peter Lutheran (noted for its jazz and choral programmes). In the tower of the Riverside Church is the Laura Spelman Rockefeller Memorial Carillon, which with its 74 bells is the largest in the world. Significant music ensembles are also supported by the Russian Orthodox Cathedral of St Nicholas and the Armenian St Vartan Cathedral. Synagogues notable for their music are the Temple Emanu-El, Central Synagogue and the Ashkenazi synagogue B'nai Jeshurun.

9. Avant-garde music. The conscious cultivation of experimental musical activity in New York dates from the 1920s, and was the result of the convergence of several trends. One was the nascent self-awareness of American composers. Another was the rise of New York as the capital of American culture and its music business. A third was the sudden internationalism forced upon American artists and intellectuals by the country's involvement in World War I. The timing meant that avant-garde activities in New York had a distinctively French cast: most of the composers active in New York between the world wars had studied in Paris with Nadia Boulanger (above all Copland and Thomson) or were part of Varèse's circle. Organizations sponsoring new music included the League of Composers (founded 1923), with which Copland was deeply involved (its journal *Modern Music*, 1924–46, was particularly influential), the American



12. Advertisement for a Fluxus group concert at Carnegie Recital Hall

section of the International Society for Contemporary Music (ISCM), and two organizations founded by Varèse – the International Composers' Guild (1921–7) and the Pan American Association of Composers (1928–34). Cowell's series of scores (*New Music*), begun in 1927, was also important. The Composers' Forum, founded in 1935, carried on the sponsorship of new-music concerts.

The arrival in New York of many important European composers, notably Bartók and Wolpe, reinforced internationalist tendencies and fostered a younger generation of American composers who came to dominate new music after World War II. Beginning in the 1950s New York avant gardism became marked by a division of sensibilities that was subsequently labelled 'uptown' and 'downtown'. More visible at first was the 'uptown' serialist school (and its non-serialist but equally rationalist allies), linked with the academy. This group not only controlled the concerts of the combined League of Composers and ISCM, but later founded new performance groups that specialized in dense, highly dissonant, chromatic music: the Group for Contemporary Music, Speculum Musicae (1971) and the New York New Music Ensemble (1975).

The rationalist sensibility was also active in the first American experiments in electronic music, which centred on New York. Landmark events included the creation by Cage of the tape work *Imaginary Landscape no.5* (1951–2) and the first American tape-music concert, which Luening and Ussachevsky produced on 28 October 1952 at the Museum of Modern Art. In 1959 the RCA Mark II synthesizer was installed at Columbia University and the Columbia-Princeton Electronic Music Center, directed by Babbitt, Luening, Ussachevsky and Sessions, was founded.

Cage's work became the focus of 'downtown' new-music activity in the 1950s. His closest disciples were Christian Wolff, David Tudor, Morton Feldman and Earle Brown; their work was paralleled by the New York activities of Fluxus (fig.12), which prefigured the varied



13. 'Next Wave' festival performance of 'The Gospel at Colonus' by Lee Breuer and Bob Telson, Brooklyn Academy of Music, December 1983; performers include (right) Clarence Fountain and the Five Blind Boys of Alabama

forms of mixed-media experimentation of the 1960s and beyond. Allan Kaprow, the inventor of 'happenings', was part of the Cage circle, as were Toshi Ichiyanagi, Jackson Mac Low, Nam June Paik and La Monte Young.

Experimental concerts were held at night clubs such as the Electric Circus and at the major New York art museums (the Whitney, the Guggenheim, the Museum of Modern Art) long before they were accepted by the more conservative midtown musical organizations. But the bulk of experimental activity since the 1970s has taken place under the auspices of new organizations located in the lofts of lower Manhattan. Chief among them are the Kitchen, the Experimental Intermedia Foundation, Roulette and the Alternative Museum.

Some performers have succeeded in expanding their audiences by appearing in rock clubs, notably Glass, Reich, Laura Dean and Laurie Anderson. By the early 1980s experimental music in New York had begun to overlap with avant-garde jazz and rock. Composers such as Glenn Branca, Rhys Chatham and Peter Gordon, and bands including Sonic Youth, moved freely between experimental performance spaces and rock clubs; avant-garde rock musicians, among them Arto Lindsay, Elliot Sharp and John Zorn, have attracted some attention from new-music circles, and jazz composers such as Henry Threadgill and Joseph Jarman play both at jazz clubs and in Weill Recital Hall.

Experimental music has long been a limited offering at the city's major halls. By the 1980s, however, signs were pointing to the acceptance of experimental music in more traditional locations. The Brooklyn Academy of Music became an important sponsor of new-music activities with its 'Next Wave' events and festivals (fig.13). At Lincoln Center, Horizons festivals in 1983 and 1984, sponsored by the New York PO under the direction of composer-in-residence Jacob Druckman, offered a dramatic midtown showcase for a wide variety of new music. Other performing groups – the American Composers Orchestra, the Composers' Showcase and Continuum – perform contemporary music while steering a course between the various new-music factions.

10. RAGTIME AND JAZZ. New York's role in jazz history has always been significant, and from the mid-1920s decisive: it has attracted the best musicians, provided the most favourable opportunities for performing, hearing, broadcasting and recording the music, and has been the home of most important innovations. It was the seat of the ragtime craze early in the 20th century: elements of the pioneering 'classic' Missouri school, including ragtime king Scott Joplin and his publisher Stark, transferred to New York in the first decade, and New York's own school of ragtime was by far the country's most active, and certainly the most published. Much of the style was taken over into the Harlem school of stride pianists, the earliest

true jazz pianists, who performed and entertained at clubs and private social functions; they were frequently recorded, and their high technical standards and inventive improvisation influenced most later jazz pianists.

Small- and large-band jazz were slower to develop, but the point of departure was again ragtime, especially as performed (and as early as 1898 recorded) by Sousa's Band and those of his rivals Arthur Pryor and Charles Prince. Later bands played orchestral ragtime well into the 1920s on a scale indicated by the names of groups like the Fifty Merry Moguls, whose leader Fred Bryan was known as 'the jazz Sousa'. These and more importantly New York's dance bands, which proliferated in the many large dance halls founded during Prohibition, became the basis of the city's remarkable orchestral jazz in the 1920s. Thus the success of the Original Dixieland Jazz Band on their appearance in New York in 1917 is not surprising; other white groups playing a similar bowdlerization of New Orleans style had already appeared in New York, but without the combination of showmanship and shrewd publicity that allowed the Original Dixieland Jazz Band to bring jazz in quick succession to the city's, the nation's and Europe's attention (fig.14). In January 1917 they made the first jazz recording; their second, made in February, had sold two million copies by the end of the year. Their success spawned hundreds of similarly named white jazz groups in the city, of which the much recorded Original Memphis Five was the most important.

Jazz features were also taken over by many of the city's dance bands, particularly that of Paul Whiteman, whose name became a byword for jazz in the 1920s. Although Whiteman's 'symphonic jazz' was later discredited as a vitiated form of the music, he hired true jazz performers such as Bix Beiderbecke and Frankie Trumbauer, and his performances set standards of musicianship that were emulated by large jazz ensembles throughout the country.

Among the important black New York bands to profit from Whiteman's example were those of Fletcher Henderson and Duke Ellington. Each of these leaders hired first-rate jazz soloists as early as 1924, notably Louis Armstrong (with Henderson) and Sidney Bechet (with Ellington). Henderson's arranger Don Redman was among the first to transform Armstrong's 'hot' style into an orchestral idiom, developing a repertory that determined much of the swing-band music of the following decade. Less influential, though of greater artistic merit, were the experiments of Ellington, who from the mid-1920s combined commercial dance music with ingenious idiomatic arrangements and later produced what are widely regarded as the most significant jazz compositions.

By the end of the 1920s New York had become the centre of the American jazz scene. Armstrong, Jelly Roll Morton, King Oliver and Red Allen, the leading musicians in the late New Orleans style, all lived there, as did most of the important musicians of the Chicago school following the suppression of that city's underground 'speakeasy' culture. 'Red' Nichols and 'Miff' Mole had created an indigenous New York style of small-combo jazz characterized by well-integrated ensembles and comparatively advanced arrangements, while Beiderbecke, in many recordings with various ad hoc studio groups, was producing some of the greatest improvised solos of early jazz. Big bands on the Henderson model proliferated: bandleaders such as Henderson, Ellington, Luis Russell, Jimmie Lunceford, Cab Calloway, Chick Webb, Benny Goodman and Charlie Barnet, all performed, broadcast and recorded in New York in the 1930s, and Count Basie's group, the most important jazz orchestra of the competing Kansas City tradition, was based in New York from 1937. The recognition of jazz by the country's established musical institutions was marked in 1938 by Goodman's concert at Carnegie Hall, and the country's historical interest in the genre was demonstrated there the same year by John Hammond's retrospective 'Spirituals to Swing' concerts.

Small-ensemble jazz was generally not popular in the 1930s, but the repeal of the Prohibition Amendment had led to the establishment of numerous small clubs in New York, at some of which small jazz ensembles played. A number of clubs in 52nd Street (Onyx, Famous Door and Kelly's Stable) promoted advanced swing jazz in small combinations. Minton's Playhouse and Monroe's Uptown House, both in Harlem, were later indispensable to the bop school, which originated in New York in the early 1940s and was almost exclusively a small-group form. Café Society, Birdland, Half Note, Five Spot, Village Vanguard and Village Gate were all clubs that presented the most creative modern jazz of the 1940s and 50s. The Five Spot in particular fostered avant-garde jazz; the origins of free jazz are often dated from the appearance there of Cecil Taylor in 1957 and Ornette Coleman in 1959. Although developments in this genre also took place in Europe, New York shared with Chicago the leadership of the free-jazz scene and saw the origins in the 1960s of free-jazz groups like the New York Contemporary Five with John Tchicai and Don Cherry, the New York Art Quartet, the Jazz Composer's Orchestra and the musicians associated with LeRoi Jones's Black Arts Repertory Theater-School. Two developments of the late 1960s and early 70s had a lasting effect on New York's jazz culture: the ascendance of rock music, which made it difficult for jazz musicians to find employment or recording opportunities, and a deep economic crisis which caused many clubs to close and many musicians to prefer



14. Caricature of the Original Dixieland Jazz Band, with J. Russel Robinson (piano), Larry Shields (clarinet), Nick LaRocca (cornet), Emil Christian (trombone) and Tony Spargo (drums)

other cities (particularly New Orleans and Los Angeles). In emulation of visual artists and experimental classical musicians, some jazz players organized and performed in 'lofts', abandoned upper-storey warehouses available at relatively low rents. The loft scenes in SoHo (South of Houston Street) and Tribeca (Triangle Below Canal Street) witnesses highly interesting developments in avant-garde jazz in the work of such musicians as Sam Rivers, David Murray, Henry Threadgill and Julius Hemphill, and groups such as the World Saxophone Quartet. Many of their stylistic innovations later found their way into the post-modern aesthetic and 'world music' of the late 1980s.

With the city's economic recovery from the late 1970s New York regained much of its former influence as a jazz capital. The revival of bebop brought many older musicians back to the USA from self-imposed European exile, and several excellent repertoire orchestras were founded with the object of cultivating the historical styles of the jazz tradition. Among these ensembles were the American Jazz Orchestra, the Lincoln Center Jazz Orchestra and the Carnegie Hall Jazz Orchestra. Equally important was the recognition of mainstream jazz in the curriculum of the Juilliard and other music schools, ensuring a continuous influx of talented and highly trained young musicians into the jazz scene. Avant-garde jazz continued to flourish in the Knitting Factory (founded in 1987), where experimentation and crossovers with ethnic musics, notably klezmer, were systematically cultivated. The Newport Jazz Festival, which relocated to New York in 1972, remains one of the most active and prestigious festivals in the country under its present name of 'JVC Jazz Festival New York'.

Today New York's jazz scene is no longer confined to Manhattan but can also be found in the city's other boroughs, particularly Brooklyn. Although many of its jazz musicians are financially dependent on regular European tours for their livelihood, New York's concentration of media and creative artists is sufficient ot ensure that the city remains the nerve centre of America's jazz culture.

11. Ethnic and popular music. German singing societies made an important contribution to the city's choral life in the 19th century (see §7 above); in the last decades of the century many Irish and Italian immigrants brought their traditional music to New York, as did the Hungarians, Czechs, Russians, Ukrainians, Greeks and others. In the early 20th century especially, Jewish actors and dramatists from Russia made downtown Second Avenue a centre of the Yiddish stage; operettas and musical revues presented there had a further influence on popular songwriters, many of whom were of Jewish origin. The 1960s and 70s saw a constant flux of folk and ethnic styles, including a wide range of Latin styles, Greek, Middle Eastern and Asian music, reggae, and Brazilian jazz and bossa nova.

After 1950 rock and roll became firmly established in New York, owing in part to the extension of Tin Pan Alley's institutional structures into the rock field. Songwriters, including Carole King, Ellie Greenwich and Doc Pomus, many of whom worked in teams in the Brill Building on Broadway, turned out rock songs with the same facility as songwriters of the big-band era. New York was also a centre of doo-wop, which was largely a product of black and Italian American communities of the East Coast.

In the early 1960s musicians who played in such Greenwich Village clubs as the Bitter End and Folk City forged a creative union between rock and folk music. The most famous figure to emerge was Bob Dylan; others included Peter, Paul and Mary, the Lovin' Spoonful and Simon and Garfunkel. Folk music of this sort lost its commercial cachet after Dylan took up electric instruments in 1965, but it continued to produce fresh, young talent into the 1980s.

Beginning in the late 1960s Velvet Underground inspired the worldwide punk rock and new-wave movements, encouraging a return to the basics of rock music after the romanticized inflation of rock of the late 1960s and early 70s. A number of striking performers emerged in the late 1970s, among them Talking Heads, whose cool rock minimalism proved most enduring. New York rock evolved in the late 1970s and early 80s into an often deliberately primitive art rock, fostered by such musicians as Glenn Branca, Sonic Youth, Arto Lindsay and Elliot Sharp. The New York area was also the spawning ground of popular heavy-metal groups; of 'noise rock', highly animated, extremely loud improvisations full of exotic sound effects and propelled by an almost visceral energy; and of rap, the cadenced, rapid-fire chanting of lyrics, which often reflect social concerns, over a pounding funk beat.

12. Education. Music schools offering professional training became important in New York in the second half of the 19th century. One of the longest lived was the New York College of Music, founded in 1878. Having absorbed the German Conservatory in 1920 and the American Conservatory in 1923, it was itself incorporated into New York University in 1968. The National Conservatory of Music in America, founded by Jeanette Thurber in 1885, was granted a national charter in 1891, and Dvořák was director from 1892 to 1895. Although by 1910 the conservatory's reputation rivalled that of the Peabody, Cincinnati and New England conservatories, it fell far behind these private institutions in funding and ultimately succumbed to public apathy. A Metropolitan Conservatory, begun as a school of singing in 1886, became the Metropolitan College of Music in 1891 and the American Institute of Applied Music in 1900. It survived some 40 years but eventually succumbed to financial troubles. Settlement schools founded to provide musical training for underprivileged children fared better. The Henry Street Settlement (1893), Third Street Music School Settlement (1894), Greenwich House Music School (1906) and Turtle Bay Music School (1925) are among those that survive. In 1899 William C. Carl, a former student of Guilmant, founded at the First Presbyterian Church the Guilmant Organ School, the first American school devoted exclusively to the training of organists and choirmasters.

The Juilliard School, a conservatory of international reputation, was begun by Frank Damrosch in 1905 as the Institute of Musical Art. In 1924 the Juilliard Musical Foundation bestowed an endowment of approximately $23 million on a graduate school, which subsequently with the institute became known as the Juilliard School of Music. Later presidents have been John Erskine (1928–37), Ernest Hutcheson (1937–45), William Schuman (1945–62), Peter Mennin (1962–83) and Joseph W. Polisi (from 1984). Before moving to Lincoln Center in 1968 the school incorporated a drama division, raised the dance

department to divisional status and changed the name to the Juilliard School.

The Mannes College of Music was founded in 1916 by David Mannes and his wife Clara Damrosch. First known as the David Mannes School, the college became a degree-granting institution in 1953; it was the first school of music in the USA to offer a degree in the performance of early music. Leopold Mannes was director from 1940 until his death in 1964. The Manhattan School of Music, a conservatory founded by Janet Schenck in 1917, offers undergraduate and graduate degrees. Its programme in orchestral performance, founded in 1991, was the first of its kind in the USA. John Brownlee, president from 1966 to 1969, expanded the school's opera department, and in 1969 George Schick became president and the school moved to the Claremont Avenue building vacated by the Juilliard School. He was succeeded by John Crosby (1976–91) and Marta Istomin (1992–). The New School of Social Research added music to its curriculum in the 1920s. After 1933 it became a sanctuary for Jewish and socialist scholars who greatly influenced academic music education in the USA.

Two private universities in the city have strong academic courses in music. Columbia received its first endowment for the study of music in 1896. The first professor of music was MacDowell. Paul Henry Lang was appointed professor of musicology at Columbia in 1939, and in 1944 Otto Leuning, a co-founder of the Columbia-Princeton Electronic Music Studio, became professor of the music department at Barnard College, then Columbia's women's affiliate. The university's Teachers College, devoted to graduate study in education, also maintains an active music department. New York University offers advanced degrees in musicology and education. Union Theological Seminary's School of Sacred Music (1923–73) was absorbed by Yale University in 1974.

The City University of New York consists of a graduate centre and many four-and two-year colleges, most of which offer both academic and practical instruction in music. Hunter, Queens, Brooklyn and City colleges have traditionally strong music departments. In 1981 the Brooklyn and Queens departments were renamed respectively the Conservatory of Music and the Aaron Copland School of Music; the former is the seat of the Institute for Studies in American Music (founded 1971). A doctoral programme at the CUNY Graduate Center in 365 Fifth Avenue was established in 1968 by Barry S. Brook. Since 1987 it has also had a programme in performance. The institution is the home of two bibliographical projects, the Répertoire International de Littérature Musicale (RILM) and the Répertoire International d'Iconographie Musicale (RIdIM).

State schools offered sporadic music education from 1856 but no clear course until 1898. In 1976 nearly 1700 music teachers served in elementary and secondary schools. The High School of Music and Art, from 1984 combined with the High School of the Performing Arts as the Fiorello LaGuardia High School, provides an opportunity for students to specialize in music theory, history and performance, along with regular academic subjects. In addition to the settlement schools, instruction is available at such schools as the Harlem School of the Arts, the Dalcroze and Diller-Quaile schools and the Bloomingdale House of Music.

13. Associations and organizations. One of the first associations organized to promote the works of local composers was the Manuscript Society, founded in 1889 and reorganized in 1899 as the Society of American Musicians and Composers. In 1914 a group of men concerned principally with popular music, including Victor Herbert, formed the American Society of Composers, Authors and Publishers (ASCAP), later the foremost American association for the protection of copyright musical works. ASCAP is a non-profit-making organization, representing both serious and popular music, that collects and distributes licensing fees for public performance. Broadcast Music Inc. (BMI), established in 1940, performs a similar function. The American Composers Alliance (ACA), founded in 1937 by Copland and others, was later affiliated with BMI. National in scope, these organizations have their headquarters in New York. Organized labour is represented in New York by Local 802 of the American Federation of Musicians, which includes instrumental ensemble musicians in all spheres, and the American Guild of Musical Artists (AGMA), which has represented opera and concert artists since its formation in 1936.

Other non-profit-making organizations in the city have been actively concerned with the promotion of music and the welfare of musicians. The Beethoven Association (1918–40) under its president Harold Bauer was an important force in sponsoring concerts, publications and charitable works. The National Federation of Music Clubs (founded 1898) encourages young musicians throughout the country. The American Music Center (1939) has served as a reference and information centre in New York, encouraging the performance of contemporary American music. The League of Composers, Composers' Forum, ACA and National Association for American Composers and Conductors (1933) have sponsored many concerts locally.

The principal musicians' club in New York is the Bohemians, a service and social organization founded in 1907 by Rafael Joseffy. More specialized societies have included the Composers Collective of New York (1932–6), the New York Music Critics' Circle (1941–65), the American Guild of Organists, the headquarters of which have been in New York since its formation in 1896, and the Charles Ives Society, active from 1973. In 1983 the Kurt Weill Foundation for Music (founded 1962) opened its research centre.

New York is also the national centre for concert management. In the 1980s over half the serious artists' representatives and concert managers, including the influential Columbia Artists Management, were in New York.

14. Publishing, instrument making, broadcasting and recording. Early music publishers were often also dealers. James Hewitt (active 1793–1819) and his son James Lang Hewitt (1830–47) had a music shop and published music, as did John Paff from 1798 to 1817 and Joseph Atwill from 1833 to 1850. William Dubois (1813–54) also dealt in pianos, and Edward Riley (1806–50) taught music. In 1815 Firth & Hall, joined in 1832 by Sylvanus Billings Pond, began an important association that lasted under various names until 1884 (fig.15). Sheet music in the form of patriotic songs, simple operatic selections and piano pieces dominated the repertory. In the second part of the 19th century Harvey



15. Sheet-music cover of Francis H. Brown's 'Happy Family Polka' (New York: Firth, Pond & Co., 1851): lithograph by Sarony and Major

B. Dodworth (1845–87) and the Schuberths, Julius and Edward (from 1858), achieved prominence. Of 27 firms belonging to the Board of Music Trade, however, only six were from New York. The introduction of the octave anthem by Novello in 1870 infused new strength into serious music publishing, especially by the firms of G. Schirmer (set up as Beer & Schirmer in 1861 by Gustav Schirmer) and Carl Fischer (established in 1872). The 1880s saw the founding of two important popular publishers, Harms (in 1875) and M. Witmark (in 1885); both are now subsidiaries of larger organizations. From the 1890s a large part of the popular songwriting and music-publishing industry was in New York, its centre moving gradually uptown on Broadway. Leading music publishers in New York after 1945 included G. Schirmer, Carl Fischer, Boosey & Hawkes, Belwin-Mills, Associated Music Publishers (a division of Schirmer), C.F. Peters, Peer-Southern and Chappell. Since the 1980s many independent houses have been acquired by conglomerates. This has particularly affected the popular field, although by the 1990s the only important publishers of classical music left in New York were Boosey & Hawkes and G. Schirmer.

The manufacture of lutes and violins was reported in New York as early as the 1690s. 21 instrument makers were active in the city in the 1790s, among whom Christian Claus (1789–99), Thomas Dodds (1785–99) and Archibald Whaites (1793–1816) frequently advertised in papers their abilities to make a dozen kinds of instruments. By the 1820s instrument making was the city's fifth-largest industry. A census of 1855 listed 836 instrument makers, among them 553 immigrants, mostly from Germany. In the 1890 census, there were 131 instrument firms employing 5958 craftsmen.

John Geib, an organ builder from 1798, was joined by his brothers Adam and William in a firm that manufactured pianos until 1872. The firm Dubois & Stodart made pianos from 1819 to the 1850s. Among the many piano-making firms active in the latter part of the century were Weber (founded 1852), Steck (1857), Hardman (1842), Bacon (1841), Haines (1851), Mathusek (1857), Behning (1861), Doll (1871), Sohmer (1872) and Behr (1881). The first three were absorbed by the Aeolian Corporation, which maintained its headquarters in New York into the 1970s. Most important among the city's piano makers has been Steinway & Sons, founded by Heinrich E. Steinweg in 1853. Some later publishers also dealt in instruments. E. Riley made flutes, and Firth, Pond & Co. made woodwind instruments from 1848 to 1865. A.G. Badger was an important flute maker from 1845, the business being absorbed by the Penzel & Mueller Co. after the turn of the century. Among brass instrument makers the Schreiber Cornet Co. (from 1867) and John F. Stratton (from 1859) were significant, the latter turning to guitar manufacture in 1890. August and George Gemunder and family arrived in the city from Germany before 1850 and made prizewinning violins for over 75 years. Rembert Wurlitzer Inc. was noted for the restoration and sale of rare violins from 1949 to 1974. By the mid-1990s Steinway remained the only piano maker in the city. A few small ateliers make high-quality instruments, notably the Gael Français Violin Workshop, Matt Umanov Guitars and the string instrument makers Ruting and Oster.

New York became the national centre of radio broadcasting with the founding of the first American radio networks – NBC in 1926 and CBS in 1927. For a while, before the impact of populist aesthetics and, later, television was felt, the networks attempted to emulate state-supported European broadcasters by sponsoring their own studio orchestras. The best-known of these was the NBC SO (see §5 above). New York PO has presented regular radio broadcasts since 1930, and more occasional telecasts and concerts for young people. The Saturday matinée performances of the Metropolitan Opera have been broadcast since 1931. Since the 1970s performances at the Metropolitan and other Lincoln Center venues have been telecast on the Public Broadcasting Service network. New York has several classical music FM stations, as well as a variety of stations which broadcast jazz, country music, rock, rap and other pop genres.

New York was a centre for the recording industry from its earliest days. Recordings of all musical genres were dominated by RCA Victor and Columbia, located in New York. After the rise of rock and the penetration of country music into the commercial mainstream, however, New York was successfully challenged by Los Angeles (for pop) and Nashville (for country) as a national recording centre. But with the corporate headquarters of CBS, RCA, BMG, Sony, Angel/EMI, Polygram Classics and Warner Communications, as well as specialized labels such as CRI, New World and Nonesuch (now part of Elektra/Warner), and with ample recording facilities and an

active musical community, New York has retained its leading position in the recording industry, especially for classical music, contemporary music and jazz. The Recording Industries Association of America (RIAA), a trade organization formed in 1952, is also based in the city.

15. Criticism and periodicals. Early reviews of public performances were unsigned. In the mid-19th century two literary figures, Walt Whitman in the *Brooklyn Eagle* (1841–5) and Margaret Fuller in Horace Greeley's *Tribune* (1844–6), included music in their critical writing. The city's first prominent music critic was the composer William Henry Fry, who wrote for the *New York Tribune* from 1852 to 1863. In 1880 Henry Krehbiel joined the paper, for which he wrote distinguished critical commentary until 1923. Henry Finck contributed to the *Evening Post* from 1881 to 1924, and J.G. Huneker's columns appeared in various publications from 1891 to 1921. W.J. Henderson in the *New York Times* (1887–1902) and the *New York Sun* (1902–20, 1924–37) and the *New York Herald* (1920–24), and Richard Aldrich in the *New York Times* (1902–37) were particularly influential. These men were all cultivated university graduates with extensive musical training, as well as editors, lecturers, teachers and authors; they were given free rein by their newspapers, and their judgments have in the main stood the test of time.

The tradition of fine critical writing was continued by Lawrence Gilman (active from 1901, with the *New York Tribune* 1923–39), Deems Taylor in the *New York World* (1921–5) and Olin Downes in the *New York Times* (1924–55). Virgil Thomson added his strongly individual voice to the *Herald-Tribune* from 1940 to 1954, followed by Paul Henry Lang from 1954 to 1963. Chief music critics at the *New York Times* were H. Howard Taubman (1955–60), Harold C. Schonberg (1960–80), Donal Henahan (1980–91), Edward Rothstein (1991–5) and Bernard Holland (since 1995). The paper, which is the most influential reviewing medium in the city, had in 1999 five critics for classical and four critics for popular music, who are supplemented by freelance writers. Weekly periodicals also provide a forum for music critics, notably the *Village Voice* which focusses on contemporary and popular music; *New Yorker* was elevated to become a dominant force of music during the tenure of Andrew Porter (1972–92), who was succeeded by Paul Griffiths (1992–7) and Alex Ross (since 1996); *Rolling Stones* (1977) is a primary source for rock criticism; and *Billboard* (1894) for popular music in general.

New York has long been a centre of publishing activity of many kinds; 82 music periodicals appeared in the city between 1850 and 1900. Notable among them were the *Choral Advocate and Singing-Class Journal* (1850–73), what was eventually called *Watson's Art Journal* (1864–1905), the *Music Trade Journal* (from 1879) and *Music Trades* (from 1890); *Musical America* was founded in 1898 and merged with *High Fidelity* in 1965. General periodicals such as *Scribner's Magazine* (1887–1900) and *Harpers* (from 1850) have also carried articles of musical interest. *The Musical Observer* (1907–31) and *Modern Music* (1924–46) were influential. *The Musical Quarterly*, established in 1915, is a leading scholarly journal. Its editors have included Oscar Sonneck (1915–28), Carl Engel (1929–44), Gustav Reese (1944–5), P.H. Lang (1945–73), Christopher Hatch (1973–6), Joan Peyser (1977–84), Eric Salzman (1984–91), Paul Wittke (1992) and Leon Botstein (from 1993). Three important journals for organists, *Church Music Review* (1901–35), *American Organist* (1918–70), and the journal of the American Guild of Organists, *Music AGO/RCCO Magazine* (founded in 1967 and in 1980 renamed *The American Organist*) were published in New York. *Metronome* (1885–1961), devoted to bands and jazz, has been superseded by a variety of magazines on jazz, pop, rock, salsa, rap, hip hop and other genres of popular music. A thorough listing of music and other events held in the city can be found in *Time Out New York*. *Opera News*, published since 1936 by the Metropolitan Opera Guild, features regular commentaries on the Saturday afternoon radio broadcasts from the Metropolitan Opera.

16. Libraries. The New York Public Library, formed in 1895 by the amalgamation of the Astor (1849) and Lenox (1870) libraries with the Tilden Foundation (1887), includes one of the world's outstanding research collections. The Music Division (with nearly 700,000 titles as well as programmes, clippings, photographs and letters) is in the Library and Museum of the Performing Arts at Lincoln Center, and the Rodgers & Hammerstein Archives of Recorded Sound there include over 450,000 recordings of all kinds; in the same building the library maintains a circulating collection of over 150,000 scores, books and recordings. Another division of the New York Public Library, the Schomburg Center for Research in Black Culture, collects materials on jazz and the music of black musicians. In other parts of the city the Queensborough and Brooklyn public libraries maintain large music collections, and there are additional centres for circulating recordings in Manhattan and the Bronx. Theatre life on 42nd Street is documented at the archives of the Shubert Organization on 45th Street, and the history of the Metropolitan Opera at the opera's archives in Lincoln Center. The American Music Center (founded 1940) has a collection of scores and sound recordings of contemporary American music, and the library of the Archive of Contemporary Music specializes in collecting pop, jazz and rock and roll.

Each of the educational institutions offering advanced degrees has a good working collection to support its courses. Columbia, whose first music librarian, Richard Angell, was appointed in 1934, is one of the oldest. The Juilliard library has a collection of 50,000 books and scores. The Pierpont Morgan Library houses many valuable music manuscripts, and several distinguished private collectors live in New York, notably James J. Fuld. The Department of Musical Instruments of the Metropolitan Museum of Art, whose origins go back to 1889, has a renowned collection of approximately 4500 Western and non-Western instruments, which are on display in the André Martens Galleries, opened in 1971. The curators of the collection have included Emanuel Winternitz and Laurence Libin. Collections of historical pictures of musical life can be found at the Research Center for Music Iconography at the City University of New York, and news photos of 20th-century musical life at the Battmann Archive. The Dance Notation Bureau (founded 1940) is one of the world's most important centres for research in dance notation. The collection of the Museum of Television & Radio in 52nd Street preserves recordings of about 75,000 radio and television

programmes, a large number of them featuring music events.

BIBLIOGRAPHY

A General. B Opera and vocal music. C Orchestras. D Sacred music. E Musical theatre. F Jazz and popular music. G Ethnic music.

A: GENERAL

H.E. Krehbiel: *Review of the New York Musical Season* (New York, 1886–90)
W.S.B. Matthews, ed.: *A Hundred Years of Music in America* (Chicago, 1889/R)
O.G. Sonneck: *Early Concert-Life in America (1731–1800)* (Leipzig, 1907)
H.C. Lahee: *Annals of Music in America* (Boston, 1922)
J.T. Howard: *Our American Music: Three Hundred Years of it* (New York, 1931, enlarged 4/1965 as *Our American Music: a Comprehensive History from 1620 to the Present*)
H. Cowell, ed.: *American Composers on American Music: a Symposium* (Stanford, CA, 1933/R)
F. Damrosch: *Institute of Musical Art, 1905–1926* (New York, 1936)
E.R. Peyser: *The House that Music Built: Carnegie Hall* (New York, 1936)
V.L. Redway: 'A New York Concert in 1736', *MQ*, xxii (1936), 170–77
N. Slonimsky: *Music since 1900* (New York, 1937, 5/1994)
R. Aldrich: *Concert Life in New York, 1902–1923* (New York, 1941)
V.L. Redway: *Music Directory of Early New York City* (New York, 1941)
G. Chase: *America's Music, from the Pilgrims to the Present* (New York, 1955, 3/1987)
H.W. Schwartz: *Bands of America* (Garden City, NY, 1957)
R. Schickel: *The World of Carnegie Hall* (New York, 1960)
D.D. Rogers: *Nineteenth Century Music in New York City as Reflected in the Career of George Frederick Bristow* (diss., U. of Michigan, 1967)
V. Thomson: *Music Reviewed 1940–1954* (New York, 1967)
M. Goldin: *The Music Merchants* (New York, 1969)
C. Gillett: *The Sound of the City* (New York, 1970, 2/1983)
D.D. Rogers: 'Public Music Performances in New York City from 1800 to 1850', *Yearbook for Inter-American Musical Research*, vi (1970), 5–50
M.M. Lowens: *The New York Years of Edward MacDowell* (diss., U. of Michigan, 1971)
R.G. Martin: *Lincoln Center for the Performing Arts* (Englewood Cliffs, NJ, 1971)
J. Ogasapian: *Organ Building in New York City: 1700–1900* (Braintree, MA, 1977)
A. Aaron: 'William Tuckey, a Choirmaster in Colonial New York', *MQ*, lxiv (1978), 79–97
A. Porter: *Music of Three Seasons, 1974–1977* (New York, 1978) [Reviews originally pubd in *The New Yorker*; see also *Music of Three More Seasons, 1977–1980* (New York, 1981) and *Musical Events: a Chronicle, 1980–1983* (New York, 1987)]
C.J. Oja: 'The Copland-Sessions Concerts and their Reception in the Contemporary Press', *MQ*, lxv (1979), 212–19
L.A. Erenberg: *Steppin' Out: New York Nightlife and the Transformation of American Culture, 1890–1930*(Westport, CT, 1981)
R.A. Moog: 'The Columbia/Princeton Electronic Music Center: Thirty Years of Explorations in Sound', *Contemporary Keyboard*, vii/5 (1981), 22–4
R.A. Lott: 'New Music for New Ears: the International Composers' Guild', *JAMS*, xxxvi/2 (1983), 266–87
G.W. Martin: *The Damrosch Dynasty: America's First Family of Music* (Boston, 1983)
J. Rockwell: *All American Music: Composition in the Late Twentieth Century* (New York, 1983)
B. Kellner, ed.: *The Harlem Renaissance: a Historical Dictionary for the Era* (Westport, CT, 1984)
J.W. Wagner: 'New York City Concert Life, 1801–5', *American Music*, ii/2 (1984), 53–70
R. Holz: *Heralds of Victory: a History Celebrating the 100th Anniversary of the New York Staff Band and Male Chorus, 1887–c1986* (New York, 1986)
G.B. Anderson: *Music in New York during the American Revolution: an Inventory of Musical References in Rivington's 'New York Gazette'* (Boston, 1987)
A. Dümling: 'Massenlieder, Kollektivismus und Gebrauchsmusik: zum Einfluss deutscher Exil-Komponisten auf die Arbeitermusikbewegung und das Musikleben in der Vereinigten Staaten von Amerika der dreissiger Jahre', *Verdrängte Musik: Berliner Komponisten im Exil*, ed. H. Traber and E. Weingarten (Berlin, 1987), 141–64
M. McKnight: 'Wagner and the *New York Press*, 1855–1876', *American Music*, v/2 (1987), 145–55
V.B. Lawrence, ed.: *Strong on Music: the New York Music Scene in the Days of George Templeton Strong, 1836–1875* (New York, 1988)
O.F. Saloman: 'Margaret Fuller on Musical Life in Boston and New York, 1841–1846', *American Music*, vi/4 (1988), 428–41
T. Johnson: *The Voice of New Music: New York City, 1972–1982: a Collection of Articles Originally Published in 'The Village Voice'* (Eindhoven, 1989)
D.-R. de Lerma: 'Bibliography of the Music: the Concert Music of the Harlem Renaissance Composers, 1919–1935', *Black Music in the Harlem Renaissance*, ed. S.A. Floyd (Westport, CT, 1990), 175–217
T.J. Dox: 'George Frederick Bristow and the New York Public Schools', *American Music*, ix/4 (1991), 339–52
N. Groce: *Musical Instrument Makers of New York: a Directory of Eighteenth and Nineteenth Century Urban Craftsmen* (Stuyvesant, NY, 1991)
B. Parisi: *A History of Brooklyn's Three Major Performing Arts Institutions: the Brooklyn Academy of Music, Brooklyn Center for the Performing Arts at Brooklyn College and St. Ann's Center for Restoration and the Arts, Inc.* (diss., New York U., 1991)
J. Graziano: 'Music in William Randolph Hearst's *New York Journal*', *Notes*, xlviii (1991–2), 383–424
J. Horowitz: 'Anton Seidl and America's Wagner Cult', *Wagner in Performance*, ed. B. Millington and S. Spencer (New Haven, CT, 1992), 168–81
R. Lee: *The Composers Collective of New York City and the Attempt to Articulate the Nature of Proleterian Music in the Writings of Charles Seeger, Marc Blitzstein and Elie Siegmeister in the 1930s* (diss., U. of Keele, 1992)
A.M. Pescatello: *Charles Seeger: a Life in American Music* (Pittsburgh, 1992)
D.A. Day: *The New York Musical World, 1852–1860* (Ann Arbor, 1993)
M. Epstein: *The New York Hippodrome: a Complete Chronology of Performances, from 1905 to 1939* (New York, 1993)
E.M. Graff: *Stepping Left: Dance and Politics in New York City, 1928–1942* (diss., New York U., 1993)
W. Grünzweig: '"Bargain and Charity"? Aspekte der Aufnahme exilierter Musiker an der Ostküste der Vereinigten Staaten', *Musik im Exil: Folgen des Nazismus für die internationale Musikkultur*, ed. H.-W. Heister, C.M. Zenck and P. Petersen (Frankfurt, 1993), 297–310
E. Lott: *Love and Theft: Blackface Minstrelsy and the American Working Class* (New York, 1993)
D. Metzer: *The Ascendancy of Musical Modernism in New York City, 1915–1929* (diss., Yale U., 1993)
R. Breuer: *New Yorker Musik-Kaleidoskop, 1962–1990* (Trier, 1995)
L.P. Farrar: 'The American Fife and its Makers: an Historical Examination', *Woodwind Quarterly*, no.11 (1995), 84–96; no.12 (1996), 76–91
L.P. Farrar: 'Pat Cooperman: Friend to Fifers and Bastion Against Losing our Martial Music Heritage', *Woodwind Quarterly*, no.10 (1995), 92–9
K.J. Jackson: *The Encyclopedia of New York City* (New Haven, CT, and London, 1995)
O.F. Saloman: *Beethoven's Symphonies and J.S. Dwight: the Birth of American Music Criticism* (Boston, 1995)
M.J. Pagano: *The History of the Third Street Music School Settlement, 1891–1984: Music School and Social Settlement – the Dual Identity of the Original Music School Settlement* (DMA diss., Manhattan School of Music, 1996)
M.N. Grant: *Maestros of the Pen: a History of Classical Music Criticism in America* (Boston, 1998)
J. Horowitz: 'The Imp of the Perverse: Mahler, New York, and a Question of "Moral Aesthetics"', *Times Literary Supplement* (8 Jan 1999)

B: OPERA AND VOCAL MUSIC

E. Singleton: 'History of the Opera in New York from 1750 to 1898', *Musical Courier*, xxxvii/23 (1898), [10–24]
G. von Skal: *History of the New York Arion, 1854–1904* (New York, 1904)
H.E. Krehbiel: *Chapters of Opera* (New York, 1908, 3/1911)
An Historical Sketch of 37 Seasons of the Oratorio Society of New York, 1873/74–1908/09 (New York, 1909)
F. Rogers: 'America's First Grand Opera Season', *MQ*, i (1915), 93–101
O.G. Sonneck: *Early Opera in America* (New York, 1915)
J. Mattfeld: *A Hundred Years of Grand Opera in New York, 1825–1925* (New York, 1927)
G.C.D. Odell: *Annals of the New York Stage* (New York, 1927–49, 2/1970)
I. Kolodin: *The Metropolitan Opera* (New York, 1936, enlarged 4/1966)
W.H. Seltsam: *Metropolitan Opera Annals* (New York, 1947, 2/1949; suppls., 1957, 1968, 1978)
J.F. Cone: *Oscar Hammerstein's Manhattan Opera Company* (Norman, OK, 1966)
M. Nelson: *The First Italian Opera Season in New York City: 1825–1826* (diss., U. of North Carolina, 1976)
M.L. Sokol: *The New York City Opera* (New York, 1981)
J.F. Cone: *First Rival of the Metropolitan Opera* (New York, 1983)
M. Mayer: *The Met: One Hundred Years of Grand Opera* (New York and London, 1983)
Q. Eaton: *The Miracle of the Met: an Informal History of the Metropolitan Opera, 1883–1967* (New York, 1984)
P. Eisler: *The Metropolitan Opera: the First Twenty-Five Years, 1883–1908* (Croton-on-Hudson, NY, 1984)
G.W. Martin: 'New York's Smaller Opera Companies', *Opera*, xxxvi (1985), 1001–7
B. McConachie: 'New York Operagoing, 1825–50: Creating an Elite Social Ritual', *American Music*, vi/2 (1988), 181–92
G. Fitzgerald, ed.: *Annals of the Metropolitan Opera* (Boston and New York, 1989)
H.-L. de La Grange: 'Mahler and the Metropolitan Opera', *SMH*, xxxi (1989), 253–70
R. Allen: *Singing in the Spirit: African-American Sacred Quartets in New York City* (Philadelphia, 1991)
J. Dizikes: *Opera in America: a Cultural History* (New Haven, CT, 1993)
J. Horowitz: *Wagner Nights: an American History* (Berkeley, 1994)
J.C. Ottenberg: *Opera Odyssey: Toward a History of Opera in Nineteenth-Century America* (Westport, CT, 1994)
K. Ahlquist: *Democracy at the Opera: Music, Theater and Culture in New York City, 1815–60* (Urbana, IL, 1997)

C: ORCHESTRAS

H.E. Krehbiel: *The Philharmonic Society of New York* (New York, 1892)
J.G. Huneker: *The Philharmonic Society of New York and its Seventy-Fifth Anniversary: a Retrospect* (New York, ?1917)
J. Erskine: *The Philharmonic Symphony Society of New York* (New York, 1943)
H. Shanet: *Philharmonic: a History of New York's Orchestra* (New York, 1975)
B. Bial: *Focus on the Philharmonic: in Celebration of the 150th Anniversary of the New York Philharmonic* (New York, 1992)
D.C. Meyer: *The NBC Symphony Orchestra* (diss., U. of California, Davis, 1994)

D: SACRED MUSIC

A.H. Messiter: *A History of the Choir and Music of Trinity Church* (New York, 1906)
L. Ellinwood: *The History of American Church Music* (New York, 1953)
S. Cornelius: *The Convergence of Power: an Investigation into the Music Liturgy of Santería in New York City* (diss., U. of California, Los Angeles, 1989)
D.A. Weadon: *Clarence Dickinson (1873–1969) and the School of Sacred Music at Union Theological Seminary in the City of New York (1928–1973)* (diss., Drew U., 1993)
J. Ogasapian: *English Cathedral Music in New York: Edward Hodges of Trinity Church* (Richmond, VA, 1994)

E: MUSICAL THEATRE

C. Smith: *Musical Comedy in America* (New York, 1950, 2/1981)
G.M. Bordman: *American Musical Theatre: a Chronicle* (New York, 1978)
T.L. Riis: *Black Musical Theater in New York, 1890–1915* (diss., U. of Michigan, 1981)
K.A. Kanter: *The Jews on Tin Pan Alley* (New York, 1982)
I. Heskes: 'Music as Social History: American Yiddish Theater Music, 1882–1920', *American Music*, ii/4 (1984), 73–87
J. Schiffman: *Harlem Heyday: a Pictorial History of Modern Black Show Business and the Apollo Theatre* (New York, 1984)
R.C. Lynch: *Broadway on Record: a Directory of New York Cast Recordings and Musical Shows, 1931–1986* (New York, 1987)
T.L. Riis: *Just before Jazz: Black Musical Theater in New York, 1890–1915* (Washington DC, 1989)
B. McNamara: *The Shuberts of Broadway: a History Drawn from the Collections of the Shubert Archive* (New York, 1990)
H. Alpert: *Broadway! 125 Years of Musical Theater* (New York, 1991)
J. Gavin: *Intimate Nights: the Golden Age of New York Cabaret* (New York, 1991)
M. Gottfried: *More Broadway Musicals: Since 1980* (New York, 1991)
M.E. Dorf: *Knitting Music: a Five-Year History of the Knitting Factory* (New York, 1992)
M. Lasser: 'The Glorifier: Florenz Ziegfeld and the Creation of the American Showgirl', *American Scholar*, lxiii (1994), 441–8
D. Sheward: *It's a Hit! The Black Stage Book of Longest-Running Broadway Shows, 1884 to the Present* (New York, 1994)
S. Nelson: 'Broadway and the Beast: Disney Comes to Times Square', *Drama Review*, xxxix/2 (1995), 71–85

F: JAZZ AND POPULAR MUSIC

S.B. Charters and L. Kunstadt: *Jazz: a History of the New York Scene* (Garden City, NY, 1962)
M. Williams: 'Jazz Clubs, Jazz Business, Jazz Styles in New York: a Brief History and a Cultural Lag', *Jazz Masters in Transition, 1957–69* (New York, 1970/*R*), 89–93
J. Schiffman: *Uptown: the Story of Harlem's Apollo Theatre* (New York, 1971)
A. Shaw: *The Street that Never Slept: New York's Fabled 52nd Street* (New York, 1971/*R*1983 as *52nd Street: the Street of Jazz*)
J. Haskins: *The Cotton Club* (New York, 1977)
L. Ostransky: *Jazz City* (Englewood Cliffs, NJ, 1979), 179–230
T. Fox: *Showtime at the Apollo* (New York, 1983)
S.B. Charters and L. Kunstadt: *Jazz: a History of the New York Scene* (New York, 1984)
D. Such: *Music, Metaphor and Values among Avant-Garde Jazz Musicians Living in New York City* (diss., U. of California, Los Angeles, 1985)
E. Berlin: *Reflections and Research on Ragtime* (Brooklyn, NY, 1987)
E. Koskoff: 'The Sound of a Woman's Voice: Gender and Music in a New York Hasidic Community', *Women and Music in Cross-Cultural Perspective* (New York, 1987), 213–24
D. Jasen: *Tin Pan Alley: the Composers, the Songs, the Performers and their Times: the Golden Age of American Popular Music from 1886 to 1956* (New York, 1988)
E. Pessen: 'The Kingdom of Swing: New York City in the Late 1930s', *New York History*, lxx (1989), 276–308
S. Harrison-Pepper: *Drawing a Circle in the Square: Street Performing in New York's Washington Square Park* (Jackson, MI, 1990)
L.C. Gay: *Commitment, Cohesion and Creative Process: a Study of New York City Rock Bands* (diss., Columbia U., 1991)
P. Chevigny: *Gigs: Jazz and the Cabaret Laws in New York City* (New York, 1992)
C.H. Roell: 'The Development of Tin Pan Alley', *America's Musical Pulse: Popular Music in Twentieth-Century Society*, ed. K.J. Bindas (Westport, CT, 1992), 113–21
H.A. Spring: *Changes in Jazz Performance and Arranging in New York, 1929–1932* (diss., U. of Illinois, 1993)
E.A. Berlin: *King of Ragtime: Scott Joplin and his Era* (New York, 1994)
R. Woliver: *Hoot! A Twenty-Five Year History of the Greenwich Village Music Scene* (New York, 1994)
R. Kostelanetz: *The Fillmore East: Recollections of Rock Theater* (New York and London, 1995)

S.J. Tanenbaum: *Underground Harmonies: Music and Politics in the Subways of New York* (Ithaca, NY, 1995)

G: ETHNIC MUSIC

K.K. Shelemay: 'A Study of Syrian-Jewish Music in Brooklyn', *Jewish Folklore and Ethnology Newsletter*, viii (1986), 24–5

A.R. Schramm: 'From Refugee to Immigrant: the Music of Vietnamese in the New York–New Jersey Metropolitan Area', *New Perspectives on Vietnamese Music*, ed. P.T. Nguyen (New Haven, CT, 1991), 90–102

L.E. Wilcken: *Music Folklore among Haitians in New York: Stage Representations and the Negotiation of Identity* (diss., Columbia U., 1991)

V.W. Boggs, ed.: *Salsiology: Afro-Cuban Music and the Evolution of Salsa in New York City* (Westport, CT, 1992)

Zheng Su De San: *Immigrant Music and Transnational Discourse: Chinese American Music Culture in New York City* (diss., Wesleyan U., 1993)

F.M. Figueroa: *Encyclopedia of Latin American Music in New York* (St Petersburg, FL, 1994)

D.R. Hill: 'A History of West Indian Carnival in New York City to 1978', *New York Folklore*, xx (1994), 47–66

L. Waxer: 'Of Mambo Kings and Songs of Love: Dance Music in Havana and New York from the 1930s to the 1950s', *Latin American Music Review*, xv (1994), 139–76

R. Glasser: *My Music is my Flag: Puerto Rican Musicians and their New York Communities, 1917–1940* (Berkeley, 1995)

M.M. Vega: 'The Yoruba *Orisha* Tradition Comes to New York City', *African American Review*, xxix (1995), 201–6

IRVING KOLODIN, FRANCIS D. PERKINS/SUSAN THIEMANN SOMMER/ZDRAVKO BLAŽEKOVIĆ (1–8, 12–16: 2 with J. SHEPARD and SARA VELEZ; 3 with J. SHEPARD; 4 with PAUL GRIFFITHS; 12 with J. SHEPARDand N. DAVIS-MILLIS; 14 with JOHN ROCKWELL and PAUL GRIFFITHS) JOHN ROCKWELL/ZDRAVKO BLAŽEKOVIĆ(9) EDWARD A. BERLIN, J. BRADFORD ROBINSON, JOHN ROCKWELL/ZDRAVKO BLAŽEKOVIĆ (10) SUSAN T. SOMMER, JOHN ROCKWELL/ZDRAVKO BLAŽEKOVIĆ (11)

New York Dolls. American punk rock group. Its principal members were David Johansen (*b* Staten Island, New York, 9 Jan 1950; vocals), Johnny Thunders (John Anthony Genzale; *b* New York, 15 July 1952; *d* New Orleans, 23 April 1991; electric guitar) and Sylvain Sylvain (Sil Mizrahi; electric guitar). In a brief and commercially unsuccessful career, the New York Dolls introduced several of the motifs that would characterize both the glam rock and punk rock movements of the 1970s. Like the more successful Kiss, the group members adopted 'trashy transvestite' stage clothing and make-up, with Johansen dressed as a parody of Mick Jagger of the Rolling Stones. Musically their sound was a regression to an imagined rock and roll simplicity based around the buzzsaw tone of the twin guitars played by Thunders and Sylvain. Johansen's hoarse vocalizing was buried in the recorded mix designed by Todd Rundgren, the producer of the group's debut album, *New York Dolls* (Mer., 1973). The group's original compositions veered thematically from conventional romance (*Looking for a Kiss*) to psychotic states (*Personality Crisis*). They recorded a second album, *Too Much Too Soon* (Mer., 1974), before splitting up. Thunders became an erratic participant in the punk scene of the late 1970s, while Johansen re-emerged in the late 1980s as Buster Poindexter, and convincingly recreated the jump band sounds of the 1940s on a series of entertaining recordings.

DAVE LAING

New York Pro Musica Antiqua. American ensemble of singers and instrumentalists, founded in 1952 by NOAH GREENBERG. Greenberg hoped to resurrect, by means of scholarship and convincing performances, the then largely neglected music of the Middle Ages, Renaissance and early Baroque. Pro Musica developed a large repertory and achieved high standards of virtuosity. Among its artists were Shelley Gruskin and Bernard Krainis (recorders), LaNoue Davenport (recorders and viols), Judith Davidoff (viols), and the singers Bethany Beardslee, Charles Bressler, Jan DeGaetani, Jean Hakes, Russell Oberlin, Sheila Schonbrunn and Robert White. The ensemble created a sensation in the 1957–8 season with its production of the medieval liturgical drama *The Play of Daniel* and in 1963 with *The Play of Herod*, both of which opened at the Cloisters of the Metropolitan Museum of Art. These works were recorded, televised and performed on the group's tours, which included performances at various European cathedrals (1960), at summer festivals (1963) and in the USSR (1964). The group's office served as a library, research centre and rehearsal studio. Major financial and artistic support came from Lincoln Kirstein and the Rockefeller and Ford Foundations. Pro Musica was one of three performing organizations (with the Juilliard Quartet and the New York PO) chosen to inaugurate the opening of Philharmonic Hall at Lincoln Center.

After Greenberg's death in 1966 Pro Musica continued until 1974 under the direction of John White (1966–70), Paul Maynard (1970–72) and George Houle (1972–4), its final performances including Marco da Gagliano's *Dafne*. Many members of subsequent American early music ensembles had trained with Pro Musica musicians, and their audiences had been created by Greenberg's pioneering efforts. Pro Musica's library went to SUNY, Purchase, its archives to the New York Public Library and its collection of instruments to New York University.

JOHN SHEPARD/RICHARD FRENCH

New York School. A loose confederation of painters, sculptors, dancers, composers, poets and critics based in New York from approximately 1947 to 1963. Art historians apply the term to a group of artists, including Jackson Pollock, Willem De Kooning, Franz Kline, Robert Motherwell, Mark Rothko and others, who collectively established the style of American painting known as Abstract Expressionism. Musicologists apply the term to a group of composers, including John Cage, Morton Feldman, Earle Brown, Christian Wolff and David Tudor, who shared many aesthetic values with these artists, and in some cases formed deep friendships and synergies with them.

The group of New York School composers, however, was larger than the 'circle of Cage'. Edgard Varèse and Stefan Wolpe also belonged to the group, serving as mentors and teachers; Lucia Dlugoszewski, a Varèse student, had her compositions first performed by New York School artists; and Ralph Shapey attended some of their gatherings. The group often met at the Cedar Tavern or at The Club (39 East 8th Street), where Cage delivered several lectures, including his celebrated 'Lecture on Nothing' (1949), and Varèse presented his 'Music, an Art-Science' (1950). Cage and Motherwell co-edited the Abstract Expressionist journal *Possibilities*, and Cage wrote essays for another of the group's journals, *The Tiger's Eye*. Varèse contributed an interview to *Possibilities*, as well as a page of the score of his unfinished *Espace*. Feldman's seminal essay 'Sound. Noise. Varèse. Boulez' appeared in The Club's official journal *It is* (no.2, 1958, p.46). While Cage, Feldman, Brown and Varèse all painted in an Abstract Expressionist style, as composers their ties to the New York School painters varied. Cage

admired the improvisation methods and the non-hierarchical, 'all-over' surface of their paintings, yet he disliked their heroic posturing and the autobiographical impulses behind their work. He preferred to link himself with Marcel Duchamp and the dada movement, not to Pollock. Brown's open-form procedure in such works as *Twenty-Five Pages* (1953), *Available Forms I* (1961) and *Available Forms II* (1961–2) owes a great deal to the improvisation method in Pollock's 'drip' paintings, yet owes just as much to the mobile sculptures of non-New York School artist Alexander Calder, or to the non-narrative writings of James Joyce. Feldman's connection to the artists was perhaps the strongest. He wrote: 'the new painting made me desirous of a sound world more direct, more immediate, more physical than anything that had existed heretofore' ('Autobiography', *Essays*). His reliance on psycho-automatic instinct and his concern with abstract physical essences derive directly from Philip Guston, Rothko and his other painter friends. He composed soundtracks for Hans Namuth's documentary films *Jackson Pollock* (1951) and *De Kooning* (1963) and titled works in homage to painters and poets of the group, including *For Franz Kline* (1962), *Piano Piece (to Philip Guston)* (1963), *Rothko Chapel* (1971) and *For Frank O'Hara* (1973).

BIBLIOGRAPHY

GroveA (D. Anfam, 'Abstract Expressionism')
D. Ashton: *The New York School: A Cultural Reckoning* (New York, 1973/*R*)
L. Alcopley: 'The Club', *ISSUE: A Journal for Artists*, no.4 (1985), 45–7
M. Feldman: *Essays*, ed. W. Zimmermann (Kerpen, 1985) [incl. 'Autobiography', 36–40; 'Give my Regards to Eighth Street]', 71–8
S. Johnson, ed.: *The New York Schools of Music and the Visual Arts* (New York, 2000)

STEVEN JOHNSON, OLIVIA MATTIS

New Zealand. Country and group of islands in the South Pacific Ocean. It is located about 1900 miles south-east of Australia across the Tasman Sea and comprises two main islands, North Island and South Island, and several much smaller ones, including Stewart Island and the Chatham Islands. The population is highly urbanized: of *c*3.8 million people (est. 2000), around 75% live on North Island, most in the cities of Wellington and Auckland.

I. Traditional music. II. Western art music.

I. Traditional music

The original inhabitants of New Zealand, the Maori, are a Polynesian people who migrated to the islands around the 10th century; today Maori comprise about 12% of the population. There are also significant expatriot Maori communities in Australia, the USA and the UK. Most New Zealand families have relatives of Maori descent and thus, in effect, a double cultural heritage. Maori is now an official language of New Zealand, with English.

The most comprehensive collection of Maori music can be found in the Archive of Maori and Pacific Music, which was established in 1970 within the Department of Anthropology at the University of Auckland. Its holdings include commercial and field recordings of vocal and instrumental music, folklore and oral history. In addition to its research and teaching functions, the archive also publishes catalogues and reports on specific music research projects. Repositories of research material are also held by the Alexander Turnbull Library (Wellington), the Hocken Library (Dunedin) and the Sound Archives of Radio New Zealand.

1. Maori vocal music: (i) Recited styles (ii) Sung styles. 2. Maori instruments: (i) Idiophones (ii) Aerophones. 3. European traditional music.

1. Maori vocal music. There are two forms of indigenous Maori music. The first, known as 'action song' (*waiata-a-ringa* or *waiata kori*), dates only from the beginning of the 20th century, and although its words and actions are Maori, its melodies are European. The origin of the action song is generally attributed to the east coast Maori leader Sir Apirana Ngata (1874–1950), who with Paraire Tomoana (1868–1946) composed the well-known *E te ope tuatahi*as a recruiting song during World War I. The person most responsible for bringing action song to its present form was Tuini Ngawai (1910–65), also from the east coast, who composed more than 100 songs during and after World War II, setting original Maori words to the tunes of popular European songs of the day. Her song *Arohaina mai*, written in 1939 as a farewell for the C Company of the Maori Battalion, has the tune of *Love walked In*; *Te hokowhitu toa*, which became a favourite of the C Company, used the tune of *Lock My Heart and Throw Away the Key*; and her celebrated tribute to the Victoria Cross winner Lieutenant Te Moana-niu-a-Kiwa Ngarimu, *E te hokowhitu a tu*, was written to the tune of *In the Mood*. Although the melodies and harmonies of action songs are borrowed, the messages and sentiments expressed by the texts are purely Maori, as are the actions and the manner of performance. Traits such as uniformity of body movement, hand-trembling (*wiri*) and the use of regular metre appear to be derived from the traditional *haka*(shouted posture dances) and core hand gestures from extempore actions used in the traditional *pātere* (occasional songs; see §(i) below).

The other form of Maori music – which is referred to hereafter as Maori chant – is wholly indigenous in origin and has remained relatively uninfluenced by European music. It serves specific social and ceremonial needs (see McLean, 1965) and reflects its origins in its stylistic and other similarities to traditional music from elsewhere in Polynesia.

Maori chant is classified by the Maori themselves into song-use categories that can be further grouped on musical grounds into sung and recited styles. Recited styles are distinguished primarily by the absence of stable pitch organization and by much more rapid tempos. In both sung and recited styles, tempos once set are invariable. Other points of similarity include the use of additive rather than divisive rhythms (except for *haka*; see §(i) below) and a continuous style of performance in which breaks of any kind, even for breathing, are avoided. Most types of song are performed in unison by groups of singers who are kept together by a song leader. The leader is responsible for choosing a pitch that will suit most of the singers, and he or she also sets the tempo of the song. Mistakes are regarded as ill omens.

The sung styles have a strong emphasis upon a tonic (the note which occurs most often) in the centre of the range, which is generally limited to a 4th. Melodic intervals are mostly major and minor 2nds and minor 3rds. Form is strophic, usually with two phrases to each



1. Maoris in traditional costume dancing the haka (shouted posture dance)

strophe. A characteristic device is the terminal glissando, sometimes heard when an individual in a group stops singing; it nearly always occurs at the ends of stanzas, and it almost invariably marks the end of the song itself.

(i) Recited styles. *Karakia* are rapidly intoned spells or incantations. They include simple charms used by children, spells used by adults to meet the contingencies of daily life and highly esoteric invocations used in numerous rituals by priests. Most *karakia* are performed in a rapid monotone punctuated by sustained notes and descending glides at the ends of phrases. More than any other type of song, ritual *karakia* had to be performed word-perfect, for it was believed that any mistake, however trivial, would bring death or disaster upon the performer. To achieve an unbroken flow of sound, longer *karakia*were performed alternately by two priests. *Karakia* of the ritual kind are still performed on occasions such as the opening of a meeting-house, where *tapu* (sacredness) placed upon a house during its construction has to be removed; canoe *karakia* (those associated with the ancestral canoes that are said to have brought the Maori people to New Zealand) are customarily performed by men as introductions to speeches on the *marae* (village square).

Pātere are occasional songs, composed mostly by slandered women in reply to gossip. Rather than denying the gossip, the reply typically takes the form of recounting the lineal and lateral kinship connections of the author. Songs recited in the same style as *pātere*, but distinguishable by their more virulent or abusive texts, are called *kaioraora*. Like the *karakia* or incantation, *pātere* and *kaioraora* are intoned, but the tempo is not as rapid, and sustained notes are absent. Unlike *karakia* they are often performed by groups. Most of the recitation is on one note, but a gradual rise of pitch followed by a fall occurs near the ends of stanzas. There is a tendency towards duple metre with characteristic rhythmic groupings, modified by occasional additive combinations that give an effect of apparent syncopation.

Haka are shouted posture dances with compound divisive metres that set them apart from other song types. Contrary to popular belief, the *haka*was not exclusively a war dance, nor was it performed solely by men. In former times, as today, *haka* were used for entertainment and to welcome visitors as well as in preparation for battle, and women took part in them. They are characterized by foot-stamping, thrusting and flourishing movements of the arms, quivering of the hands, movements of the body and head, out-thrust tongue, distorted eyes and grimacing (fig.1). The vocal style is one of stylized shouting. Usually there is an alternation between leader solos and shouted responses from the chorus. The tempo is the slowest of all the recited styles, though much faster than in any of the sung forms of chant.

(ii) Sung styles. The term *waiata* is sometimes used loosely as a generic word for all songs. Properly, however, it is a specific type of song. About four-fifths of these are laments for the dead, called *waiata tangi* (*tangi*: 'to weep'). Most of the rest are *waiata aroha* or *waiata whaiāipo* ('love songs' and 'sweetheart songs'), but these may also be thought of as laments, as they are usually about lost or unhappy love. *Waiata* are customarily performed at the *tangi*, or funeral ceremony, after speeches of praise or farewell to the dead.

Waiata of all kinds are typically performed in unison by groups of singers. A leader, who may be a man or a woman, begins the song and performs short solos, called *hīanga*, at the end of each line of the text, usually on meaningless syllables.

Pao are topical songs about matters of local interest; the texts are usually in couplets. Many *pao* are gossip songs about the loves of their subjects, and *pao* of this kind are sung mostly for entertainment. Others, however, have a serious purpose and may be sung, for example, as aids to speech-making, as answers to taunts or as songs of farewell; in this respect they are similar to *waiata*. Unlike *waiata*, *pao*are typically composed in improvisa-

tory fashion. Each couplet is first sung solo by the composer and is then supposed to be repeated by the chorus while the composer thinks of the next couplet. At subsequent performances, each couplet typically continues to be sung twice. Musically, *pao* are distinguished by a tendency towards iambic rhythms, an abundance of rapid ornament and a typically descending melodic contour, even for songs whose range is small. In consequence, the tonic tends to be near the bottom of the range instead of in the middle, as in *waiata*.

Poi are dances with sung accompaniment, in which women swing light decorated balls attached to strings (fig.2). Little is known about the origins of the *poi*. Early accounts describe it as a game, and it seems probable that formerly the accompanying songs of the *poi*were recited songs similar to *haka* and *pātere*. Most extant *poi*, however, except for those performed in acculturated style by modern action song groups, belong to a now declining religious movement that flourished in the 1880s and 90s under the leadership of the Maori prophets Te Whiti and Tohu. For these men, who were early believers in 'passive resistance', the *poi* was a symbol of peace. Their followers reworked *waiata* and *karakia* and adapted them to the *poi*. The results were songs in rapid tempo with a very small range, often in additive rhythms running counter to the divisive off-beat slap of the *poi* balls. As in *waiata*, a basic melody is repeated again and again, but there is no *hīanga*, or solo, from the leader to mark the end of each line. Instead, the song is performed from beginning to end by the entire group of singers. Because the *hīanga*is not used, the meaningless syllables characteristic of *waiata* are absent.

Oriori are songs, the most important examples of which were composed by parents or grandparents for young children of noble birth or of warrior lineage. These songs are often described as lullabies, but their purpose was to educate children in matters appropriate to their descent, and the texts are correspondingly full of obscure references to myth, legend and tribal history. As in most types of song, performance is continuous, with no pauses or breaks between lines, but there are no leader solos at the end of lines. In this respect *oriori* are similar to *poi*; but whereas leader solos are absent altogether in *poi*, in *oriori* they tend to occur either at the beginning or at the end of stanzas. These leader solos are more diverse melodically than the rest of the song, which is typically in simple syllabic style. Tempos of *oriori* are usually fast, and among sung items are second in this respect only to *poi*.

2. MAORI INSTRUMENTS. Maori musical instruments were limited to idiophones and aerophones. There were no membranophones, and except for a single unconfirmed report of an instrument called the *kū* – which may have been a form of musical bow – there is no evidence of chordophones. If sound-producers used for non-musical purposes such as signalling are excluded, the list of instruments is very small.



2. *Poi dancers, Whakarewarewa, Rotorua*

(i) Idiophones. The most important idiophone – and the only instrument resembling a drum in New Zealand – was the percussion idiophone that in New Zealand took the name *pahu*, which elsewhere in Polynesia was applied to the sharkskin drum (*pahu* in Tahiti; *pa'u* in the Cook Islands). Most were flat slabs of resonant wood between 1·2 and 9 metres in length, which in favourable conditions could be heard reportedly at distances of up to 20 km. Some slab *pahu* were unmodified, some apparently had a shallow depression or groove in the centre, and others had an elliptical or oval hole pierced through the centre. Only one specimen (made in 1899) is reported to have resembled the Polynesian slit-drum in being hollowed out. The main use of the *pahu* was in warfare. By means of ropes tied around the ends, it was either suspended between two trees or, more usually, hung from a crosspiece supported by forked-stick uprights above the platform of a watch-tower, 5 to 6 metres high. This watch-tower was part of the defences of the fortified village or *pā*. The watchman sat on the platform and beat upon the *pahu* to assemble the people in times of danger or, if they were safe inside the *pā* at night, as a signal that the *pā* was on the alert. From time to time throughout the night he also recited watch-songs (*whakaaraara pā*) or sounded blasts upon the *pūkāea* (wooden war trumpet).

Though not a chordophone, the *pakuru* was, in effect, the Maori equivalent of the musical bow. It took the form of a thin strip of resonant wood about 40 to 50 cm long, 2 to 5 cm wide and about 1 cm thick; one surface was flat and the other convex. According to most authorities, one end was held lightly with the left hand, and the other was placed between the teeth with the flat side down. The instrument was played by tapping it lightly with another rod about 15 cm long held in the fingers of the right hand. The tapping was done in time to special songs called *rangi pakuru*, and the sound was modified by movements of the lips.

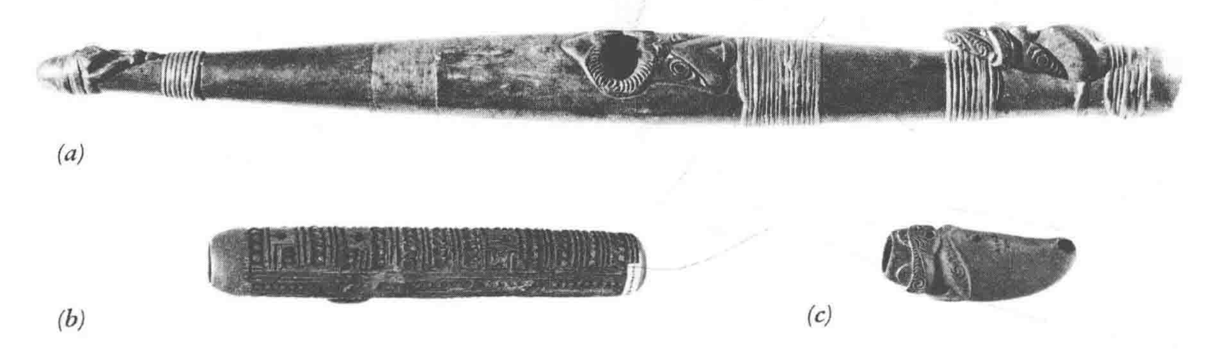
Another instrument that depended upon mouth resonance for its effect was the *rōria*, or Maori form of the jew's harp. The pre-European form was made from an elastic piece of supplejack 7 to 10 cm long, one end of which was held in the mouth or against the teeth and twanged with a finger. The player made guttural sounds, and the movement of the lips helped vary the sound. The appeal of the instrument lay in its ability to communicate words; Maori lovers used to sit side by side, each with a *rōria*, and hold quiet conversations on the instruments. Later, European jew's harps replaced the native instruments, and the name *rōria* was transferred to them.

(ii) Aerophones. The *pūtātara* or *pū moana* (shell trumpet) was simply a large triton shell with the end cut off and a carved wooden mouthpiece lashed on in its place. It was a signalling trumpet that emitted a single note. Chiefs sometimes carried these instruments when travelling and would sound them to warn villagers of their approach. They were also used by some chiefs' families to announce the birth of a first-born son; by commanding chiefs to direct or rally their forces during a fight; and as a signal to assemble villagers on the *marae* (village square).

The *pūkāea* (wooden war trumpet) was from 1 to 2·5 metres long and was formed by splitting a piece of *mataī* wood longitudinally, hollowing it, and then binding it together again. One end had a wooden mouthpiece and the other was flared out to a diameter of 8 to 12 cm. Inside, near the bell end, were inserted small wooden pegs called *tohe*; these represented the human tonsils and uvula. Single-note blasts were sounded on the *pūkāea* by watchmen, and the instrument is said also to have been used as a megaphone through which insults could be hurled at the enemy.

The *pūtōrino* (fig.4*a*) is an instrument about 30 to 60 cm long, widest in the middle and tapering at each end. One end is usually not quite closed; the other has a mouth-hole, and in the middle is a figure-of-eight or oval soundhole. The *pūtōrino* was made in the same manner as the *pūkaaea*, and the finest specimens are highly polished and intricately carved around the middle and ends. The earliest reports of the instrument describe it as a trumpet that produced a 'shrill, hoarse' or 'harsh, shrill' sound. It has also, however, been described as a flute, and experiment has shown that although the large specimens are indeed trumpets, the small ones can also be blown as flutes of limited range. The description of the *pūtoorino*as a 'bugle-flute' (Anderson, 1934) may therefore be accepted, though there seems to be little doubt that the instrument was originally a trumpet.

The *kōauau* (fig.4*b*) is a simple open-tube flute, 12 to 15 cm long with a bore of 1 to 2 cm and three finger-holes. Some were made of wood and others of bone, and many were beautifully carved. When not in use, they were often worn suspended around the neck as an ornament. Contrary to popular belief, the *kōauau* was not a nose flute but was played with the mouth. The traditional



4. Maori aerophones: (a) pūtōrino (flute or trumpet) from North Island, (b) kōauau (end-blown flute), (c) nguru (end-blown flute) from Oruarangi Pā, Matatoki (Auckland Institute and Museum)

blowing technique, which is diagonal or oblique rather than vertical or horizontal, can still be found. Recent research has shown that there were three or four standard scales, which are identical to those of many present-day *waiata*. This provides support for statements by informants that the instrument played *waiata*melodies and was used principally for unison accompaniment of group singing.

The *nguru* (fig.4*c*) is a flute 8 to 10 cm long, made of wood, clay, stone or whale's tooth. One end is open as on a *kōauau*, and the other finishes with a small hole in the centre of a tapered, upturned snout. In addition to the snout hole there are usually two finger-holes on top and another one or two beneath the snout. The prototypal shape was probably a gourd. The earliest reports of the instrument describe it as a whistle, worn about the neck and yielding a shrill sound. It was possibly used for signalling, as some writers have suggested, but its primary use was as a flute. Although some *nguru* flutes can be blown with the nose as well as the mouth, this method is unlikely to have been much used. The normal method of blowing was probably from the wide end with the mouth, in the same manner as the *kōauau*. This produces normal *kōauau* scales except for an extension downwards – usually by a major 2nd or minor 3rd – of one or two extra notes in the case of instruments with extra finger-holes underneath the snout, duplicating the ability of the *kōauau* to produce these notes by portamento. The *nguru* can therefore be regarded as simply a variety of *kōauau*, though its shape was different.

Of less importance than the instruments discussed above are the *tētere* ('flax trumpet'), the *kōrorohū* ('whizzer') and the *pūrorohū* (bullroarer). The *tētere* was in fact not a trumpet. It was made by winding a split half-blade of flax in overlapping turns to a wider distal end. It was played with as a toy by children and was sometimes used by adults as a makeshift instrument to announce their approach to a village.

There is confusion in the terminology of the whizzer and the bullroarer. Both had numerous alternative names, and several of these are applied by different authorities to both instruments. The term preferred here for the whizzer is that used today by members of the Tūhoe tribe; Buck's usage is followed for the bullroarer.

The *kōrorohū* ('whizzer' or 'cutwater') was a children's toy made from a small piece of thin, flat wood or pumpkin rind pointed at both ends. Two holes were pierced near the centre through which the two ends of a piece of string were threaded and then tied, one thumb was inserted in the tied end and the other in the loop end; the disc was next swung towards the operator to twist the string; when it was sufficiently wound up an outward pull on the string caused it first to unwind rapidly and then, by its own momentum, to wind up again in the opposite direction. By timing the outward pull on the strings, the player could keep the instrument revolving rapidly in alternate directions, producing a whizzing noise during the unwinding parts of the cycle. Songs in *pao* style were sung to the accompaniment of the sound.

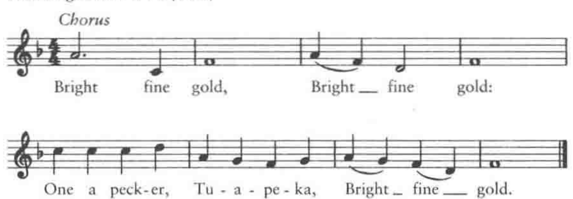
The *pūrorohū* (bullroarer) was made of a thin, flat piece of board of similar shape to the *kōrorohū*, but about 30 to 45 cm long. A cord about 120 cm long was tied to one end, and the other end of the cord was attached to a wooden handle about 90 cm long. By means of the handle, the operator swung the instrument until it produced a deep booming sound. In the Cook Islands and Hawaii, and perhaps elsewhere in Polynesia, the bullroarer was apparently used as a children's toy, but in New Zealand it is believed to have been used ceremonially to produce rain.

3. European traditional music. Prior to colonization in the mid-19th century, European contact with the indigenous Maori through the activities of traders, sealers, whalers and missionaries had already laid the groundwork for the development of a distinctive song ethos. The British colonization schemes that began in 1840 did not result in any large-scale importation of folksong, but there was some transit of English, Scottish, and Irish folksong material and a resultant acculturation of such material in the new environment. Variants of traditional British songs such as *Rattlin' Roarin' Willie*, *The Fox* and *The Foolish Boy* developed, and children's games and songs, some of ancient European origin, also entered the song milieu. British nursery rhymes even found their way into the Maori language: words such as 'cow' and 'spoon' (in *Hey Diddle Diddle*) became transliterated as 'kau' and 'pune'. Popular songs such as *Home, Boys, Home*, with strong 'I would I were in my own country' folk sentiments, derived indirectly from 17th-century British broadside balladry. Large influxes of Californian and Australian miners during the gold rush periods of the 1860s and 70s, and a periodic inflow of Australian shearers, harvesters and other workers, introduced further new elements. In the early 20th century the existence of a folksong subculture was highlighted by the writer James Cowan. *I've Traded with the Maoris* (a local adaption of a British sea shanty and sung today in restored and amended form as *Across the Line*) is one of a few old songs collected by Cowan.

The worldwide folksong revival movement of the 1950s and 60s, typified by groups such as the Weavers in America and the Ewan MacColl-Peggy Seeger duo in Britain, saw the emergence of local collectors and folk-singing groups, the recording of songs for the commercial market, and the nationwide development of folk clubs and organizations. Pioneer collectors of the 1950s included Rona Bailey, who undertook field trips (one government-assisted) in the South Island; Neil Colquhoun, leader of the Song Spinners, who produced locally-made recordings of whalers', gumdiggers' and goldminers' songs; and Les Cleveland, whose *Black Billy Tea*, based on a ballad by the Canterbury farmer and folk poet Joe Charles, is a classic in today's repertory. The song corpus was added to by new compositions depicting historical and contemporary aspects of the New Zealand scene (the songwriter Willow Macky had already composed the New Zealand Christmas carol *Te Harinui* and *The Ballad of Captain Cook* in the 1950s) and musical arrangements of the balladry of indigenous folk poets, such as *The Shearing's Coming Round*, a setting of David McKee Wright's verse of the 1890s. Some songs in the repertory approach the traditional ideal of folksong as the product of oral circulation and transmission: *The New Chum*or *I'm a Young Man*, for instance, originating as an entertainer's song in the 1860s, survived largely by these means over an extended period. Due to the fragmentary nature of much collected material, other songs are the result of extensive restoration and amendment processes. For instance, *Bright Fine Gold*, reconstructed around an Otago goldfield's nursery ditty, adapts the street cry of

the English rhyme *Hot Cross Buns* to its chorus opening and further turns to advantage the 'one-a-pecker, two-a-pecker' doggerel of British nursery literature in the substitution of a New Zealand goldfield's place name (ex.1).

Ex.1 *Bright Fine Gold* (trad.)



Harding's discographic and bibliographic research (1992) classifies New Zealand traditional song as it has developed since the first European contacts under the major headings of 'folk' and 'popular'. The 1500 or so titles listed bring into focus the bicultural nature, in social and economic terms, of such song. Te Rangi Hikiroa's World War I song *Ka Mate! Ka Mate!*, Maewa Kaihau's *Now is the Hour*, Karaitiana's *Blue Smoke* and rock star Tim Finn's *Parihaka*are a few examples of titles illustrating this cultural blend.

Musical instruments included fiddles, flutes, concertinas, mouth organs, jew's harps and penny whistles, used in colonial times on the goldfields, gumfields or on such occasions as end-of-season woolshed dances on sheep stations to accompany jigs, reels, polkas and popular dances. The Kokatahi Band of Westland, formed in 1910 as a 'goldfields' band, has incorporated in its mix of folk instruments improvised items such as sheep-bone castanets (fig.4). Among home-made instruments popular at various periods have been a kerosene-tin fiddle (an entire 'tin band' has been reported as active in the lower North Island) and the flagonophone (also called the beer bottle saxophone), intricately cut from large bottles. A revivalist upsurge of interest in colonial dancing saw the development of 'bush bands' such as the Canterbury Crutchings Bush and Ceilidh Band in 1976 and the Pioneer Pog'n'Scroggin Bush Band (1980). Such bands today might include any number or variety of bush or country-style instruments: banjo, mandolin, guitar, piano accordion, dulcimer, autoharp, bush (or tea chest) bass, spoons and the showpiece-style lagerphone (a pole loosely hung with bottle tops), to name a few.

A variety of minority communities have perpetuated their folk music through clubs and associations. In the North Island popular performers at local events are descendants of 19th-century Bohemian settlers at Puhoi, who maintain a fiddle, accordion and *dudelsack* (bagpipe) band and perform dances such as the Egerlander polka. Similarly, descendants of Dalmatian *kauri*gumfield workers have a *tamburica* orchestra and perform the *kolo*, a traditional circle dance. The cultural activities of other groups, for example Chinese, Indian, Scandinavian, Dutch and Greek communities, and those of British descent (of which the Scots, long associated with pipe bands and Highland dancing, have strongly asserted a musical identity) are currently experiencing revitalization in the wake of a large inflow of new Asian residents. In Auckland, New Zealand's largest city, popularly dubbed 'the multicultural capital', an annual Maori and Pacific Islands Secondary Schools' Cultural Festival is expanding to accommodate countries such as China, India, Thailand and Sri Lanka.

Traditional music in New Zealand in its various forms is featured also in film, radio and television programmes. A late-1990s performance of the *haka Ka Mate!* by Britain's pop group the Spice Girls indicated the spread of one aspect of the genre.

4. *The Kokatahi band of Westland.*

BIBLIOGRAPHY
AND OTHER RESOURCES

MAORI MUSIC

E. Best: *Games and Pastimes of the Maori* (Wellington, 1925/R)
J.C. Andersen: *Maori Music with its Polynesian Background* (New Plymouth, 1934/R)
P. Buck: *The Coming of the Maori* (Christchurch, 1949, 2/1950)
M. McLean: 'Oral Transmission in Maori Music', *JIFMC*, xiii (1961), 59–63
M. McLean: 'Song Loss and Social Context amongst the New Zealand Maori', *EthM*, ix (1965), 296–304
M. McLean: 'A New Method of Melodic Interval Analysis as Applied to Maori Chant', *EthM*, x (1966), 174–90
M. McLean: 'Cueing as a Formal Device in Maori Chant', *EthM*, xii (1968), 1–10
M. McLean: 'An Investigation of the Open Tube Maori Flute or *kooauau*', *Journal of the Polynesian Society*, lxxvii (1968), 213–41
M. McLean: 'An Analysis of 651 Maori Scales', *YIFMC*, i (1969), 123–64
M. McLean: 'Song Types of the New Zealand Maori', *SMA*, iii (1969), 53–69
M. McLean: 'The New Zealand Nose Flute: Fact or Fallacy?', *GSJ*, xxvii (1974), 79–94
M. McLean and M. Orbell: *Traditional Songs of the Maori* (Wellington, 1975, 2/1990)
M. McLean: 'Innovations in Waiata Style', *YIFMC*, ix (1977), 27–37
M. McLean: 'A Chronological and Geographical Sequence of Maori Flute Scales', *Man*, xvii (1982), 123–57
M. McLean, ed.: *Catalogue of Maori Purposes Fund Board Recordings* (Auckland, 1983) [recordings made 1953–8]
J. Shennan: *The Maori Action Song* (Wellington, 1984)
M. McLean, ed.: *Catalogue of Radio New Zealand Recordings of Maori Events 1938–1950, RNZ 1–60* (Auckland, 1991)
M. McLean and J. Curnow, eds.: *Catalogue of McLean Collection of Recordings of Traditional Maori Songs 1958–1979, McL 1–1283* (Auckland, 1992)
R. Moyle: 'Music Archives in the University of Auckland: the Archive of Maori and Pacific Music', *FAM*, xxxix (1992), 220–24
M. McLean, ed.: *Catalogue of National Museum Cylinder Collection* (Auckland, 1993) [recordings made 1919–34]
M. McLean: *Maori Music* (Auckland, 1996)

EUROPEAN FOLK MUSIC

R. Bailey and H. Roth: *Shanties by the Way: a Selection of New Zealand Popular Songs and Ballads* (Christchurch, 1967)
F. Fyfe: *A 'Shanties' or Two: a Study of a Bush Song* (Wellington, 1970)
Songs of a Young Country: New Zealand Folksongs, Kiwi Pacific Records SLC 101–2 (1972)
N. Colquhoun, ed.: *New Zealand Folksongs: Songs of a Young Country* (Wellington, 1972) [documents songs on Kiwi SLC 101–2]
A. Annabell: *Aspects of the New Zealand Folk Song Ethos* (diss., U. of Auckland, 1975)
Music for Colonial Dancing, perf. Canterbury Bush Orchestra, Kiwi Pacific Records TC SLC-182 (1985)
P. Garland: *Hunger in the Air: Songs of Old New Zealand*, Kiwi Pacific Records TC LRF-191 (1986)
A. Annabell: 'The Australian Influence on New Zealand Folk-Song', *Music in New Zealand*, no.7 (1989–90), 34–7
L. Cleveland, ed.: *The Great New Zealand Songbook* (Auckland, 1991)
M. Harding: *When the Pakeha Sings of Home: a Source Guide to the Folk and Popular Songs of New Zealand* (Auckland, 1992)
A. Annabell: 'New Zealand Folk Song: an Update with Reference to Resources in New Zealand Libraries', *FAM*, xxxix (1992), 225–6

II. Western art music

British sovereignty was proclaimed in New Zealand on 21 May 1840, and systematic colonization, mainly by settlers of English and Scottish origin, began soon afterwards. The country's geographic isolation, exacerbated by its early development as a predominantly agricultural economy with a multitude of far-flung, sparsely populated settlements, bred a climate of musical self-help and a sturdily amateur tradition with a regional rather than national focus. For over a century, professional music-making was provided mainly by visiting artists. It was not until the end of World War II and the gradual emergence of state patronage that a significant number of resident professional musical organizations began to develop.

The circumstances of New Zealand's foundation meant that the musical traditions established were based on Western European models. Indigenous Maori music-making was regarded initially as a curiosity and seldom became a subject of study or a source of inspiration until after the middle of the 20th century. The country's transformation then into a substantially urban, technological society prompted a reappraisal of its position in the world, and the growing importance of Pacific and Asian influences came to be reflected in many aspects of musical life.

1. Before World War I. 2. 1914–45. 3. After 1945.

1. BEFORE WORLD WAR I. New Zealand's early colonists brought with them their folksongs and the popular European art music of the day, particularly opera airs and ballads. They were also encouraged to bring musical instruments: there are several accounts of pianos being transported long distances to remote locations. As settlers strove to recreate for themselves an approximation of the cultural life they had left behind, music quickly became the most valued and practised of the performing arts, and home music-making established itself as a favourite pursuit at all levels of society. Within a short time, music teachers and music shops began to appear in many centres.

At first the only organized music-making was provided by British military bands, which gave concerts of marches and operatic arrangements and accompanied the 'select' and 'popular' balls that were the focus of early social life outside the home. As the population increased, amateur musical organizations began to emerge in the larger settlements. A short-lived Philharmonic Society was formed in Wellington in 1848, and the first choral society, founded in Lyttelton in 1852, was followed by others in Auckland (1855), Dunedin and New Plymouth (1856), and Wellington and Christchurch (1860). Their programmes were almost indistinguishable in style and content from those of similar institutions in English provincial cities, though a chronic shortage of competent instrumentalists meant that, unlike in England, women were quickly accepted as players in the amateur orchestral societies that grew up as adjuncts to many of the choirs.

The discovery of gold in 1861 galvanized the economy, fuelled rapid population growth and created a demand for professional entertainment of all kinds. Theatres and opera houses were built, and New Zealand became part of a well-defined entertainment circuit that also included Victoria and New South Wales. From the late 1860s, touring artists and ensembles became a feature of musical life. Notable early visitors included Anna Bishop (1869), Arabella Goddard (1874) and Ilma de Murska (1876), and by the turn of the century the country had become a mecca for a wide range of itinerant musicians. Opera was paramount. The first professional performance, an English-language version of *La fille du régiment*, took place in Dunedin in 1862. Two years later W.S. Lyster's Royal Italian and English Opera Company visited six centres with a repertory of 29 works, and professional opera tours were soon an almost annual event. Specialist light opera companies, most of them working under the

auspices of the Australian-based impresario J.C. Williamson, introduced Gilbert and Sullivan and English adaptations of the latest European *opéras comiques* and operettas with remarkable rapidity, and from the mid-1890s until 1905 a professional light opera troupe, the Pollard Opera Company, operated from a New Zealand base. Heavier operatic fare was initially provided by companies associated with Lyster. Later performer-managers, such as Fanny and Martin Simonsen or Annis Montague and Charles Turner, continued to introduce new works. The Australian impresario George Musgrave brought lavish Wagner productions on tour in 1901 and 1907 – the year New Zealand attained dominion status – and the works of Puccini were introduced by Williamson's Grand Opera Company in 1910.

Apart from teachers, the main resident professional musicians in New Zealand in the 19th and early 20th centuries were associated with the church. The English cathedral tradition was consolidated with the foundation of a choir school in Christchurch (1879), and English organists and choirmasters such as Thomas Tallis Trimnell, Robert Parker and Maughan Barnett had a major influence on the country's musical life. One of the first New Zealand-bred professional musicians to make a mark was Alfred Hill, who returned from training in Leipzig to conduct the largely amateur Wellington Orchestral Society between 1892 and 1896. A professional orchestra of 45 players conducted by Raffaello Squarise was assembled for the Dunedin and South Seas Exhibition (1889–90), and a slightly larger one formed to play under Hill during the Christchurch Exhibition of 1906–7, but both were disbanded after the exhibitions closed.

The vigorous amateur tradition of the colony's founding years went on. As the British regiments were withdrawn, their musical mantle passed to volunteer garrison bands. The 1870s saw the emergence of bands representing local communities and the transition from wind-dominated military-style ensembles to brass. Exceptional levels of skill were displayed in the band contests that began in the 1880s, and a tradition of writing for brass grew up. New Zealand's expertise in the brass band field was demonstrated when the national Hinemoa Band made an acclaimed tour of the United Kingdom in 1903. During the same period choirs and operatic societies continued to proliferate. Musical journalism flourished – particularly in the iconoclastic pages of *The Triad*, a monthly arts magazine founded by the Dunedin critic C.N. Baeyertz in 1893 – and musical education was in great demand. Pressure for a national conservatory went unheeded, but the first university school of music was set up in Auckland in 1888, and Canterbury University College added music to its curriculum in 1891. A small regional conservatory, the Nelson School of Music, was founded in 1894 with the German conductor Michael Balling as its first director.

Instrument-making also became established. The earliest New Zealand-made instrument still surviving is an organ completed by James Webster in 1850, now in the Auckland Museum. New Zealand-made pianos were displayed at various Australasian exhibitions during the 19th century. One of the earliest was by Charles Begg, an Aberdeen piano-maker who had settled in Dunedin in 1861 and went on to found a chain of music shops throughout the country. There were organ builders and makers of stringed instruments in many centres by the end of the century, the most notable being the Auckland violin-maker Charles Hewitt, whose firm is still active.

Among the first music books were collections of satirical songs set to pre-existing tunes, the work of popular balladeers such as Charles Robert Thatcher. The enthusiasm for domestic music-making spawned a profusion of salon-style songs and piano pieces in the later 19th century. Several composers tried a hand at opera, and the colourful, self-promoting Luscombe Searelle (1853–1907) succeeded in having several works professionally produced at home and overseas. But the only composer to write music combining European tradition with a uniquely New Zealand flavour was Alfred Hill, whose interest in the music and mythology of the Maori was reflected in works such as the cantata *Hinemoa* (1896) and opera *Tapu* (1902–03). He had no immediate successors, but his internationally successful songs *Waiata poi* and *Waiata Maori* set a fashion for smaller compositions celebrating the country's natural beauty and for romanticized notions of the Maori.

2. 1914–45. New Zealand suffered a temporary downturn in organized amateur music as a result of the loss of manpower in World War I. At the same time professional music-making was adversely affected by the advent of moving pictures. Cinema orchestras briefly provided employment – until the arrival of the talkies made them redundant – but the cheapness and novelty of film almost destroyed the professional entertainment circuit. Touring ensembles became a rarity. Just four opera troupes visited New Zealand during this period, though the 1919–20 and 1932 Williamson companies were the largest yet seen in the country. Two tours by Henri Verbrugghen's New South Wales State Orchestra showed how far New Zealand had fallen behind its former fellow colony in developing professional institutions. There was an upsurge in the number and quality of overseas soloists visiting, but they merely reinforced a perception that music was an exotic art provided by foreigners. However, music's place in universities and teacher training colleges continued to improve, and musical education in schools was greatly strengthened following the appointment of E. Douglas Taylor as Supervisor in School Music at the Department of Education in 1926, even if it was accepted that New Zealanders wishing to make a musical career in any sphere other than teaching would have to do so abroad.

Change came with the development of broadcasting. Radio had existed in largely experimental form since 1921 but was not formally established until the founding of the national Radio Broadcasting Company in 1925. From the beginning it provided employment opportunities for musicians, and these were increased when small regional broadcasting orchestras were set up in four main centres: Wellington (1928), Auckland (1930), Christchurch (1934) and Dunedin (1935). In 1939 a fully professional National Broadcasting String Orchestra was formed under the leadership of the English violinist Maurice Clare. This provided the nucleus of the 34-strong National Centennial Orchestra, which was founded the following year under the direction of Andersen Tyrer for the country's centennial celebrations. However, the intention to put this orchestra on a permanent footing did not survive the outbreak of World War II, and professional music-making again fell into the doldrums.

3. After 1945. New Zealand's search for an identity accelerated in the postwar period, and an upsurge of interest in the performing arts led to the establishment of numerous institutions that transformed and enriched the musical scene. The most important of these was a permanent symphony orchestra. Founded in 1946 as part of the newly centralized New Zealand Broadcasting Service, the National Orchestra gave its first public concert on 6 March 1947. An arduous and extensive programme of touring ensured that it quickly became central to New Zealand's musical life. Its standards rose sharply under the resident conductorships of James Robertson (1954–7) and the enterprising John Hopkins (1957–63), and these gains were consolidated by Juan Matteucci (1964–9) and Brian Priestman (1973–5), with whom the orchestra made its first overseas tour (to Australia in 1974). At Hopkins's urging a National Youth Orchestra was founded in 1959 and an orchestral cadet scheme, later known as the Schola Musica, instituted (1961–89). In 1975, the National Orchestra was renamed the New Zealand SO, and the practice of having a resident conductor gave way to a system of principal and guest conductors, but the broadcasting association lasted until 1988, when the orchestra became an independent, crown-owned entity. It gives around 120 public concerts a year, in addition to broadcasting, theatre and commercial recording work. Overseas tours have included visits to the Hong Kong Arts Festival (1980) and Seville Expo 92. The orchestra also tours nationally and provides an organizational umbrella for the New Zealand Chamber Orchestra, founded in 1987.

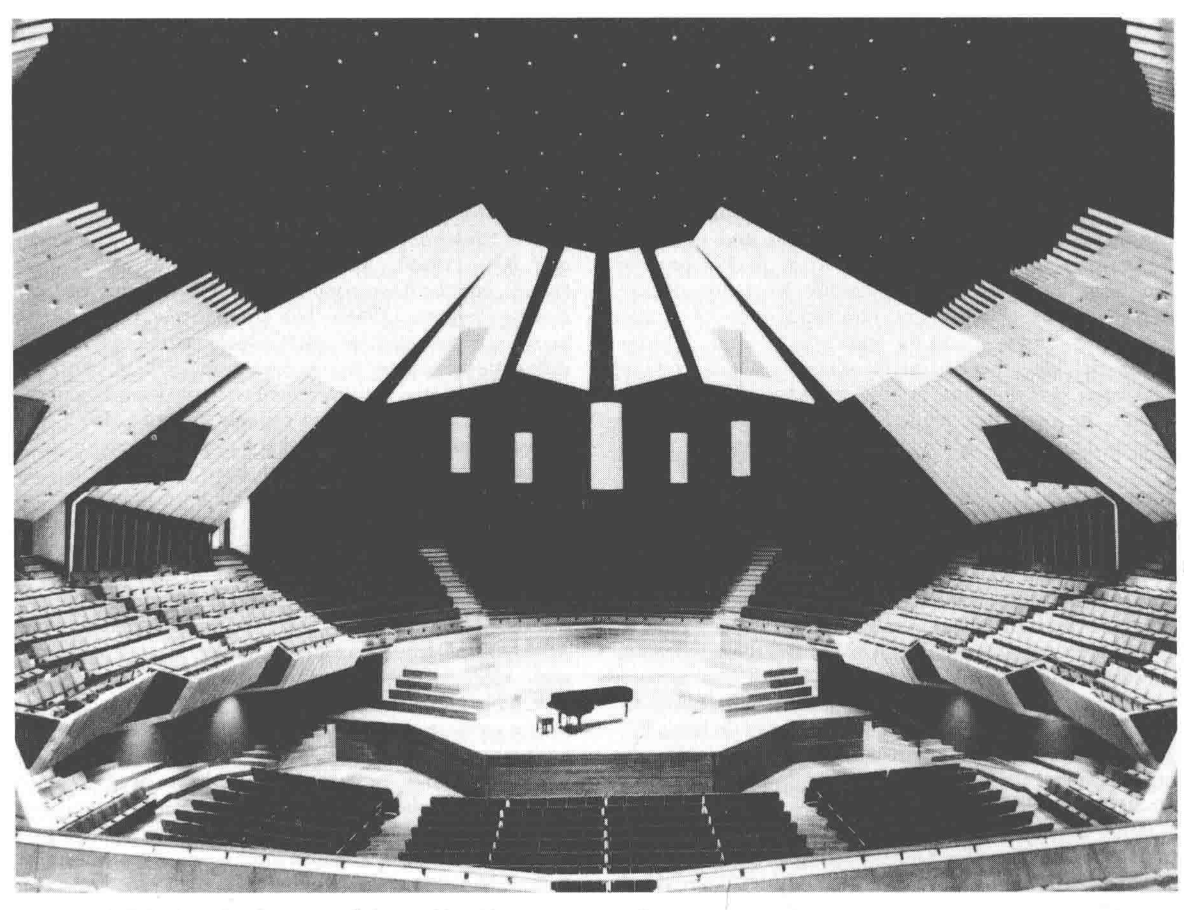
Other professional orchestras have developed on a regional basis. The Alex Lindsay String Orchestra, which flourished in the capital between 1948 and 1973, provided the nucleus for what became the Wellington Sinfonia. The Dunedin Sinfonia, born from a largely amateur ensemble formed in 1958, achieved professional status in 1965, and the John Ritchie String Orchestra (1958) provided a catalyst for the eventual creation of the Christchurch SO in 1973. The Symphonia of Auckland (1970) expanded from semi-professional beginnings into the country's second orchestra, the innovatory Auckland Philharmonia.

An influx of European migrants, particularly in the 1940s, helped diversify and enrich New Zealand's musical life. Several were active in promoting the growth of professional chamber music, which began with the founding of the Wellington Chamber Music Society in 1945. Similar societies emerged in other centres, leading to the formation of a national organization, the New Zealand Federation of Chamber Music Societies, in 1950. This promoted tours by distinguished overseas groups, fostered resident ensembles and steadily evolved into a stimulating cultural force. Its activities moved beyond concert promotion to embrace educational programmes, the commissioning of music and a composer-in-residence scheme. In 1987 the organization changed from a federation of autonomous societies into a centralized national body, Chamber Music New Zealand. The result of a supportive environment has been the formation of several professional chamber ensembles, notably the New Zealand String Quartet (1987).

Opera took longer to become established after 1945. A visit from a strong Italian company under Williamson auspices in 1949 showed that a demand existed, but a resident professional ensemble only began to emerge in 1954, when Donald Munro formed the New Zealand Opera Company. From shoestring beginnings, this grew into the biggest arts organization in the country. Major seasons were given in metropolitan centres, opera with piano visited smaller towns, and live broadcasts took performances into every home. Important productions included David Farquhar's specially commissioned *A Unicorn for Christmas* (1962), the New Zealand premières of *Die zauberflöte* (1963), *Così fan tutte* (1963), *Porgy and Bess* (1965), *Albert Herring* (1966) and *Fidelio* (1968), and the Australasian professional première of *The Rake's Progress* (1969). The company was at its peak between 1958 and 1966, after which it suffered economic difficulties and went into recession in 1971. A period of semi-professional activity ended with the founding of the short-lived National Opera of New Zealand (1979–83), whose demise was the signal for opera to develop on a regional rather than national basis. Wellington City Opera (now National Opera of Wellington) was launched in 1984 and Canterbury Opera the following year. In Auckland the mantle passed first to the dramatically inventive but musically variable Mercury Opera. Following the building of a new theatre, the Aotea Centre, several semi-professional groups amalgamated to form Auckland Metropolitan Opera in 1990; after a merger with Mercury and several name changes this became Opera New Zealand in 1995.

The scope and quality of musical life in New Zealand has increased dramatically since the 1960s. Many multipurpose theatres or concert halls have been built to accommodate the increase in performing arts activities (fig.5), accelerated by the growth of festivals, the largest of which is the New Zealand International Festival of the Arts, held biennially in Wellington since 1986. A number of publications, notably Owen Jensen's *Music Ho* (1941–8) and William Dart's *Music in New Zealand* (1988–96, 1998–) helped widen horizons and stimulate debate, while the establishment of specialist collections, such as the Alexander Turnbull Library's Archive of New Zealand Music (founded 1974), encouraged the study of New Zealand's musical past. Tertiary musical education has expanded to embrace performance studies, musicology, ethnomusicology, jazz and popular music, music theatre and composition. Improved instrumental training and a steady infusion of overseas players seeking a better life have contributed to enhanced standards, and though some artists, particularly opera singers, still find it necessary to base themselves overseas, most of them also make frequent appearances at home. The country's strong tradition of instrument making continues. The 'Musical Instruments through the Ages' exhibition in Auckland (1986) displayed the work of 23 New Zealand makers, including several with international reputations. Amateur organizations such as choirs, bands and operatic societies also still thrive. Of particular note is the National Youth Choir (founded 1979), which has made several acclaimed overseas tours, and the National Band of New Zealand, which won the world title in 1975, 1978 and 1985 and has also toured internationally.

The strongest expression of growing postwar musical self-confidence has been the emergence of a significant number of composers. This is partly the result of increased educational opportunities and new forms of patronage, such as composer residencies and the underwriting of commissions and performances by musical organizations



5. Concert hall in Christchurch Town Hall, designed by Miles Warren, opened 1972

and by the Arts Council of New Zealand/Toi Aotearoa (originally founded as the Queen Elizabeth II Arts Council in 1963). Further encouragement and support has come from the New Zealand branch of the ISCM (1949–66), the Composers' Association of New Zealand (founded 1974), the Composers' Foundation (1981) and the New Zealand Music Centre (1991). Radio has been crucial in helping composers reach a wider audience. Four stations modelled on the BBC Third Programme were established in the 1950s and linked as a network from 1963 onwards. This network, known as Concert FM, has consistently championed New Zealand music and performers and has been a major force in the country's cultural development. Recording companies, notably Kiwi/Pacific International (founded 1978), Ode (1968) and Ribbonwood (1989) have also helped propagate New Zealand music, as have publishers such as the Waiteata Music Press, which issued its first scores in 1967, and Nota Bene (1979).

Many composers have also derived inspiration from the example of Douglas Lilburn (*b* 1915). In 1946 he argued for 'a living tradition of music created in this country', and the exactness and economy with which he evoked a sense of place in seminal works such as *Landfall in Unknown Seas* (1942) was crucially important, particularly to the first postwar generation of composers, which included Edwin Carr, David Farquhar, Larry Pruden, Ronald Tremain and Anthony Watson, several of whom came under Lilburn's tutelage at the summer Cambridge Music School (founded in 1946). Although most subsequently studied in Europe, the majority returned to work in New Zealand. Farquhar, Tremain and John Ritchie emulated Lilburn in holding university posts and were responsible for teaching many of the next generation. Among this younger group, Jack Body, Christopher Blake, Dorothy Buchanan, John Cousins, Lyell Cresswell, Ross Harris, Jenny McLeod, John Rimmer and Gillian Whitehead have adopted a wide variety of musical styles. Lilburn's establishment of an electronic music studio at Victoria University of Wellington in 1966 was the catalyst for some to embrace modern technology, including computer techniques. Others have absorbed the sounds of Asia and the Pacific and combined these with European influences. Though most of these composers chose to live and work in New Zealand, several opted for overseas careers. By contrast, the members of the next, predominantly university-trained generation, born in the 1950s and 1960s, enjoy a greatly enhanced range of opportunities in their own country. Eve de Castro-Robinson, John Elmsley, Gareth Farr, David Hamilton, Nigel Keay, Martin Lodge, Christopher Norton, Anthony Ritchie and John Young are no less eclectic than New Zealand composers of previous generations, but their frame of reference tends to be focussed on the Asia-Pacific region, and their 'New Zealandness' no longer involves a search for identity but is a subconscious certainty.

BIBLIOGRAPHY

E.C. Simpson: *A Survey of the Arts in New Zealand* (Wellington, 1961)

S.P. Newcomb: *Music of the People: the Story of the Band Movement in New Zealand, 1845–1963* (Christchurch, 1963)
P. Norman: *Bibliography of New Zealand Compositions* (Christchurch, 1980, 3/1991)
D. Lilburn: *A Search for Tradition* (Wellington, 1984)
B.W. Pritchard: *Selected Source Readings on Musical Activity in the Canterbury Settlement, 1850–1880* (Christchurch, 1984)
D.R. Harvey: *A Bibliography of Writings about New Zealand Music Published to the End of 1983* (Wellington, 1985)
J.M. Thomson: *Into a New Key: the Origins and History of the Music Federation of New Zealand 1950–1982* (Wellington, 1985)
J. Tonks: *The New Zealand Symphony Orchestra: the First 40 Years* (Auckland, 1986)
R.H.B. Hoskins: *An Annotated Bibliography of Nineteenth Century New Zealand Songbooks* (Christchurch, 1988)
E. Kerr: *Our Music* (Wellington, 1989)
S. Shieff: 'Building a Culture: Music in New Zealand in the 1940s', *Music in New Zealand*, no.7 (1989–90), 38–45
A. Simpson, ed.: *Opera in New Zealand: Aspects of History and Performance* (Wellington, 1990)
J.M. Thomson: *Biographical Dictionary of New Zealand Composers* (Wellington, 1990)
R. Harvey: *Music at National Archives: Sources for the Study of Music in New Zealand* (Christchurch, 1991)
J.M. Thomson: *The Oxford History of New Zealand Music* (Auckland, 1991, 2/1992)
J.M. Thomson: 'Sight and Sound: Exhibitions and New Zealand Music 1865–1940', *Music in New Zealand*, no.16 (1992), 34–9, 60
A. Simpson: *The Greatest Ornaments of their Profession: the New Zealand Tours by the Simonsen Opera Companies, 1876–1889* (Christchurch, 1993)
P. Day: *A History of Broadcasting in New Zealand*, i: *The Radio Years* (Auckland, 1994)
A. Simpson: *Opera's Farthest Frontier: a History of Professional Opera in New Zealand* (Auckland, 1996)
J. Tonks: *Bravo! The NZSO at 50* (Auckland, 1996)
For further bibliography *see* AUCKLAND, CHRISTCHURCH, WELLINGTON.

MERVYN McLEAN (I, 1–2), ANGELA R. ANNABEL (I, 3), ADDRIENNE SIMPSON (II)

New Zealand Symphony Orchestra. *See* NEW ZEALAND, §II.

Ney [nai, nāī, nāy, nay]. Oblique rim-blown flute of the Arab countries, Iran and Central Asia. The term derives from the old Persian for 'reed' or 'bamboo' and by extension 'reed flute'. The instrument has been known in the Near East since antiquity; iconographic and written documents attest its use by the ancient Egyptians in the 3rd millennium BCE. A particularly striking example of its use occurs on a ceremonial slate palette (*c*2900 BCE, now in the Ashmolean Museum, Oxford), on which a fox plays the instrument for a dancing giraffe and ibex (*see* EGYPT, §I, 2, fig.1); a Sumerian silver flute dating from 2450 BC has been found in the royal cemetery of Ur in Southern Mesopotamia.

The *ney* of Iran is primarily a classical instrument; it is made of reed with seven nodes, 40 to 80 cm long, and has five finger-holes and one thumb-hole producing the basic pitches *c′–d′–e′–f′–f♯′–g′–a′* (the *e* and *a* are a quarter-tone flat). Other notes can be obtained by varying the breath pressure, and the range can thus be extended to two and a half octaves. As the bevelled edge of the mouth-hole is sharp on the inside, it is often covered by a metal band to prevent damage to the instrument. The joints are sometimes made at the nodes of the reed, the tube of which can be decorated with engraving.

Players of the *ney* in Iran place the rim between their teeth, which produces a warmer and more powerful tone; this more difficult technique is a development from



Player of the popular ney (rim-blown flute), Fez, Morocco

the 19th century, apparently inspired by the Turkmen *tüydük*. The *ney* is the only wind instrument in the classical Persian orchestra, but its melodic and rhythmic resources fit it equally for solo performance. The great *ney* tradition is preserved at Esfahan, where its repertory (*radif*) includes pieces reserved exclusively for it.

Various popular forms of the instrument are known, made of wood, reed or metal and with various vernacular names, for example the Baluchi *nel*, Turkmen *tüydük* and Kurdish *şimşal*.

The *ney* of Azerbaijan is 60 to 70 cm long, and also made of wood, reed, brass or copper, with three to six finger-holes. The player holds the instrument obliquely, with its head in the corner of his mouth. It is now rare; once it was common, particularly as a shepherd's instrument. The Turkish *ney* is played in classical *fasıl* (art music) and is an important member of the ensembles that play at the ceremonies of the Mevlevi order of Sufis founded by JALĀL AL-DĪN RŪMĪ. It is similar to the Arab *nāy* in construction but has a wooden cap to facilitate blowing and tone-production.

The term 'nāy' is the generic Arabic name for several folk flutes as well as the specific term for the reed flute used in Arab art music. The classical Arab *nāy* consists of

an open-ended segment of 'Persian reed' (*Arundo donax*) with six finger-holes in front and one thumb-hole; the edge of the tube at the top is lightly bevelled. The *nāy* tube varies in length from 32 to 81 cm and whatever its size it must contain eight nodes and nine antinodes. The reedpipe from which the instrument is made should be not less than three years old and the tube must be hard, smooth and compact; the distance between the nodes is taken into consideration. Several instruments can sometimes be made from one long reed stem.

In Arab countries the classical *nāy* is made in several lengths. Each instrument is designated by the name of its fundamental note (given by opening the first hole): *nāy Māhūr* (C), *nāy Dūkāh* (D), *nāy Buselik* (E), *nāy Chargāh* (F), *nāy Nawā* (G), *nāy Ḥusaynī* (A), *nāy 'Ajam* (B♭), *nāy Kardān* (c), and so on. Theoretically, it is possible to have a *nāy* for each semitone of a chromatic scale, and for some quarter-tones; in practice each maker has a restricted number of models to suit the requirements of the music played in his area. Apart from making the *nāy* according to the musician's individual requirements, there are three methods of placing the fingerholes: this may be done by measuring (*al baḥr*), calculation (*al ḥisāb*) or analogy (*al muqābala*). The *nāy* is difficult to play because the bevelled mouth-hole remains completely open, only partly resting on the lower lip. Musicians often use different sizes of *nāy* during a concert, but a virtuoso can play the three-octave range on one instrument by altering the position of his fingers on the holes, by movements of the lips and head, and by breath control.

The *nāy* is an urban instrument and the only wind instrument used in Arab art music. As part of the *al-takht al-sharqi* ('oriental ensemble') found in large Arab towns, it appears alongside the *'ūd* (lute), the *qānūn* (box zither) and two membranophones: the *daff* (frame drum) and the single-headed *dunbuk*. As a solo instrument it is used for improvisation (*taqsīm*). It also accompanies religious glorifications.

The popular Arab *nāy* may be made of wood, reed or metal, and has many local names including *shabbāba*, *blūr* and *madruf* in the Middle East and *suffāra*, *salāmiyya*, *qaṣaba*, *ḳawwāl*, *juwaḳ* or *fḥal* in North Africa. A popular *nāy* does not conform to any rigorous norms. The reedpipe *nāy*, which varies in length from 20 to 80 cm, is not always completely straight. It can be made from one segment of reed which may include three or four nodes with a diameter that varies between 1·5 and 2·5 cm. Three to ten holes are distributed in several different ways but usually begin at the second antinode from the bottom. The upper opening may be bevelled, or it may be capped with a conical metal mouthpiece (as in the *shāqūla* of Dayr az Zawr, eastern Syria). The metal *nāy* is 30 to 40 cm long, and sometimes has a bevelled mouth-hole; it is held and played in the same way as those of reed or wood. Middle Eastern models have six finger-holes and one thumb-hole, while the North African *qaṣaba* has seven finger-holes and one thumb-hole.

The instrument is also played by the Karakalpak peoples of Central Asia, where it can be made of a variety of materials which are often described by a prefix, for example *agach-nai* ('wooden *nai*').

See also ARAB MUSIC, §I, 7(i); IRAQ, §III, 4; IRAN, §II, 3.

BIBLIOGRAPHY

J. Jenkins and P.R. Olsen: *Music and Musical Instruments in the World of Islam* (London, 1976), 53–4
M. Guettat: *La musique classique du Maghreb* (Paris, 1980)
S.Q. Hassan: *Les instruments de musique en Irak et leur rôle dans la société traditionnelle* (Paris, 1980)
Y. Ron: 'The Nāy or Arab Flute', *Orbis musicae*, viii (1982–3), 104–8
J. During: *La musique iranienne: tradition et évolution* (Paris, 1984)
A. Movahed: *The Persian Ney: a Study of the Instrument and its Musical Style* (thesis, U. of Illinois, 1993)

SCHEHERAZADE QASSIM HASSAN, JEAN DURING

Ney, Elly (*b* Düsseldorf, 27 Sept 1882; *d* Tutzing, 31 March 1968). German pianist. She was a pupil of Isidor Seiss for nine years at the Cologne Conservatory, after which in 1901 she won the Mendelssohn Prize in Berlin and then continued studies under Leschetizky and Sauer in Vienna. Shortly before Seiss' death in 1905, the year of her official Viennese début, Ney took over his class in Cologne, but after three years abandoned teaching in favour of her concert career. From 1921 she played in the United States, where in the years before the Second World War she established a reputation as a serious and deeply musical artist. Ney made regular appearances with the Leipzig Gewandhaus Orchestra under Nikisch and for sixteen years from 1911 was married to the Dutch conductor Willem van Hoogstraten, with whom in the 1960s she recorded the last three Beethoven concertos. During the 1930s Ney established a piano trio with Max Strub (violin) and Ludwig Hoelscher (cello).

Renowned as a large-scale virtuoso player in her earlier years, she is remembered more especially for the Beethoven and Brahms performances of her middle and later career. In contrast to the massive displays of temperament in her playing, she was also capable of highly sensitive tonal colouring and managed to maintain her finely developed finger technique into old age. Latterly she gave masterclasses at the Mozarteum in Salzburg. She published *Ein Leben für die Musik* (Darmstadt, 1952), which later appeared as *Erinnerungen und Betrachtungen* (Aschaffenburg, 1957).

BIBLIOGRAPHY

W. Niemann: *Meister des Klaviers* (Berlin, 1919, 2/1921)
C. von Pidoll: *Elly Ney* (Leipzig, 1942)
Z. Maurina: *Begegnung mit Elly Ney* (Memmingen, 1956)
H. Vogel: *Aus den Tagebüchern von Elly Ney* (Tutzing, 1979)

JAMES METHUEN-CAMPBELL

Ney, Joseph Napoléon, Prince de la Moskova. *See* MOSKOVA, JOSEPH NAPOLÉON NEY.

Neyschl. *See* NEUSCHEL family.

Neysidler. *See* NEUSIDLER family.

Nezeritis [Neseritis], **Andreas** (*b* Patras, Greece, 30 Nov 1897; *d* Athens, 19 Nov 1980). Greek composer. He studied the piano with Evlambiou, Wassenhoven and Farandatos at the Patras and Athens conservatories (1917–22), also following courses in harmony, counterpoint and fugue. Lavrangas gave him private lessons in composition and orchestration (*c*1926–33). In 1957 he was elected vice-president of the League of Greek Composers and in 1967 he succeeded Varvoglis as president. His nationalist music is characterized by a smooth-flowing modal melody that unites a variety of harmonic styles, as in the prelude to the *Five Psalms of David*, a staple of the Greek orchestral repertory. His Symphony no.3 (1969), with its debt to Brucknerian symphonic gesture, represents a sincere confession of religious faith.

WORKS
(*selective list*)

Vocal: O vassilias Aniliagos [King Aniliagos] (op, 2, I. Polemis), ?1933, Athens, National State Opera, 27 March 1948; 5 Pss of David (Pss lxxxv, cxxx, cxxii, lvi, cl), S, Mez, T, Bar, chorus, orch, 1945–6; Hero and Leander (op, 3, Grillparzer: *Des Meeres und der Liebe Wellen*, trans. R. Nezeritis), 1947–64, Athens, National State Opera, 12 Nov 1970; 26 songs for 1v, pf

Orch: Dance Suite on Cypriot Themes, 1931; 2 Gk. Rhapsodies, d, a, 1938; Pf Concertino, c, 1938; Ballet Music, str, 1940; Vn Conc., b, 1942–3; Sym. no.1, g, 1948; Sym. no.2, c, ?1957; Conc., str, 1959; Sym. no.3, d, 1969; 3 Sym. Dances [based on nos.1–3 of 5 Dances, pf]

Other inst: 3 Sketches from Childhood, pf, 1922; Str Qt, D, 1937, ?lost; 5 Dances, pf, 1958

BIBLIOGRAPHY

G. Leotsakos: '"Hero and Leander"', *Ta néa* (24 Nov 1970)
G. Leotsakos: 'Efyge ki o synthétis Andreas Nezeritis' [Composer Andreas Nezeritis has passed away], *Théatro*, xi/64–6 (1981), 136 [obituary]

GEORGE LEOTSAKOS

Nezhdanova, Antonina (Vasil'yevna) (*b* Krivaya Balka, nr Odessa, 4/16 June 1873; *d* Moscow, 26 June 1950). Russian soprano. She graduated from Umberto Masetti's class at the Moscow Conservatory in 1902; that year she was engaged as a soloist at the Bol'shoy, where she remained for nearly 40 years, singing leading roles in Russian and west European operas opposite Sobinov. In 1912 she sang Gilda at the Paris Opéra with the Monte Carlo company. Her other roles included Lyudmila, Tat'yana, Lakmé, the Snow Maiden, Volkhova (*Sadko*), the Queen of Shemakha, Elsa and Rosina. As Glinka's Antonida and Rimsky-Korsakov's Marfa (*The Tsar's Bride*), she achieved a most harmonious musical and dramatic integration.



Antonina Nezhdanova as Antonida in Glinka's 'A Life for the Tsar'

Nezhdanova was one of the greatest representatives of the Russian school, with a clear, beautiful voice and a coloratura technique of dazzling lightness and brilliance. Her performances were unselfconscious and heartfelt, and she was a subtle, dramatic actress. From 1936 she taught at the Stanislavsky Opera Studio and at the Bol'shoy opera studio, then at the Moscow Conservatory (1943–50).

BIBLIOGRAPHY

GV [with discography by J. Stratton and R. Vegeto]
V. Podol'skaya: *A.V. Nezhdanova i yeyo ucheniki: zametki kontsertmeystera* [Nezhdanova and her pupils: notes of an accompanist] (Moscow, 1960)
L. Collingwood: 'Two Famous Russian Singers', *Opera*, xxi (1970), 782–5
G. Polyanovsky: *Antonina Nezhdanova* (Moscow, 1970)

I.M. YAMPOL'SKY

Nfir. *See* NAFĪR.

Ngoma [engoma, goma, gomo, ingoma, iñgoma, ng'oma, ngomba, ngomm, ngomo etc.]. A common term (with many variants) used generically for many kinds of drum among the numerous Bantu-speaking peoples of central, eastern-central and southern Africa. However, 'ngoma' often has a wider meaning, at its widest standing for music and dancing (and the associated feasting), and for ceremonies in which drumming occurs. Because of its use as a general name for drums of various shapes and sizes it often appears in the catalogues of instrument collections (e.g. Boone, 1951).

Among different peoples *ngoma* can variously denote a dance, a drum ensemble, the most important drum of an ensemble, or individual drums. Use of the name is sometimes indicative that drums have special sacred or magical properties. *Ngoma dza midzimu* ('drums of the ancestor spirits') is the term used by the Venda of the Transvaal for spirit possession dances; the bass drum in the accompanying ensemble, a large hemispherical drum with a single head, resembling the two drums with which it is played, is itself called *ngoma*. Common nomenclature also includes *ngoma* in compound forms, for example, *ngoma ya shina*.

Ngoma drums may also be associated with royal power, as was frequently the case, for example, among the kingdom states of central Africa. Among the drum ensembles of RWANDA AND BURUNDI, those usually cited as *iñgoma* were formerly played only for the rulers (Tutsi). They consisted of sets of up to nine laced drums of the Uganda drum type beaten with drumsticks, struck with awesome power and precision to the accompaniment of praise verses. As in many other cases, each drum in the ensemble had its own pitch and special name. In Burundi the ensemble was even larger, up to 25 drums (with single pegged heads) being used in a single set. This ensemble formerly performed only at the court at the behest of the king but like the Rwanda set is now played generally at festive occasions.

BIBLIOGRAPHY

P.R. Kirby: *The Musical Instruments of the Native Races of South Africa* (London, 1934, 2/1965)
O. Boone: *Les tambours du Congo belge et du Ruanda-Urundi* (Tervuren, 1951)
F.J. de Hen: *Beitrag zur Kenntnis der Musikinstrumente aus Belgisch Kongo und Ruanda-Urundi* (Tervuren, 1960)

H. Tracey: *Catalogue of the Sound of Africa Series*, ii (Roodepoort, 1973)
M. Vuylstêke: 'Musique du Burundi', OCR 40 [disc notes]

PETER COOKE

Nguni music. *See* SOUTH AFRICA, §I, 1.

Nguyen Thuyet Phong [Nguyen, Phong] (*b* Tam Ngai, Vietnam, 9 Aug 1946). Vietnamese performer of traditional music and ethnomusicologist. He began studying music at the age of 5 with his father, followed by formal instruction with master musician Tram van Kien [Muoi Kien] at the age of 10. Eventually he excelled in music for festivals and rituals, chamber and theatrical styles and Buddist chant, widely performing both vocally and instrumentally. He first studied Western music after moving to Saigon but earned the Baccalaureate degree in Vietnamese literature and philosophy at the University of Saigon. After teaching literature, he became principal of a high school (1970–74), adding music to the curriculum, which was then considered an innovation. After spending 1974–5 in Japan, he emigrated to Paris where he earned the PhD in Ethnomusicology at the Sorbonne (University of Paris), writing a prize-winning dissertation on Vietnamese Buddhist chant under Edith Weber and Trân Van Khê. After being appointed to the Centre National de la Recherche Scientifique (CNRS), he began working in the USA in 1983, eventually becoming a citizen. He has held positions at UCLA, the University of Washington, the University of Pittsburgh and Kent State University. Both his performance activities and research have continued with grants from the Social Science Research Council, the Asian Cultural Council, Earthwatch and the National Endowment for the Arts, which awarded him a National Heritage Fellowship in 1997. In 1990, along with Terry E. Miller, he founded the International Association for Research in Vietnamese Music and during the 1990s he conducted comprehensive fieldwork throughout Vietnam, the first person to do so after the end of the war. Nguyen performs internationally and publishes research in both English and Vietnamese. As a professional performer of traditional music and song, he brings to his writing an insider's knowledge, especially with regard to Vietnam's complex modal system. Following the retirement of Trân Voun Khê, Nguyan has become the leading authority on and exponent of Vietnamese music.

WRITINGS

'Restructuring the Fixed Pitches of the Vietnamese *dan nguyet* Lute: a Modification Necessitated by the Modal System', *The Vietnam Forum*, xi (1988), 172–90
Goi am thanh Viet Nam [The world of Vietnamese music] (San Jose, CA, 1989)
with P.S. Campbell: *From Rice Paddies and Temple Yards: Traditional Music of Vietnam* (Danbury, CT, 1990)
Textes et chants liturgiques bouddhiques vietnamiens en France (Kent, OH, 1990)
ed.: *New Perspectives on Vietnamese Music* (New Haven, CT, 1991)
'Music in Ho Chi Minh City and Southern Vietnam', *Nhac Viêt*, i/1 (1992), 21–42
'Pre-Twentieth Century Chinese Music Scholarship in Vietnam: Two Approaches', *Nhac Viêt*, i/2 (1992), 61–74
'Text, Context and Performance: a Case Study of the Vietnamese Buddhist Liturgy', *Selected Reports in Ethnomusicology*, ix (1992), 225–32
'Searching for Roots and Facts: a Field Report from Northern Vietnam', *Nhac Viêt*, ii/1 (1993), 43–64
with T.E. Miller: 'Searching for Roots and Facts: a Field Report from Vietnam', *Nhac Viêt*, ii/2 (1993), 7–92
with P.S. Campbell and A. Reyes Schramm: *Searching for a Niche: Vietnamese Music at Home in America* (Kent, OH, 1995)
'Viemam', *GEWM*, iv: *Southeast Asia* (New York, 1998), 444–517

RECORDINGS

Traditional Instrumental and Vocal Music of Vietnam: Dr. Nguyen Thuyet Phong in Discussion and Performance, Centre for the Study of World Musics videotape (Kent, OH, 1988)
Music of Vietnam, perf. Phong Nguyen Ensemble, World Music Institute WMI-008 (1989)
Eternal Voices: Traditional Vietnamese Music in the United States, coll. Phong Thuyet Nguyen and T.E. Miller, New Alliance Records NAR CD 053 (1993)
Song of the Banyan, perf. Phong Nguyen Ensemble, Latitudes Music of the World LAT50607 (1997)

TERRY E. MILLER

Nias. *See* INDONESIA, §VI.

Nibbio, Stefano Venturi del. *See* VENTURI DEL NIBBIO, STEFANO.

Niblock, Phill (*b* Anderson, IN, 2 Oct 1933). American composer and multimedia artist. He graduated from Indiana University in 1956 with a degree in economics. After taking up photography, he moved to New York. He joined the Experimental Intermedia Foundation in 1968 (director from 1985) and was appointed to teach film, video and photography at the College of Staten Island, CUNY in 1971. An important early musical influence was Morton Feldman, but the seed of his musical invention was most firmly planted in the mid-1960s when he rode a motorcycle up a hill behind a large truck and was mesmerized by 'the strong physical presence of the beats resulting from the two engines running at slightly different frequencies'. That experience inspired him to compose music in which loud sustained tones blend and collide, creating almost physically tangible sound. During the 1970s and 80s he constructed pieces by recording instrumentalists playing pitches chosen for their potential to create beats and difference tones, editing and looping these recordings so the sounds had no apparent start or finish, and layering the edited versions over each other. In live performances of his works, musicians move slowly through the concert space, playing sustained tones that interact with recordings. In 1990 he began using digital samplers to create textures of up to 50 layers. His music has frequently been performed during showings of his films.

WORKS
(*selective list*)

all for tape; sources of sounds given in brackets

Tenor, 1970 [t sax]; Str Qt, 1972; Quarterbone, 1973 [trbn]; 3 to 7 – 196, for Vc, 1974; Contrabassoon & Contrabass, 1975; First Performance, 1975 [eng hn]; Vc and Bn, 1975; 261.63 – and –, 1976 [eng hn, vn, b fl, vc]; Long Distance, 1976 [vc]; Descent, 1977 [vc]; Harm, 1977 [harmonica]; 12 Tones, 1977 [db]; Who Can Think of Good, Cute Titles for Every Tune, 1977 [cl]; 4 Arthurs, 1978 [bn]; E for Gibson, 1978 [vc]; 2 Octaves & a Fifth, 1978 [ob]; Timps in E, 1978; Winterbloom, 1978 [b fl]; A Third Trbn, 1979; V & V, 1979 [1v, vn]; Fall and Winterbloom, 1980 [b fl]; Multimusti, 1980 [fl, trbn, db, ob]; B Poore, 1981 [tuba]; Summing I, II, III, IV, 1981 [vc]; Unbridled, 1981 [vc]; According to Guy, accdn [3 versions]; Early Winter, 8 b fl, synth; other works

BIBLIOGRAPHY

G. Gronemeyer: 'Ein radikaler Minimalist: ein Porträt des amerikanischen Klang-technikers Phil Niblock', *MusikTexte*, no.12 (1985), 14–17
A. Stidfole: 'That's Your Problem, Not Mine', *Ear*, ix/5–x/1 (1985), 20 [interview]

GREGORY SANDOW (text, bibliography), JOHN ROCKWELL (work-list)

Nicaragua (Sp. República de Nicaragua). Country in Central America. It is the largest of the Central American republics (130,000 sq. km) and encompasses two broad cultural areas, the Atlantic and Caribbean coasts. It is bounded in the north by Honduras, east by the Caribbean, south by Costa Rica and west by the Pacific. 90% of the estimated population of four and a half million live on the western, Pacific Coast region.

I. Historical background. II. Art music. III. Traditional and popular musics.

I. Historical background

Archaeological findings and descriptions by *cronistas*, early Spanish writers, are the primary sources for musical practices before sustained European contact. Both are almost entirely restricted to the southern lowlands of the Pacific Coastal zone. The archaeological record indicates two major migrations from central Mexico, that of the Chorotegas, a Mangue-speaking group, and the Nahuatl-speaking Nicarao. Less definite is the place of origin or time of arrival of the smaller Matagalpan group dispersed in the central highland region, which may be of South American origin. Throughout the lowland region, archaeologists have found small tubular and globular duct flutes in different sizes and with a variety of numbers of holes and tunings. In 1523, the Nicarao chieftain Diriangén provided a performance of an ensemble of five flute players for the Spanish conquistador Gil González Dávila before later forcing him back to Costa Rica. Both Chorotegan and Nahuatl communities marked the ending of each calendar year and other occasions with large-scale celebrations that included musical accompaniment for thousands of costumed dancers. In 1540, Giralmo Benzoni witnessed such a large celebration and described the musical instruments as trumpets (*excoletes*), flutes made from both reeds and clay, drums and whistles. He also mentioned *chilchil*, which he termed small bells, similar to *chischiles*, the current name for small bells sewn onto dancers' shoes in several folkdances. Also present in parts of the Pacific Coast was the *teponaztli*, a slit-drum found among Nahuatl-speaking peoples in central Mexico, whence the Nahuatl speakers in Nicaragua originally emigrated; it has long been extinct.

Earthquakes and social upheavals have nearly obliterated such documentation as might have existed of the nation's earlier musical history. In comparison to Guatemala and other larger Spanish colonies, institutionally supported musical activity in colonial Nicaragua was probably at a low level considering the province's lack of strategic importance and economic activity. Colonial documents record a steady payment to priests for masses and other religious services that no doubt required musical performance. Several references establish the penetration of Spanish instruments throughout the Pacific Coast. Colonial writings also attest some retention of pre-European musical practices among the Indian communities that were experiencing increasingly mestizo acculturation. From the late 1850s American travellers, crossing the isthmus to California, provide summary descriptions of several folk music traditions still practised today. The remaining cultural autonomy of indigenous enclaves on the Pacific Coast became severely eroded with the introduction of intensive coffee cultivation in the late 19th century.

There are no musical instruments that can be definitively traced as survivals from the pre-European period, though several percussion instruments share a similarity both with 16th-century descriptions of indigenous instruments and Spanish ones. Examples of this potential double origin are vertical flutes and the *tambor*, a medium-sized, two-headed drum still found in some indigenous enclaves.

The contemporary population of the Pacific Coast is overwhelmingly mestizo, a mixture of indigenous American and European peoples and cultures. Beginning in 1524, the rapid subjugation and near destruction of the Nahuatl and Chorotegan peoples allowed for subsequent pervasive Spanish acculturation. Even the isolated pockets of indigenous communities on the Pacific Coast have all suffered strong mestizo influences. During the colonial period, Africans were brought to replace the exhausted indigenous population for agricultural and mining work. The mixture of this relatively small proportion of African blood in some sections of the Pacific Coast has so thoroughly blended into the general population that presently it is not generally recognized as part of the national make-up, and in fact no African musical stylistic retentions are identifiable. Nicaragua's majority culture, then, forms one part of the general mestizo Pacific Coast culture of Central America that runs from southern Guatemala through the Costa Rica *meseta central*.

II. Art music

The first important composers in a classical vein came with the flourishing of the salon tradition in the larger cities towards the end of the 1800s. Waltzes and other European dance-related forms typify the works of this time. Touring zarzuela companies were also highly influential. Composers with some classical training devoted much of their effort towards funeral marches and church-related musical forms. Small music schools that promoted the European art music tradition were founded around the turn of the century in the major cities; the first documentation of Nicaraguan compositions for wind and brass ensembles dates from this period. Pablo Vega Raudes (1850–1919), from Masaya, conducted several bands and a chamber orchestra, and founded the nation's first school of music in León. The two most significant composers from this period are José de la Cruz Mena (1874–1907) from León and Vega Raudes's son Alejandro Vega Matus (1875–1937) from Masaya. Like his contemporaries, Mena adopted a European academic style that harked back to Haydn for his more classically oriented works, principally several short masses. Most of his works were a type of erudite popular song. Vega Matus led the most celebrated dance and orchestral band of his time, a vehicle for the many foxtrots, one-steps, *paso dobles* and other songs that make up most of his output. Vega Matus also composed many sacred works and short pieces for chamber orchestra. His son, Ramiro Vega Jiménez, directed both his father's ensemble and the prestigious Band of the National Guard. He wrote masses, operettas, overtures and other pieces scored primarily for band. Fernando Luna Jiménez (1853–1936), first violinist in the Orquesta Vega Matus, wrote several masses, requiems, chamber works, nocturnes, as well as the celebrated overture *La cabaña de Lepha*, and the first symphonic work based on Nicaraguan folk material, *El Toro Huaco* op.8.

A more developed attempt at a nationalist use of folk materials, as well as the first composition of extended works for full orchestra, was initiated by Nicaragua's best-known composer, LUIS ABRAHAM DELGADILLO (1887–

1961). He was a pianist and primarily composed piano pieces and short symphonic works, many of them programmatic in nature. Juan Manuel Mena Moreno (1917–89), founder and director for many years of the Nicaraguan National Choir, remains the nation's most accomplished composer of vocal works in the classical idiom. There has been a dearth of new compositions in the classical idiom in the late 20th century, an outcome of the unfortunate status of performing ensembles in the country. During the early 1980s, scores for the film industry, now defunct, were a new outlet for compositions. Notable among the dozen or so examples of incidental film music is that of the director of the Orquesta de Cámera in the 1980s, Pablo Buitrago, particularly his score for the short film *El Centerfielder*.

The Managua-based Orquesta de Cámera Nicaragüense and the Camerata Bach are the only organizations dedicated to classical music performances. Some semi-classical works are included in the repertory of the Nicaraguan National Choir. The Banda Filarmónica de Managua at times continues the tradition of outdoor concerts, originally established by the pioneering Banda de los Supremos Poderes as early as the 1930s. Most of the nation's small clubs that feature local popular musicians, including New Song performers, are located in Managua.

The bulk of musical education takes place on a private basis and is not found within an institutional framework. Governmental initiative during the Sandinista period (1979–90) established the various Centros Populares de Cultura. Renamed Casas de Cultura after 1990, they continue to play a key role in the country's smaller cities and towns, serving as a locus for a variety of cultural activities, including musical instruction. Music education in primary and secondary schools suffers from a severe shortage of instruments and teachers. There is no musical instruction at any of the nation's universities. The Escuela de Música in Managua only offers instruction to university entry level.

III. Traditional and popular musics

1. Caribbean Coast: (i) Sumu (ii) Rama (iii) Miskitu (iv) Garífuna (v) Creole. 2. Pacific Coast: (i) Northern regions (ii) Southern region (iii) Popular music.

1. CARIBBEAN COAST. Historically, the Caribbean Coast has had little contact with western Nicaragua and its primary economic and cultural relationship with the outside has been with the greater Caribbean basin. Spanish control was never fully exercised and English influence has been strong. There are six distinct ethnic groups among the estimated current population of 470,000. Positioned along a continuum that runs from Amerindian to African they are: Sumu, Rama, Miskitu, Garífuna and Creole and mestizo; the latter are relative newcomers to the area. In addition, all groups have varying degrees of European mixture, especially Creoles. Mestizos currently constitute approximately two-thirds of the total population and their musical practices from the Pacific Coast have had increasing impact upon previously established groups.

(i) Sumu. The estimated population of 10,000 Sumu currently inhabit tributary headwaters of main rivers on the Caribbean Coast in Nicaragua (part of the northernmost group is also found in Honduras). The Sumu are the most isolated indigenous group within the nation's borders. Once related to the Miskitu, the Sumu share many instruments and musical nomenclature with them. One example is the *lungku* (or *luñku*), a musical bow made from a thin and flexible wooden branch from 50 to 80 cm long and a cord from the dried fibre. Played exclusively by women among the Sumu, the player places the bow in the mouth to act as a resonator and plucks the string with the right hand. Compositions tend to imitate the sounds of animals and are highly individual in nature. Another important shared instrument is the *bra-tara* or *bara*, a large bamboo flute of up to 2 metres. It is played exclusively by the *sukya*, or shaman, who blows through a mouthpiece formed from birdskin and beeswax during curative rituals, producing a loud, roaring sound from two to four holes along the length of the flute.

Group singing plays an important part in the Sumu life-cycle and daily activities, especially choruses formed by women of a given community. The most important ceremony among the Sumu is the funerary ritual, called *sau* for a woman's death and *sikro* for a man's. Rattles made from round or egg-shaped gourds are principally played by women during the *sau*. The more elaborate *sikro* ceremony, exclusively male, lasts several days. During the first night the *sukya* sings to invoke the spirit of the deceased. The spirit's arrival along a thread attached from the grave to the deceased's house is announced with the sound produced from a type of bullroarer, made from spinning a pole with an attached bamboo strip. The ritual proceeds to dancing accompanied by *bara* reed flutes, the short fifes called *una*, and *pantañ/panatañ* cedar drums. A *pantañ* is an upright, hourglass drum hollowed from a solid block of mahogany or cedar wood, and used only in this ceremony. The drumhead can be made from a variety of animal skins, including deer, tapir, or even toad or iguana.

The Sumu also use a single-note flute made from the femoral bones of deer, tapir or other large animals used in hunting to lure the agouti. As revealed in its name, the *durum* was originally introduced through contact with the English. It is played with sticks, not hands, and is the most widely used membranophone. Perhaps the previous existence of the *lungku* led to the popularity of the *yusap*, or trumpet, also originally introduced by Europeans.

(ii) Rama. The Rama have been reduced to a community of less than 700. They have suffered significant deculturation, including language loss. There are no published studies on their musical practices.

(iii) Miskitu. The Miskitu population totals approximately 170,000, of which 120,000 reside within the borders of Nicaragua and 50,000 in Honduras, together with a scattering of families in Managua, Nicaragua and along the coast in north-eastern Costa Rica. Contemporary Miskitu identify themselves and are considered by outsiders as essentially of Amerindian descent but in the last five centuries they have mixed extensively with Europeans and Africans.

The principal secular form of music is called *kitarlawana* (from *kitar* and *lawana*, song) or *tiun*. *Tiun* are songs composed by men and their lyrical content centres on a woman. Most often the sentiments expressed are ones of love, longing and desire, but a range of emotions can be represented, including strong negative feelings. The songs can be accompanied by one or more *kitars* and/or guitars. The *kitar* (from 'guitar') is a handmade plucked wooden lute. Its strings were once made from catgut but nowadays are purchased commercially. Although the

pegbox is designed for six strings, the *kitar* used by young people to accompany their *tiun* customarily has fewer strings. Additional percussion instruments accompany *tiun*: *kritas* (scrapers) and *aras napats* (horses' jawbones). The strong impact of centuries of European contact and an intensive European missionary presence are clearly evident in the melodic design and full use of functional harmony. *Tiun* melodies are sung solo or harmonized in an approximate pattern of parallel 3rds and 6ths. Vocal style can vary from a forceful production that borders on shouting to a relaxed, often plaintive style where the singer cracks his voice at the end of phrases. Tonality is overwhelmingly major. Metres can be 3/4 or 4/4 at a moderate to slow tempo. Dotted rhythmic accompaniment is pervasive.

The Miskitu funerary ritual, *sikru*, was probably once identical to the Sumu *sau* and *sikro*, but transformed over time from the Miskitu's increased outside contact. The *sikru* has suffered from repression by Moravian Christian missionaries. For example, the *kungbi* is a large drum probably resulting from contact with the population of African descent on the coast. It measures 40 to 50 cm in diameter, is one to one and a half metres in length and is made from the hollowed-out section of a *yulo* (mahogany) log. The drum is laid upon the ground and the player sits astride it, beating the deerskin head with his hands to accompany the singer who sits immediately behind him. The *kungbi* has traditionally been used in the *sikru* ritual. The influence of the Moravians, who have attacked the drum as demonic, has diminished its ritual presence and resulted in the *kungbi* being used above all for secular entertainment.

The *sikru* ceremony contains women's laments around the body of the deceased and at burial. The dance of the *sukia*, or shaman, is accompanied by one or more *kitars*, *drita* (rasps), *insuba* (rattles) and *arasnapats* (jawbones). At the same time, younger men perform their own *tiun*, accompanied by the same instrumentation. Contemporary ritual celebrations have also incorporated portable radios and record players, thereby combining popular music forms with traditional music.

(iv) Garífuna. The current estimated population of 2000 Garífuna, or black Caribs, are descendants from the mixed Carib and African people exiled from St Vincent to the island of Roatán, Honduras, in 1797. Nicaraguan Garífuna migrated from Honduras and Belize during the later half of the 19th century. Nicaraguan Garífuna are relatively acculturated to mestizo and Creole culture compared to the larger communities in Honduras and Belize. Salient among the musical practices of the Nicaraguan Garífuna is the curative *walagallo* ritual (Suco Campos, 1987). The music and dance of this ceremony closely parallels similar ones among other Garífuna on the Caribbean Coast. Studies of Garífuna music have been on these larger Garífuna populations north of Nicaragua in Belize and Guatemala.

Nicaragua, §III, 1(v): Traditional & popular musics: Creole

(v) Creole. The Creole population on the Caribbean Coast, totalling approximately 40,000, is concentrated primarily in urban areas. Creoles arrived in two migrations, one over several centuries as slaves and escaped slaves of the English, and a more recent migration primarily from Jamaica since the late 1800s. In contrast to mestizos, Creoles are overwhelmingly Moravian Protestants and speak a creole English. There are no published studies on Creole music beyond occasional reporting on annual festivities in the national press.

Moravian hymnody remains a central musical outlet in the Creole community. West Indian influence is reflected in the most common musical form, usually referred to as *mento*, which clearly resembles Jamaican *mento*. These songs are characterized by duple metre, moderate tempo, major tonality, syncopated rhythmic accompaniment, open vocal style and a basic structure of alternating verse and chorus. The instrumentation reflects the Creoles' common cultural links with other parts of the English-speaking Caribbean: banjo, asses' jaw, washpan (wash tub) bass, scraper, guitar and, more recently, accordion. Claves, bongos and congas are also occasionally added. Lyrics typically describe an actual local event, frequently laced with satire.

The maypole, roughly similar to the English version, is performed in conjunction with other festivities to celebrate the earth's fertility. These celebrations close with another traditional dance, the *tulu lulu* (or *tulululu*), accompanied by the song of the same name. Maypole dance style was transformed into a sensual, popular dance form that became nationally popular in the 1970s and especially the 1980s under its Spanish name *palo de mayo*. Strongly influenced by modern *soca* (*see* TRINIDAD AND TOBAGO), *palo de mayo* conserves much of the acoustic *mento*-based style, such as lyrics, basic melodies, chordal patterns and other musical elements, but it transforms the earlier style by increasing tempos and substituting the banjo, wash-tub bass and accordion with a popular music instrumentation of trap drums, horn sections and electric instruments, including electric bass, organ and/or synthesizer. Reggae music also has a following on the Caribbean Coast, where it is often called 'Rasta'.

2. PACIFIC COAST. The Spanish musical stylistic foundation of Nicaragua's folk and popular music is clearly evident throughout the Pacific Coast, notable by a marked preponderance of 3/4 and 6/8 metres and the characteristic harmonization of melodic lines in 3rds. The six-string Spanish guitar is by far the most popular and widely distributed instrument. One or more guitars accompany lyrical songs, sung solo or in duet, throughout the region.

The Pacific Coast can be roughly divided into two demographic areas, the mountainous northern and central regions and the populous southern zone.

(i) Northern regions. Duo guitar instrumental pieces have been cultivated in Nuera Segovia and neighbouring northern regions more than in other parts of the country. The *mazurka segoviana* is the most popular form for these instrumental guitar duos. Performed in triple metre at a slow tempo, this music and associated dance were introduced into the northern coffee-producing regions by Central European immigrants in the late 19th century. Instrumental ensembles centred around a *violín de talalate* (named after the soft, white *talalate* wood famed for ease of carving into the appropriate shape) and one or more guitars perform a variety of musical genres, including mazurkas. The musical style of the *violín de talalate*, similar to the region's vocal aesthetic, emphasizes glissandos in the melodic ornamentation and favours a thin, sometimes raspy sound. The *quijongo* monochord, of African origin, has been limited to the zone close to the Honduran border and at the present time is practically extinct.

Approximately 20 *romances* can be found throughout the Pacific Coast that closely retain the original Spanish melodic and lyrical form, though most exist with more than one variation. *Romances* in Nicaragua roughly adhere to the standard form of four octosyllabic lines per stanza and range from four to 12 stanzas in length. The Nicaraguan *corrido*, sometimes referred to as the *corrido nacional*, developed following the basic form as the Spanish *romance*. Both *romances* and *corridos* are frequently identified by other names, such as *versos*, *historias*, *coplas* and *canciones*. All types of *romances* and *corridos* are overwhelmingly in a major key, with a small melodic range and typical descending melodic ending leading to the tonic. A number of *corridos* can be dated to the first half of the 19th century. Some of the best-known *corridos* stem from the military and political struggle of Augusto C. Sandino in the northern regions (1928–33). *Corridos* about Sandino survived the repression of successive Somoza family-controlled governments and a few regained national prominence with the triumph of the Sandinista Revolution in 1979. In these songs, the impact of the Mexican revolutionary *corrido* is clearly evident in both lyric content and musical material, including several borrowed melodies.

(ii) Southern region. Small vertical flutes and double-headed drums, sometimes played by one musician in pipe and tabor fashion, accompany many of the dances performed at annual patron saint's day celebrations. Although this drum and flute instrumentation may originate from similar Spanish folk traditions, the musical content at this time is clearly of local origin.

In the low-lying coastal plains on the Pacific Coast, the *sones* (song forms) of the traditional repertory of the *marimba de arco* (marimba with a bowed wooden arc) accompany the most widespread folkdance. The diatonic, 22-keyed *marimba de arco* is the most distinctive instrument in the lowland region and the only one of African origin. It is always played solo. The musician sits within the arc and the frame rests on his knees. He is flanked with a metal-stringed guitar and smaller four-string *guitarrilla* to form the common trio instrumentation. Pieces considered *música folklórica*, i.e. the repertory for accompanying the traditional dance, are marked by major tonality and either *ABAB* or *ABABA* structure. The rhythmic feel of the ensemble often clouds the distinction between 6/8 metre and 3/4. In Nicaragua, unlike other Central American countries, *cumbias* and other popular dance forms are also performed by *marimba de arco* trios for entertainment.

European brass and wind instruments used in military bands gradually became adopted by larger sectors of the population, eventually forming the contemporary *bandas de chichero* that are omnipresent in the lowland Pacific Coast zone. During rodeos and religious festival processions, *bandas de chicheros* perform *sones de toro*, or *cacho*, dance and bullfight songs whose origin may vary from folksongs of anonymous authorship to military marches or adaptations of popular songs.

Cantos a la Purísima, *alabanza* praise-songs to the Virgin, are sung from door to door during the Christmas season. Most *sones de pascua*, or villancicos, began as written compositions for *bandas*, though many are now passed on in oral tradition.

Any direct connection these traditional musics may have had with Spanish forms, e.g. the derivation of *sones de toro* from Spanish bullfight music, has disappeared as a distinctive national musical style and repertory have developed. Nicaraguan versions of Mexican *mariachis* and *trios* date from their arrival via records and films in the 1930s and remain popular.

(iii) Popular music. Throughout the Pacific Coast the *canción ranchera* (folk and popular song genre) and other central and northern Mexican forms have become deeply rooted. The *son nica* (from *nicaragüense*), popular since the 1940s, was deliberately created as a Nicaraguan antidote to continued Mexican musical influence. Important performing composers in this style include Camilo Zapata (*b* 1917), credited as the originator of the *son nica*, Víctor Manuel Leiva (*b* 1925), Jorge Isaac Carvallo (*b* 1927) and Otto de la Rocha (*b* 1936). The rise in importance of Latin American New Song in Central America, sometimes dubbed *volcanto* (from combining *volcán*, volcano, and *canto*, song), has paralleled the nation's political upheavals beginning in the mid-1970s. Carvallo's 'Campesino' was the first recorded protest song (1964), but Carlos Mejía Godoy (*b* 1943) first established political song as an important genre. The musical style of his younger brother, Luis Enrique Mejía Godoy (*b* 1945), typifies that of other younger *volcanto* musicians in his use of electric instrumentation and eclectic array of continental musical influences.

BIBLIOGRAPHY

AND OTHER RESOURCES

GEWM, ii ('Miskitu', 'Nicaragua'; T.M. Scruggs)
D.G. Brinton: *The Güegüence: a Comedy Ballet in the Nahuatl-Spanish Dialect of Nicaragua* (Philadelphia, 1883/*R*)
C.N. Bell: *Tangweera: Life and Adventures among Gentle Savages* (London, 1899/*R*)
S.K. Lothrop: *Pottery of Costa Rica and Nicaragua*, i (New York, 1926)
E. Conzemius: *Ethnographical Survey of the Miskito and Sumu Indians of Honduras and Nicaragua* (Washington DC, 1932)
R. de Belausteguigoitia: *Con Sandino en Nicaragua: la hora de la paz* (Madrid, 1934/*R*)
R. d'Harcourt: 'Sifflets et ocarinas du Nicaragua et du Mexique', *Journal de la Société des américanistes de Paris*, new ser. xxxiii (1941), 165–74
E. Mejía Sánchez: *Romances y corridos nicaragüenses* (Mexico City, 1946/*R*)
L.A. Delgadillo: 'La música indígena y colonial en Nicaragua', *Revista de estudios musicales*, i/3 (1949–50), 43–60
R. d'Harcourt: 'Ocarinas du Nicaragua', *Journal de la Société des américanistes*, new ser., xl (1951), 241–4
D. Stone: 'Synthesis of Lower Central American Ethnohistory', *Handbook of Middle American Indians*, iv: *Archaeological Frontiers and External Connections*, ed. G.F. Ekholm and G.R. Willey (Austin, 1966), 209–33
E. Peña Hernández: *Folklore de Nicaragua* (Masaya, 1968, 2/1986)
M.W. Helms: *Asang: Adaptations to Culture Contact in a Miskito Community* (Gainesville, FL, 1971)
D. Stone: *Arquelogía de la América Central* (Guatemala City, 1976)
T. Agerkop: 'Música e los Miskitos de Honduras', *Folklore americano*, no.23 (1977), 7–37
S. Cardenal Argüello: disc notes, *Nicaragua: música y canto* Banco de America BALD 011 to 019 (1977, 1992)
G. Fernandez de Oviedo y Valdés: *Centroamérica en los cronistas de Indias: Oviedo* (Managua, 1977)
P.A. Cuadra and F. Pérez Estrada: *Muestrario el folklore nicaragüense* (Managua, 1978)
R. Velásquez and T. Agerkop: *Miskitos – Honduras* (Caracas, 1979)
Boletín nicaragüense de bibliografía y documentación [Managua], no.48 (1982)
R. Pring-Mill: 'The Uses of Revolutionary Song: a Nicaraguan Assessment', *Popular Music*, vi (1987), 179–90
I. Suco Campos: *La música en el complejo cultural del wallagallo en Nicaragua* (Havana, 1987)

R. Velásquez: *Chamanismo: mito y religión en cuatro naciones étnicas de América aborigen* (Caracas, 1987)
G. Grossmann: *La Costa Atlántica de Nicaragua* (Managua, 1988)
R. Velásquez: 'Instrumentos musicales pertenecientes a la cultura Miskita', *Organología del folklore hondureño*, ed. J. Muñoz Tábora (Tegucigalpa, 1988), 105–24
D. Craven: *The New Concept of Art and Popular Culture in Nicaragua since the Revolution in 1979* (Lewiston, NY, 1989)
T.M. Scruggs: Review of *¡Nicaragua presente! Music from Nicaragua Libre*, coll. J. McCutcheon, Rounder Records 4020/4021 (1989), *LAMR*, xii (1991), 84–96
F.W. Lange and others: *The Archaeology of Pacific Nicaragua* (Albuquerque, 1992)
T.M. Scruggs: 'Central America: Marimba and Other Musics of Central America', *Music in Latin American Culture: Regional Traditions*, ed. J.M. Schlechter (New York, 1999), 80–125
T.M. Scruggs: '"Let's Enjoy as Nicaraguans": the Use of Music in the Construction of a Nicaraguan National Consciousness', *EthM*, xliii (1999), 297–321

RECORDINGS

Nicaragua: música y canto, coll. S. Cardenal Argüello Banco de America BALD 011 to 019 (1977, 1992) [incl. notes by S. Cardenal Argüello]
Guitarra Armada, perf. C. and L.E. Mejía Godoy, Indica S.A. [Costa Rica] MC-1147 (1979); reissued on ENIGRAC MC-015 and MC-1147 (1980); Rounder Records 4022 (1988)
La misa campesina, perf. C. Mejía Godoy and El Taller de Sonido Popular, ENGIRAC NCLP-5012 (1980)
Music of the Miskito Indians of Honduras and Nicaragua, coll. D.B. Stiffler, Folkways 4237 (1981)
Amando en tiempo de guerra/Loving in Times of War, perf. L.E. Mejía Godoy and Mancotal, Redwood Records 8805 (1988)
Nicaraguan Folk Music from Masaya, coll. T.M. Scruggs, Flying Fish 474 (1988) [incl. notes by T.M. Scruggs]
¡Nicaragua presente! Music from Nicaragua Libre, coll. J. McCutcheon, Rounder Records 4020/4021 (1989) [incl. notes by J. McCutcheon]
Black History/Black Culture, perf. Soul Vibrations, Aural Tradition ATRCD 118 (1991)
'Nicaragua', *The JVC/Smithsonian Folkways Video Anthology of Music and Dance of the Americas*, ed. T. Fuji'i (Washington, DC, 1995)

T.M. SCRUGGS

Niccolini, Giuseppe. *See* NICOLINI, GIUSEPPE.

Niccolò da Perugia [Nicolaus de Perugia, Magister Sere Nicholaus Prepositi de Perugia, Niccolò del Proposto, Ser Nicholo del Proposto] (*fl* Florence, 2nd half of the 14th century). Italian composer. The only firm biographical information is a note referring to him in 1362 as a visitor, together with Ser Gherardello, to the Florentine monastery of Santa Trìnita. The fact that Niccolò set to music several texts by Sacchetti suggests that some of his works must have been composed in Florence between 1354 and 1373. Whether he is identifiable with the Ser Niccolò who was a singer of *laude* in Florence in 1393 is uncertain (see D'Accone, 1969, and Wilson, 1997). To judge from his name, Niccolò came from Perugia where his father was provost (for an identification, see Di Bacco, 1991). He may well have been acquainted with his contemporary Bartolino da Padova, for they both set the madrigal *La fiera testa* to music. Despite the allusion in the text of this work to the coat of arms of the Visconti family (i.e. the viper: 'La fiera testa che d'uman si ciba'), and the quotation of their motto in the last line ('soffrir m'estoit'), the text is probably directed against the Visconti; the piece may have been composed in Perugia during the period of the hostilities between Florence and Milan between 1397 and 1400. It has been suggested, on somewhat tentative grounds, that Niccolò had a son who was the composer of the ballata *Donna, posso io sperare*; its musical style and metrical features are certainly very different from the other ballatas, and the manuscript bears the inscription 'Ser Niccholay prepositi'. Apart from texts by Sacchetti, Niccolo set poems by Soldanieri and Stefano di Cino.



Miniature thought to portray Niccolò da Perugia: detail of initial from the Squarcialupi Codex (I-Fl Med.Pal.87, f.81v)

The composer's surviving works are all to be found in Tuscan manuscripts: 36 pieces, of which 23 *unica*, in the Squarcialupi Codex (*I-Fl* 87; see illustration); 13, with four *unica*, in *GB-Lbl* Add.29987; six in *F-Pn* it.568; one in *I-Fn* 26; two, of which one *unicum*, in *I-La* 184. His name was mentioned by Sacchetti in connection with further works – two madrigals and three ballatas – whose music is now lost. Some pieces were referred to by Prudenzani, and some exist (presumably through textual adaption) as *laude* – both indications of their popularity; several of the texts of his ballatas have also come down to us in manuscripts of poetry. The madrigals and cacce, which are with one exception all two-voice, were directly influenced by the works of Giovanni da Cascia and particularly Jacopo da Bologna. Part-crossing does not occur at all in the madrigals, and isolated examples of imitation are confined mainly to the ritornellos, where a change of mensuration is usually involved. The untexted monophonic link passages that occur between the lines of the madrigal text reveal Jacopo's influence in particular. A peculiarity of Niccolò's style is the provision of different music for two madrigal strophes (see *Cogliendo per un prato*, *O giustitia*, *O sommo specchio*, *Virtù, loco non ci*). In the single three-voice madrigal, there is constant shifting of text between the three parts – a direct contrast to the almost completely simultaneous articulation of syllables in the two-voice pieces. With the exception of *Io vegio in gran dolo*, *I' son tuo, donna* and *Molto mi piace*, in the two-voice ballatas both voices are supplied with text. The shorter or longer melismas frequently encountered on the first or penultimate syllable of a line are presumably an indication of madrigal influence. *Dio mi*

guardi is an exception to this; it is almost totally syllabic and very similar to a *lauda*.

The 'minime' and 'piccole' ballatas (ballatas with a one-line *ripresa*; described by Antonio da Tempo, 1332, and by Gidino da Sommacampagna 1381–4), should be regarded as a speciality of Niccolò. These pieces are short, aphoristic and often with a moralizing content. *Donna, posso io sperare* is set out in dialogue form; *Chiamo, non m'è risposto* also contains elements of dialogue, and *I' son tuo, donna* is a dialogue from a textual (but not a musical) point of view. The tenor of *Il megli'è pur tacere* is possibly a folksong-like *cantus prius factus*. The simple setting of these short ballate and dialogues is evidence of the Florentine 'gusto borghese' (Li Gotti) which found particular expression in the work of Niccolò and of Andreas de Florentia.

WORKS

Editions: *Der Squarcialupi-Codex Pal.87 der Biblioteca Medicea Laurenziana zu Florenz*, ed. J. Wolf (Lippstadt, 1955) [W]
Italian Secular Music, ed. W.T. Marrocco, PMFC, viii (1972) [M]

BALLATAS

Benché partir da te, 2vv, W 146, M 101 (?Debenedetti, no.35; lauda contrafactum: 'Benedetto colui')
Ben di fortuna (N. Soldanieri), 2vv, W 139, M 103
Chiamo, non m'è risposto, 2vv, W 120, M 105
Chi 'l ben sofrir (F. Sacchetti), 2vv, W 138, M 106
Ciascun faccia per sé (Soldanieri or A. Pucci), 2vv, W 141, M 107
Dè, come ben mi sta, 2vv, W 146, M 126 (text inc.)
Dio mi guardi, 2vv, W 136, M 127 (text similar to a lauda; lauda contrafactum: 'Signor, merzé ti chieggio')
Donna, posso io sperare, 2vv, M 128 (dialogue ballata)
Egli è mal far, 2vv, W 121, M 130
Il megli'è pur tacere, 2vv, W 120, M 131
Io vegio in gran dolo, 2vv, M 132 (text inc.)
I' son tuo, donna, 2vv, M 136 (text, but not music, in dialogue form)
La donna mia, 2vv, W 149, M 139 (Debenedetti, no.48)
Mentre che 'l vago viso, 2vv, W 138, M 145
Molto mi piace, 2vv, W 125, M 147 (?Debenedetti, no.34)
Non più dirò, 2vv, M 153
Non si conosce 'l bene, 2vv, W 129, M 154 (text inc.)
Non so che di me fia, 1v, W 133, M 155
Sempre con umiltà, 2vv, W 140, M 183 (text inc.; perhaps experimental)
Stato nessun ferm'à, 2vv, W 140, M 191
Tal sotto l'acqua, 2vv, W 133, M 194 (reading in *I-La* 184 very different from that in *I-Fl* 87)

MADRIGALS

Cogliendo per un prato, 2vv, W 148, M 109 (2nd stanza has new music)
Come la gru (Sacchetti), 2vv, W 144, M 112
Come selvagia fera (Sacchetti), 2vv, W 141, M 114
I' son c'a seguitar, 2vv, W 155, M 133
It'a veder ciascun, 2vv, W 145, M 137
Nel meço già del mar (Sacchetti), 2vv, W 119, M 148 (lauda contrafactum: 'Nel meço a due ladron')
Non dispregiar virtù (Stefano di Cino), 2vv, W 134, M 151
O giustitia regina (?Boccaccio), 2vv, W 128, M 156 (2nd stanza has new music)
O sommo specchio, 3vv, W 150, M 159 (2nd stanza has new music)
Povero pellegrin (Sacchetti), 2vv, W 127, M 172 (?Debenedetti, no.25)
Qual perseguita, 2vv, W 125, M 174 (Senhal: 'Isabella')
Quando gli raggi, 2vv, W 137, M 177
Rott'è la vela, 2vv, W 135, M 179
Tal mi fa guerra (?Soldanieri), 2vv, W 142, M 192
Vidi com'a [A]mor, 2vv, W 147, M 196
Virtù, loco non ci à (Soldanieri), 2vv, W 154, M 198 (2nd stanza has new music)

CACCE

Da poi che 'l sole, 3vv, W 121, M 117
La fiera testa, 3vv, W 152, M 141 (?Petrarch; metrically, a madrigal; Italian-Latin-French text)
Passando con pensier (Sacchetti), 3vv, W 129, M 165
State su, donne (Sacchetti), 3vv, M 184

LOST WORKS
all cited by Sacchetti

Ballatas: Chi vide più bel nero; Di diavol vecchia; Lasso, s'io fu' già preso
Madrigals: Corendo giù del monte; Una angelletta

BIBLIOGRAPHY

S. Debenedetti, ed.: 'Il "Sollazzo" e il "Saporetto" con altre rime di Simone Prudenzani d'Orvieto', *Giornale storico della letteratura italiana*, suppl.xv (Turin, 1913)
N. Pirrotta: ' Il codice di Lucca, III: il repertorio musicale', *MD*, v (1951), 115–42, esp. 122
K. von Fischer: *Studien zur italienischen Musik des Trecento und frühen Quattrocento* (Berne,1956)
F.A. D'Accone: 'Le compagnie dei Laudesi in Firenze durante l'Ars nova', *L'Ars Nova italiana del Trecento: Convegno II: Certaldo and Florence 1969* [*L'Ars Nova italiana del Trecento*, iii (Certaldo, 1970)], 253–80
G. Corsi, ed.: *Poesie musicali del Trecento* (Bologna, 1970), xliii, 95–116
F.A. D'Accone: 'Music and Musicians at the Florentine Monastery of Santa Trinità, 1360–1363', *Quadrivium*, xii/1 (1971), 131–51
S.K. Kelly: *The Works of Niccolò da Perugia* (diss., Ohio State U., 1974)
M.T. Brasolin: 'Proposta per una classificazione metrica delle cacce trecentesche', *La musica al tempo del Boccaccio e i suoi rapporti con la letteratura: Siena and Certaldo 1975* [*L'Ars Nova italiana del Trecento*, iv (Certaldo, 1978)], 83–105
F.A. Gallo: ' The Musical and Literary Tradition of Fourteenth-Century Poetry Set to Music', *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts: Wolfenbüttel 1980*, 55–76
A. Mazzantini: 'Le ballate di Niccolò da Perugia', *L'Ars Nova italiana del Trecento*, v, ed. A. Ziino (Palermo, 1985), 179–95
F. Brambilla Ageno, ed.: Franco Sacchetti: *Il libro delle rime* (Florence and Perth, 1990)
G. Di Bacco: ' Nuove osservazioni sul codice di Londra (British Library, MS Additional 29987)', *Studi musicali*, xx (1991), 181–234
F.A. Gallo, ed.: *Il codice Squarcialupi* (Florence, 1992) [incl. K. von Fischer: 'Le biografie', i, 127–44; N. Pirrotta: 'Le musiche del codice Squarcialupi', i, 193–222]
G. Carsaniga: ' An Additional Look at London Additional 29987', *MD*, xlviii (1994), 283–97
B.McD. Wilson: 'Madrigal, Lauda, and Local Style in Trecento Florence', *JM*, xv (1997), 137–77
G. D'Agostino: 'La tradizione letteraria dei testi poetico-musicali del Trecento', *Studi su Francesco Landini e la musica del suo tempo in memoria di Nino Pirrotta*, ed. M.T.R. Barezzani and A. Delfino (Florence, forthcoming)

KURT VON FISCHER/GIANLUCA D'AGOSTINO

Niccolò Patavino [Niccolò da Padova, Nicolaus de Albis] (*d* 1516). Paduan composer and priest. He spent much of his career with Lucrezia Borgia, daughter of Pope Alexander VI. He was apparently already in her services in Rome during the very late 15th century, for he and a companion accompanied her from that city to Ferrara for her wedding in January 1502 to Alfonso I d'Este, oldest son of Duke Ercole I d'Este. 'Niccolò da Padova, cantore', with an annual salary of 96 lire, remained with Lucrezia until at least 1511, when he was included in a list of benefices as 'Messer Nicolò, cantore de la duchessa'. He appears to have left her services just after this: in April 1512 Lucrezia, apparently ignorant of his whereabouts, asked Francesco Gonzaga of Mantua to aid 'Niccolo cantor'. Like other Ferrarese musicians who departed the city during this period, he must have journeyed to Rome to join the services of the new music-loving Pope, Leo X. He is probably identical with the 'Nicolaus de Albis' (called 'clericus Paduanus') who entered the private chapel of Leo in 1513. He died in May 1516.

Niccolò is the author of 17 frottole, all of which first appeared in Petrucci's second through sixth frottola books (RISM 1505[3], 1505[4], 1505[5], 1505[6] and 1506[3]). They represent works heard and sung by the Borgia duchess. He is also assuredly the 'Don Niccolò' who contributed two or three works to Petrucci's *Laude, libro secondo* (1508[3]); both *Ben serà crudel e ingrato* and *Salve, croce, unica spene* were written for Good Friday. Both are also corporate prayers, adopting the plural rather than the singular voice and were probably intended for one of the elaborate processions held in Ferrara during Holy Week. The third lauda, *Senza te, madre Maria*, is printed twice in Petrucci's book, once with this text and ascribed to 'D. Niccolò' and once with the text *Vengo a te, madre Maria* and ascribed to 'Jacobus Folianus Mutinensis'.

BIBLIOGRAPHY

K. Jeppesen: *Die mehrstimmige italienische Laude um 1500* (Copenhagen and Leipzig, 1935)
R. Schwartz, ed.: *Ottaviano Petrucci: Frottole, Buch I und IV*, Publikationen älterer Musik, viii (Leipzig, 1935/R)
G. Cesari and others: *Le frottole nell'edizione principe di Ottaviano Petrucci*, IMa, 1st ser., i (1954)
H.-W. Frey: 'Regesten zur päpstlichen Kapelle unter Leo X', *Mf*, ix (1956), 46–57, esp. 48
C. Gallico: *Un libro di poesie per musica dell'epoca d'Isabella d'Este* (Mantua, 1961)
B. Disertori: *Le frottole per canto e liuto intabulate da Franciscus Bossinensis*, IMi, new ser., iii (1964)
K. Jeppesen: *La Frottola* (Århus, 1968–70)
F. Luisi: *La musica vocale nel Rinascimento* (Turin, 1977)
L. Lockwood: 'Musicisti a Ferrara all'epoca dell'Ariosto', *L'Ariosto: la musica, i musicisti*, ed. M.A. Balsano (Florence, 1981), 7–29
W.F. Prizer: 'Isabella d'Este and Lucrezia Borgia: the Frottola at Mantua and Ferrara', *JAMS*, xxxviii (1985), 1–33
W.F. Prizer: 'Renaissance Women as Patrons of Music: the North-Italian Courts', *Rediscovering the Muses: Women's Musical Traditions*, ed. K. Marshall (Boston, 1993), 186–205

WILLIAM F. PRIZER

Niccolò Piffaro. Name of either one or two Italian composers of the early 16th century. Niccolò Piffaro Senese can be identified as Maestro Niccolò di Cristoforo di Brandino (*b* 1480; *d* ?1566), a Sienese composer, shawm player and leader of the wind band at Siena's Palazzo Pubblico. He was the son of Maestro Cristoforo di Brandino, from Lombardy, who had settled in Siena by the early 1470s and played the shawm in the Palace band from 1472 to 1495. Niccolò himself enjoyed a long service there, from 1510 to 1565. He is the author of eight works in Sambonetto's *Canzonetti sonetti strambotti e frottole libro primo* (RISM 1515[2]), ascribed to 'Nic[colò] Pif[faro] S[enese]' or some variation of this. They are squarely in the style of the north-Italian frottola, though the texts appear to be local products.

An otherwise unknown composer and shawm player, Niccolò Piffaro, probably from northern Italy, is the author of ten works in Petrucci's sixth through to eighth books of frottole (1506[3], 1507[3], 1507[4]). D'Accone (1991) argued convincingly against the identification of this man with the Sienese Niccolò on the grounds that the latter's career was centred exclusively in his native city, far removed from the vast majority of Petrucci's composers. Furthermore, the one work of Niccolò Piffaro in the Sienese print (1515[2]), *Se'l t'è cara*, appears there anonymously and as a *contrafactum* (*Con dolor vivo*); it is attributed to him only in Petrucci's sixth book of frottolas. Finally, three of this Niccolo's *barzellette* include refrains that cite popular tunes, a characteristic practice in the Veneto and Lombardy, but not seen in Tuscany. It is possible that he was a Mantuan musician, since he is described in Filippo Oriolo's *Monte Parnasso* (*c*1520) as playing with the Mantuan shawm players Bernardino Piffaro and Giovanni Mantovano Piffaro. Luisi conflated the two men. Gallico (1961) conflated the northern Niccolò Piffaro with a third figure, Niccolò Patavino.

BIBLIOGRAPHY

L. Cellesi: 'Ricerche intorno ai compositori dello "Zibaldoncino Musicale" marucelliano', *Bullettino senese di storia patria*, xxxviii (1931), 307–09
L. Cellesi: 'Il lirismo musicale religioso in Siena nel Trecento e quello profano nel Cinquecento', *Bullettino senese di storia patria*, xli (1934), 93–112
G. Cesari and others: *Le frottole nell'edizione principe di Ottaviano Petrucci*, IMa, 1st ser., i (1954)
C. Gallico: *Un libro di poesie per musica dell'epoca d'Isabella d'Este* (Mantua, 1961)
H.C. Slim: 'Musicians on Parnassus', *Studies in the Renaissance*, xii (1965), 134–63
K. Jeppesen: *La Frottola*, i–iii (Århus, 1968–70)
D. Fusi: *Le frottole nell'edizione di Pietro Sambonetto (Siena 1515)* (thesis, U. of Siena, 1976–7)
F. Luisi: *La musica vocale nel Rinascimento* (Turin, 1977)
F.A. D'Accone: 'Instrumental Resonances in a Sienese Vocal Print of 1515', *Le Concert des voix et des instruments à la Renaissance: Tours 1991*, 333–59
W.F. Prizer: 'Games of Venus: Secular Vocal Music in the Late Quattrocento and Early Cinquecento', *JM*, ix (1991), 3–56
C. Gallico: *Rimeria musicale popolare italiana nel Rinascimento* (Lucca, 1996)
F.A. D'Accone: *The Civic Muse: Music and Musicians in Siena during the Middle Ages and Renaissance* (Chicago, 1997)

WILLIAM F. PRIZER

Nice (It. Nizza). City in the south of France. At the crossroads of French and Italian cultures, Nice has belonged successively to Provence, Savoy (1388), France (1705), Austro-Sardinia (1706), France (1793), Piedmont (1814) and finally France (1860).

In the 18th century, the city's musical life revolved around the Teatro Maccarani and the Baroque churches, several of which still contain organs made by the Grinda brothers, renowned local organ builders. In the 19th century Nice became famous for its Russian, English and Belgian visitors, and attracted many composers, including Berlioz, Meyerbeer, who composed *L'Africaine* there, Wagner, Paganini and Halévy, both of whom died in Nice. Composers who have worked in Nice in the 20th century include Massenet, Fauré, Albéniz and Stravinsky, who between 1925 and 1930 composed *Oedipus rex*, the Symphony of Psalms and *Apollon musagète* in Nice. The film composer Maurice Jaubert was born in the city in 1900.

Aristocratic music salons flourished in Nice in the 19th and early 20th centuries. Baron von Derwies organized the French première of Glinka's *A Life for the Tsar* in his château, and the Vicomtesse Vigier (who as Sophie Cruvelli had sung Hélène in the first performance of Verdi's *Les vêpres siciliennes*) organized the French première of *Lohengrin* in her Cercle de la Méditerranée (1881). By the 1870s Nice had several theatres, including the Théâtre Français, where Offenbach conducted, the Théâtre Italien, where the French première of *La forza del destino* was given in 1873, and by the 1880s the Casino de la Jetée-Promenade and the Casino Municipal, where Verdi's *Otello* received its French première in 1891 and Falla's *La vide breve* its world première in 1913.

The only theatre which still survives is the Opéra, inaugurated in 1885 as the Théâtre Municipal. It has staged the world premières of many works by minor

composers as well as the first French performances of *La Gioconda* (1886), Berlioz's *La prise de Troie* (1890), *Yevgeny Onegin* (1895), Leoncavallo's *La bohème* (1899), *Das Rheingold* (1902), *Manon Lescaut* (1906), Shostakovich's *Katerina Izmaylova* (1964), Henze's *Elegy for Young Lovers* (1965), Janáček's *From the House of the Dead* (1966) and Milhaud's *David* (1968). A new opera auditorium, the Acropolis, was opened in 1985. It has a seating capacity of 2500 and one of the largest stages in Europe (1200 m²). The Opéra now mounts two to four of its productions here each year.

Until 1970, when it was disbanded, the orchestra of the Nice station of Radiodiffusion Française gave a number of premières of contemporary French music. The city now supports a symphony orchestra (the Orchestre Philharmonique de Nice), chamber orchestras, a baroque ensemble and a renowned centre for electro-acoustic research, the Centre International de Recherche Musicale, which organizes the Festival des Musiques Actuelles. The Nice Conservatoire is one of the best in France. Since 1960 the Académie International d'Eté has drawn music students from all over the world. The city's musical prestige is further enhanced by a summer chamber music festival and the Nice Jazz Festival, founded in 1948. (*OG*; C. Pitt)

ANDRÉ PEYRÈGNE

Niceta of Remesiana (*b* Dacia, early 4th century; *d* Remesiana [now Bela Palanka, Serbia], after 414). Bishop and ecclesiastical writer. Virtually all that is known of Niceta comes from a letter and two laudatory poems of his friend Paulinus of Nola (*d* 435). He was born during the second quarter of the 4th century and in about 371 was appointed bishop of Remesiana, where he spent the remainder of his life except for a number of brief visits to Italy. The last contemporary reference to him comes from a letter of Pope Innocent I written in 414. All Niceta's surviving works were falsely attributed to various authors until restored to him in the 1905 edition of A.E. Burn.

Among the works are a pair of sermons of great importance for our understanding of early Christian music: *De vigiliis* and the variously named *De utilitate hymnorum* or *De bono psalmodiae*. Before Burn's edition they were transmitted in a grossly defective version and attributed to the 6th-century Nicetius of Trier. (The second of the two appeared thus in *GerbertS*, i, 9–14.) *De vigiliis* defends the type of vigil that became popular in the second half of the 4th century, first in the Eastern Christian centres and subsequently in the West. The vigil, held in the early morning hours before the Saturday and Sunday celebration of the Eucharist, was characterized by the prolonged singing of psalms interspersed with prayers.

At the close of *De vigiliis* Niceta promised a sermon devoted exclusively to the psalmody of the vigils; the result is a remarkable document that warmly endorses ecclesiastical song and summarizes the entire orthodox position on the subject. Niceta first defends singing aloud in church against those who thought it appropriate only 'to make melody in their heart'; he continues with a history of sacred song illustrated by quotations from the Old and New Testaments and closes with a unique passage that describes in some detail the manner in which edifying congregational singing is to be conducted.

Morin and Burn (1926) attributed the composition of the *Te Deum* to Niceta, but appear to have done so merely on the grounds of his obvious interest in ecclesiastical song.

BIBLIOGRAPHY

M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasius, 1784/*R*, 3/1931)

G. Morin: 'Nouvelles recherches sur l'auteur du Te deum', *Revue bénédictine*, xi (1894), 49–77, 337–45

A.E. Burn: *Niceta of Remesiana: his Life and Works* (Cambridge, 1905)

C.H. Turner: 'Niceta of Remesiana II: Introduction and Text of *De psalmodiae bono*', *Journal of Theological Studies*, xxiv (1922–3), 225–50

A.E. Burn: *The Hymn 'Te Deum' and its Author* (London, 1926)

G.G. Walsh, ed.: *Niceta of Remesiana: Writings* (New York, 1949/*R*)

J.W. McKinnon: *Music in Early Christian Literature* (Cambridge, 1987)

J.W. McKinnon: 'Desert Monasticism and the Psalmodic Movement of the Later Fourth Century', *ML*, lxxv (1994), 505–21

JAMES W. McKINNON

Nichelmann, Christoph (*b* Treuenbrietzen, 13 Aug 1717; *d* Berlin, 1761–2). German composer. After studying music in his native town, Nichelmann entered the Leipzig Thomasschule in 1730, coming under the supervision of J.S. Bach. He studied the keyboard and composition with W.F. Bach, but left for Hamburg in 1733 to pursue his interest in opera. There he studied the French and Italian styles as well as general theatrical technique with the leading musical figures, Keiser, G.P. Telemann and Mattheson. For several years Nichelmann alternated periods of study with periods of employment as private musician and secretary to various noble families. In 1739 he moved to Berlin to pursue a musical career. Since the accession of Frederick the Great, Berlin had become an active musical centre which attracted some of the best-known musicians of the time, and Nichelmann continued his study with Quantz, the king's flute instructor, and with the Kapellmeister C.H. Graun. His first printed keyboard sonatas were completed during this period, and in 1745 he joined C.P.E. Bach as one of two harpsichordists in the royal establishment.

In keeping with the general tenor of literary activity in Berlin, and in response to the controversy over the merits of the French and Italian styles, Nichelmann brought out in 1755 an extended treatise which attracted much attention, *Die Melodie, nach ihrem Wesen sowohl, als nach ihren Eigenschaften*. The work is unusual in that it focusses throughout on melody, yet much of the substance derives from the earlier writings of J.-P. Rameau. A pseudonymous Caspar Dünkelfeind severely criticized it in *Gedanken eines Liebhabers der Tonkunst* (Nordhausen, 1755), and Nichelmann continued the discussion in *Die Vortrefflichkeit der Gedanken des Herrn Caspar Dünkelfeindes über die Abhandlung von der Melodie*. Nichelmann's departure from court in 1756 has been attributed to this literary exchange, but Marpurg wrote that he requested and was granted his release from the king's service. Nichelmann wrote most of his smaller keyboard pieces and songs during his remaining years in Berlin, years made difficult by the upheavals of the Seven Years War.

The earliest date on any Nichelmann manuscript is 1737, the latest 1759, outlining a period when musical styles were changing rapidly and one in which Berlin emerged as an important musical centre. The relative significance of the Berlin school derives from several factors, including the literature on music originating there and the continued development of the keyboard concerto following its inception by J.S. Bach. Nichelmann participated in both activities, but his main contribution lay in

the realm of the keyboard concerto, which was still a relatively new genre at the time, one which reflected many of the changes in musical style which have come to be associated with the Enlightenment. His works in this medium present the keyboard as a solo instrument with an established technique capable of a wide variety of musical effects. The emphasis on phrase structure and slower harmonic rhythm, the idiomatic conception for the solo instrument and the trend towards a condensed reprise of materials are features of Nichelmann's concertos which became basic to much instrumental music later in the 18th century. The sonatas and miscellaneous keyboard pieces have appeared in many editions and are the works by which he is best known. Although probably conceived for dilettantes (see the title to his first published sonatas), the sonatas require a well-developed technique and their keyboard writing is thoroughly idiomatic. They are in three movements (fast–slow–fast), using binary dance structure, with the outer movements carrying most weight. The miscellaneous pieces are miniatures intended for a society which valued such pieces; among them are works of genuine vitality, such as the Fantasia in E♭.

Among the vocal works, the serenata *Il sogno di Scipione* enjoyed some popularity in the 18th century; only the opening sinfonia has appeared in a modern edition. A cantata and a requiem stand as isolated examples in Nichelmann's catalogue, and his 22 lieder should be noted as early examples of the genre.

WORKS

For complete list of thematic incipits and correlation of MSS and published works, see Lee (Detroit, 1971).

INSTRUMENTAL

17 concs., hpd, str, 1740–59, *A-Wgm, B-Bc, D-Bsb, Dl, ROu, GB-Ckc, US-BEm*; 2, A, E, ed. D. Lee (Madison, WI, 1974)
Conc., vn, str, *D-Bsb*
Ouverture, B♭, 2 ob, 2 vn, va, bc, *D-Bsb* [dance suite]
2 sinfonias, F, G, str, *GB-Lbl*
Sinfonia, E♭, 2 fl, 2 hn, 2 ob, str; orig. ov., Il sogno di Scipione, score *D-ROu*

KEYBOARD

6 brevi sonate da cembalo massime all'uso delle dame (Nuremberg, 1745/*R* Geneva, 1986)
[6] Brevi sonate da cembalo all' uso di chi ama il cembalo, op.2 (Nuremberg, *c*1745/*R* Geneva, 1986); repubd as Six Short Sonatas or Lessons, hpd (London, *c*1770)
Sonata, a, hpd, in Tonstücke für das Clavier (Berlin, 1774)
6 additional hpd sonatas in autograph MSS: 4 in VI sonate, *D-Bsb*; 1, A, *F-Pn*; 1, G, *D-ROu*
2 Allegros, E, hpd, in Raccolta delle più nuove composizioni di clavicembalo (Leipzig, 1756)
Rondo, G, in Kleine Clavierstücke nebst einigen Oden von verschiedenen Tonkünstlern (Berlin, 1760)
4 pieces in Musikalisches Allerley, i–vi (Berlin, 1761–3): La gaillarde, La tendre, i; Claviersuite, v; Allegro in E♭, vi
Allegretto in E♭, Allegro in G, Presto in e, in Clavierstücke mit einem practischen Unterricht (Berlin, 1762)
6 menuets, 6 polonaises, Fantas in E♭, Variations, *D-Bsb*

VOCAL

La Galatea (P. Metastasio), 1740
Il sogno di Scipione, serenata (Metastasio), Berlin, 1746; Sinfonia, ed. M. Schneider (Leipzig, 1957)
Requiem, 4vv, 2 fl, 2 ob, 2 vn, va, b, *D-Bsb*
Zeffirretti, cant., S, 2 vn, va, b, *US-Wc*
Il fiume spre, aria in Il rè pastore (remainder by Frederick II, Quantz, C.H. Graun), *D-Bsb*
22 Lieder, 1v, kbd, in contemporary collections: see Lee (Detroit, 1971)

WRITINGS

Die Melodie, nach ihrem Wesen sowohl, als nach ihren Eigenschaften (Danzig, 1755)
Die Vortrefflichkeit der Gedanken des Herrn Caspar Dünkelfeindes über die Abhandlung von der Melodie (*c*1756)

BIBLIOGRAPHY

ScheringGIK
F. Marpurg: *Historisch-kritische Beyträge zur Aufnahme der Musik* (Berlin, 1754–78)
H. Daffner: *Die Entwicklung des Klavierkonzerts bis Mozart* (Leipzig, 1906/*R*)
H. Uldall: 'Beiträge zur Frühgeschichte des Klavierkonzerts', *ZMw*, x (1927–8), 139–52, esp. 143
H. Uldall: *Das Klavierkonzert der Berliner Schule* (Leipzig, 1928)
H. Engel: *Das Instrumentalkonzert* (Leipzig, 1932, 2/1971–4)
H. Döllmann: *Christoph Nichelmann: ein Musiker am Hofe Friedrichs des Grossen* (Löningen, 1938)
E. Stilz: *Die Berliner Klaviersonate zur Zeit Friedrichs des Grossen* (Saarbrücken, 1930)
W. Hobohm: 'George Philipp Telemann und seine Schuler', *GfMKB: Leipzig 1966*, 260–65
D. Lee: *The Instrumental Works of Christoph Nichelmann* (diss., U. of Michigan, 1968)
D. Lee: 'Christoph Nichelmann and the Early Clavier Concerto in Berlin', *MQ*, lvii (1971), 636–55
D. Lee: *The Works of Christoph Nichelmann: a Thematic Index* (Detroit, 1971)
H.J. Schulze: 'Der Scheiber "Anonymus 400": ein Schüler Johann Sebastian Bachs', *BJb 1972*, 104–17
D. Lee: Preface to *Christoph Nichelmann: Two Keyboard Concertos* (Madison, WI, 1974)
G. Buelow: 'The Concept of Melodielehre: a Key to Classic Style', *Mozart und seine Umwelt* (Kassel, 1979), 182–95
F. Beinroth: 'Zu Fragen des Wandels in der Affekten- und Nachahmungslehre in der Musikästhetik des 18. Jahrhunderts unter besondere Berücksichtigung der Berliner Schule', *Carl Philip Emanuel Bach in unserer Zeit*, ed. H.-G. Ottenberg (Frankfurt an der Oder, 1984), 17–25
T. Christensen: 'Nichelmann contra C.P.E. Bach: Harmonic Theory and Musical Politics at the Court of Frederick the Great', *Carl Philip Emanuel Bach und die europäische Musikkultur des mittleren 18. Jahrhunderts*, ed. H.-J. Marx (Göttingen, 1990), 189–220

DOUGLAS A. LEE

Nichifor, Şerban (*b* Bucharest, 25 Aug 1954). Romanian composer. After studying the cello with Serafim Antropov at the Bucharest Academy, graduating in 1972, he took private composition lessons with Stroe and Walter Mihai Kleper. Nichifor continued his composition studies in Darmstadt and Breukelen with Ton de Leeuw (1978, 1980) and in Munich with Celibidache. Musical secretary of the George Enescu Philharmonic, he has also taught in the chamber music class at the Bucharest Academy, where he took the doctorate in music (1995) and in theology (1996). Developing from a neo-romantic stylistic basis, Nichifor has remained firmly convinced of the continuing relevance of conventionally composed music. He has experimented with new techniques of sound organization and structure, notably in his opera *Domnişoara Cristina*, which includes tape recordings. His eclectic compositonal language extends to jazz elements in his Third and Fourth Symphonies. In his compositions after 1990 he has developed a simplified style employing themes reminiscent of Byzantine chant. Further information is given in G. Tartler: *Melopoetica* (Bucharest, 1984).

WORKS
(*selective list*)

Op: Domnişoara Cristina [Miss Cristina] (2, after M. Eliade), 1980–81, Timişoara, Opera Română, May 1996
Vocal-orch: Izvoare 2050 [Wellsprings], chorus, orch, 1978; Gloria Heroum Holocausti, 1979; Oratoriu de Crăciun [Christmas Orat.], 1979; Messa da requiem, 1990
Orch: Constelaţii, 1977; Sym. no.1, orch, tape, 1980; Sym. no.2 'Via lucis', 1983–5; Sym. no.3 'Ecouri şi vise din Est-America' [Echoes and Visions from Eastern America], 1985–6; Sym. no.4, 1986–7;

Sym. no.5 'Pro patria', chorus, orch, 1987; Sym. no.6 'Arcuri în timp' [Arc in Time], 1988

Chbr and solo inst: Baroque Variations, hpd, 1974; Sonata, 2 vc, 1975; Anamorfose, str qt, 1976; Retro-Qnt, cl, tpt, trbn, prep pf, perc, 1976; Chimoero, sax, vib, 1984; Sonata Rag-Time, fl, b rec, 1984; Challenger, lament, ens, 1986; 7 colinde [7 Carols], 4 tpt, 4 trbn, tuba, org, 1986; Str Qt no.2 'Văile uitării' [The Valleys of Forgetting], 1988; Sonata 'sopra aqua e pictra', pf, 1988; Anastasis, sextet, 1989; Poem bizantin, 1989; Mezoomkion, a Byzantine Poem, 1990

Dionysies, cycle of ancient music: I Perpetuum mobile, cl, 1976; II Carols, trbn, perc, 1978; III Memento, va, cel, 1979; IV Invocation, fl, cel, 1979; V Signalis, brass qnt, tape, 1987; VII Băttuta, perc, 1989

Songs: 4 schiţe pentru un lied neterminat [4 Sketches for an Unfinished Lied] (M. Dinescu), 1980; Pisicile din Vatican [The Vatican Cats] (Dinescu), 1985–6; Aurora borealis (E. Saideler), 1992

OCTAVIAN COSMA

Nicholas de Merques. *See* MERQUES, NICOLAS.

Nicholl, Horace (Wadham) (*b* Tipton, nr Birmingham, 17 March 1848; *d* New York, 10 March 1922). English organist and composer. A descendant of the founder of Wadham College, Oxford, Nicholl was taught music by his father and Samuel Prince. He was organist at Dudley near Birmingham (1867–70) and at Stoke-on-Trent (1868–70); while there he was persuaded to go to Pittsburgh, where he became organist of St Paul's Cathedral, and afterwards at a Presbyterian church. He lived in New York from 1878 onwards and was organist at several churches in Manhattan and Brooklyn. Nicholl was an editor for the firms of Schuberth and Schirmer and also wrote for the *Musical Courier*. He remained in the USA except for visits to London and Berlin in 1900 and 1901.

As a composer Nicholl united great contrapuntal skill with a contemporary taste; his organ pieces include 12 symphonic preludes and fugues, a symphonic poem called *Life* in six movements and a *Symphonische Fantasie über Psalm 130*. Among his vocal works are the first four of a projected cycle of 12 oratorios, *Adam*, *Abraham*, *Isaac* and *Jacob* (1880–90), all in manuscript; a setting of Longfellow's *The Golden Legend*; a *Cloister Scene* for chorus and orchestra (op.6) and a Mass in E♭ major, which were published. His orchestral works are reflective of the harmonic styles of Wagner and Liszt and anticipate Richard Strauss in their virtuoso orchestration. They include a Suite op.3; Symphonic Fantasies opp.5 and 7; a Symphony in G minor, *The Nation's Mourning*, op.8; another in C major, op.12; symphonic poems, *Tartarus* op.11 and *Hamlet* (after Shakespeare) op.14, and a Scherzo-Fugue for small orchestra op.15. Besides these he wrote numerous piano pieces, songs, anthems, and some chamber music and textbooks. (*GroveA* (D. Kelleher))

J.A. FULLER MAITLAND/CHRISTOPHER KENT

Nicholls, Agnes (*b* Cheltenham, 14 July 1877; *d* London, 21 Sept 1959). English soprano. In 1894 she won a scholarship to the RCM, London, where she studied with Albert Visetti, and a year later played Purcell's Dido at the Lyceum Theatre. While still a student, she took part in three performances given privately before Queen Victoria, and also sang Anne Page in the first English-language production of *Falstaff*. Her Covent Garden début (1901) was as the Dew Fairy in *Hänsel und Gretel*; in the 1904–6 seasons she sang with distinction in the great international casts assembled for *Don Giovanni* and *Carmen*. In 1906 she also appeared as Venus, thus marking the start of a notable series of Wagner roles, including Sieglinde and the *Siegfried* Brünnhilde in the first English-language *Ring* productions under Richter in 1908. She continued to sing at Covent Garden until 1924, and was also a principal of the British National Opera Company, of which she became a director. Throughout her career Nicholls was a leading soloist at music festivals, in concert and oratorio. At the 1906 Birmingham Festival she sang in the first performance of Elgar's *The Kingdom*; several British composers wrote for her, including Parry and Hamilton Harty (whom she had married in 1904). Though she rarely appeared outside Britain, she undertook a North American concert tour in 1904, singing at the Cincinnati Festival. Her recordings, few and mostly scarce, enable one to appreciate the purity of tone and soundness of technique, and to sense the considerable power of her voice. (P. Lewis: 'Agnes Nicholls: Columbia Records and 78 rpm Discography', *Record Collector*, xxx (1985), 275–8)

J.B. STEANE

Nicholls, Horatio. *See* WRIGHT, LAWRENCE.

Nicholls, John (*b c*1627; bur. Durham, 6 June 1681). English cathedral musician. He was a lay clerk of Durham Cathedral from the Restoration until his death. In September 1665 he and John Foster tuned the organ in the bishop's private chapel at Bishop Auckland. In July 1677 he was appointed master of the 'petty' school on Palace Green, and put a deputy in this position when he was appointed Master of the Choristers (but not organist) in 1677. He was described by Bishop Cosin as 'a diligent, painfull man'. His full setting of *O pray for the peace of Jerusalem* (*GB-DRc*, *Lbl*) may have been composed before 1660, his verse anthem, *I will give thanks unto thee, O Lord* and Short Service (both *GB-DRc* and incomplete), after 1677. All three compositions are included on Durham's oldest service sheet, that for June 1680.

BIBLIOGRAPHY

G. Ornsby, ed.: *The Correspondence of John Cosin, D.D.*, lii (Durham, 1868); lv (Durham, 1870)

R.T. Daniel and P. le Huray: *The Sources of English Church Music, 1549–1660*, EECM, suppl.i (1972)

B. Crosby: 'A Seventeenth-Century Service Sheet', *MT*, cxxi (1980), 399–401

B. Crosby: *Durham Cathedral: Choristers and their Masters* (Durham, 1980)

B. Crosby: *A Catalogue of Durham Cathedral Music Manuscripts* (Oxford, 1986)

B. Crosby: *The Choral Foundation of Durham Cathedral, c.1350–c.1650* (diss., U. of Durham, 1992)

I. Spink: *Restoration Church Music, 1660–1714* (Oxford, 1995)

PETER LE HURAY

Nicholo del Proposto. *See* NICCOLÒ DA PERUGIA.

Nichols, Red [Ernest Loring] (*b* Ogden, UT, 8 May 1905; *d* Las Vegas, NV, 28 June 1965). American jazz cornettist and bandleader. He studied the cornet with his father, a college music teacher, and acquired a sure technique. In 1923 he moved to New York, where he soon became a highly regarded sideman and the most prolifically recorded white jazz bandleader of the late 1920s; for the Brunswick label he recorded under the name Red Nichols and his Five Pennies. From 1925 he also played in Broadway pit orchestras, and in 1929–31 he led the orchestras for Gershwin's musicals *Strike Up the Band* and *Girl Crazy*. In the mid-1930s he worked for CBS

radio and in the late 1930s he led a big band, but in 1944 he returned to small-group jazz. In 1959 Nichols played for the soundtrack of *The Five Pennies*, a film based loosely on his life, as a result regaining much of his earlier popularity. He toured the Near East in 1960 and Europe in 1964.

Nichols's playing has often been compared with that of Bix Beiderbecke, with whom he shared a strong attack and clear tone, though his style was more rhythmically incisive, angular and polished, and of a narrower emotional range. His many recordings of 1926–8 (for example, *That's no bargain*, 1926, Bruns.) are the most progressive white jazz of the period in concept and execution, with wide-ranging harmonies and balanced ensemble; at this time his groups included such important musicians as Joe Venuti, Eddie Lang, Vic Berton, Jimmy Dorsey, Adrian Rollini, Fud Livingston, Pee Wee Russell and Miff Mole; later bands featured Benny Goodman, Jack Teagarden, Glenn Miller and Artie Shaw at formative stages of their careers. However, the innovative style of these groups was almost entirely superseded by the swing style of the 1930s, to which Nichols turned as a bandleader and occasionally as a performer. His later small groups attempted to recapture the sound of his performances from the 1920s.

BIBLIOGRAPHY

O. Ferguson: 'The Five Pennies', *Jazzmen*, ed. F. Ramsey and C.E. Smith (New York, 1939/*R*), 221–42
W. Backensto: 'The Red Nichols Story', *Record Research*, no.12 (1957), 3–11 [incl. discography]
G. Johnson: *The Five Pennies: the Biography of Jazz Band Leader Red Nichols* (New York, 1959)
H.H. Lange: *Loring 'Red' Nichols: ein Porträt* (Wetzlar, 1960)
W. Backensto: 'Red Nichols Memorial Issue', *Record Research*, nos.96–7 (1969), 2–18 [incl. discography]
Personal papers in *US-EU* and private collection of recordings in *US-Lu*

JAMES DAPOGNY/R

Nichols, Roger (David Edward) (*b* Ely, 6 April 1939). English musicologist. He read music at Oxford (1959–64, BA 1962), and after teaching music at Bishop's Stortford College (1964–6) and at St Michael's College, Tenbury (1966–73), he was Haywood Research Fellow in music at Birmingham University (1974–6) and a part-time lecturer in music at the Open University (1975–6). He held positions as lecturer in music at the University College of Wales, Aberystwyth, in 1976 and at Birmingham University in 1978; since then he has worked as a freelance writer and broadcaster. His main area of research is French music since 1870 and he has edited a series of critical editions of Ravel's solo piano works as well as piano and chamber works by Satie. He specializes in documenting contemporary accounts of the lives of composers and has translated the letters of Berlioz and Debussy.

WRITINGS

Debussy (London, 1972/*R*)
Messiaen (London, 1975, 2/1986)
Ravel (London, 1977)
ed., with F. Lesure: *Debussy Letters* (London, 1987) [trans. by R. Nichols]
ed.: *Ravel Remembered* (London, 1987)
ed., with R. Langham Smith: *Claude Debussy: Pelléas et Mélisande* (Cambridge, 1989) [incl. 'Pelléas in Performance', 140–83]
Debussy Remembered (London, 1991)
Conversations with Madeleine Milhaud (London, 1996)
Mendelssohn Remembered (London, 1997)
The Life of Debussy (Cambridge, 1998)

Nicholson. English family of organ builders and music retailers. The source of their expertise is not known, but they were related to a family of printers, publishers, machine makers and mechanical innovators of which 18 members are known. Their ascendancy was fuelled by the contemporary growth in church building and restoration, and their surviving work shows great skill and fine choice of materials. Three older members of the family, (1) Richard (i), (2) John (i) and Thomas, almost certainly shared the same (possibly thrice-married) father, Joshua, a joiner and builder.

(1) Richard Nicholson (*b* Warley, nr Halifax, W. Yorks., 2 Jan 1788; *d* Walsall, Staffs., 5 March 1862). Organ builder. In 1816 he was a 'machine maker (woolen)' in Rochdale, Lancashire. He was recorded as an organ builder in 1824 and as a piano maker in the following year. His business flourished: he built an organ for the Rev. Patrick Brontë at Howarth, Yorkshire, in 1834 and he is known to have exported to Melbourne, Australia in 1842. Some of his pipework and casework survives, notably at the Countess of Huntingdon's Chapel (now Huntingdon Hall), Worcester (1840), St John the Baptist's, Fladbury, Worcestershire (1838), and St John's, Smallbridge, near Rochdale (1844). By his first marriage he had nine children, of whom five became organ builders, and by his second, six children, of whom two became organ builders.

In 1861 he moved to Walsall with his youngest son, Charles Henry Nicholson (*b* Rochdale, 1840; *d* ?Walsall, after 1900), where they set up a general retail music business, but also continued to build organs as Nicholson & Son. During the early 1870s Charles Henry, who had worked for the piano firm Kirkman, formed a business partnership with Edmund Lord (*b* Rochdale, *c*1832), who was probably trained by Richard and had moved to Walsall with them. The firm of Nicholson & Lord was highly productive and continued, latterly as an organ tuning concern, until 1952.

Circumstantial evidence suggests that Richard sold the Rochdale business to T.H. Harrison (*see* HARRISON & HARRISON) when he moved to Walsall; there may have been some intermarriage between the two organ-building families. Of Richard's other organ-builder sons, the eldest, (3) John Nicholson (ii), was the most prominent. His second son, James Nicholson (*b* Rochdale, 1819; *d* ?1890), was an organ builder in Newcastle upon Tyne by 1843. He was succeeded in business there by his son, F.C. Nicholson (*b* Milnrow, nr Rochdale, *bap.* 5 Sept 1841). Richard's third son, Joseph Nicholson (*b* Rochdale, 1822–3; *d* Macclesfield, 26 July 1855), was first an apprentice in an iron foundry, but had became an independent organ builder in Macclesfield by the 1850s. He died when a 'splinter broke off' from a wooden pipe and 'penetrated to his brain'. Richard's eldest son (third child) by his second marriage, Thomas Haigh Nicholson (*b* Rochdale, 1835; *d* Southport, 26 May 1910), worked as an organ builder in Lincoln and later in Southport.

(2) John Nicholson (i) (*bap.* Warley, 2 Oct 1791; *d* ?Bradford, 17 April 1851). Organ builder, brother of (1) Richard Nicholson. He worked initially as a joiner, but was building organs in Bradford with his half-brother, Thomas (*b* Warley or Halifax, 17 April 1800; *d* before 1851), probably by 1830 and certainly by 1837; the latter's first two sons, William (*b* Heptonstall, Yorkshire,

*c*1825; *bur.* Rochdale, 4 Dec 1851) and RIchard (ii) (*b* Bradford, 1 Oct 1833), were recorded in Rochdale in 1851, respectively, as a 'metal pipemaker' and organ builder. John's eldest son, Frederick Whitworth Nicholson (*bap* Bradford, 27 June 1830; *d* after 1906), succeeded to the business and achieved a considerable reputation as an organ builder in Bradford and Huddersfield. He was probably assisted by his youngest brother, James (*b* ?1838).

(3) **John Nicholson** (ii) (*b* Rochdale, 15 Jan 1815; *d* Worcester, 28 Sept 1895). Organ builder, eldest son of (1) Richard Nicholson. He was the best-known member of the organ-building dynasty and produced the most distinguished work. Like his brothers, he almost certainly trained with his father and may have acquired specialized skills as a metal pipe maker. He was listed as having an independent business in Rochdale in 1837, and he moved to Worcester in 1841. Early commissions were possibly aided by his family's Baptist connections in Gloucestershire and Worcestershire. He was almost ruined by a disastrous fire in 1845, but subsequently the business flourished in Palace Yard, close to the Cathedral. An early instrument survives in St Mary and St Nicholas's, Chetwode, Buckinghamshire (1842). His first large organ was for the Shire Hall, Gloucester (1849). In 1854 he built an outstanding and innovatory concert organ for the Music Hall, Worcester, which attracted much attention, but was destroyed by a 'storm' five or six years later. The organ in St Michael and All Angels, Great Witley, Worcestershire (1857) remains in substantially original condition and indicates continental influences. Another outstanding example survives, complete with the original pneumatic-lever action, in All Saints, Shrewsbury (*c*1880). He enjoyed the patronage of F.A.G. Ouseley, and built a controversial organ, designed by Ouseley, for Manchester Cathedral (1861), of which the pipework has been reused in an otherwise new instrument in Portsmouth Cathedral (1994). His firm produced over 300 instruments which were distributed throughout central England, with examples in Wales, Scotland, Australia, the Channel Islands and France. His organs resembled in character those of William Hill. His work was of the highest quality; in 1944 Cecil Clutton noted that the firm 'did as much as anyone to establish the great Victorian school ... the few remaining untouched instruments show that the voicing was of the best'. His only son, Joseph Wrigley Nicholson (*b* Rochdale, 1839; *d* Southport, 11 March 1873) trained as an organ builder. He and his contemporary T.H. Harrison worked for John (ii) in the West Country.

John Nicholson (ii) retired in 1886. His substantial fortune (he left almost £44,000) may have owed more to money-lending and property speculation than to his original craft. On his retirement control of the business passed to William Haynes, then organist of Malvern Priory, and the firm became known as Nicholson & Co. Following several changes in ownership, it was acquired by J.W. Walker & Company in 1931, but returned to private ownership in 1951 and moved to Malvern shortly afterwards, where it continues to operate, exporting many instruments.

BIBLIOGRAPHY

C. Clutton: 'The Organ in the Church of the Messiah, Birmingham', *The Organ*, xxiv (1944–5), 9
G.D. Rushworth: *Historic Organs of New South Wales* (Sydney, 1988), 53–5
J. Barker: *The Brontës* (London, 1995), 210–11
J. Berrow: *John Nicholson, Organ Builder of Worcester: Background, Life and Work* (diss., U. of Reading, 1996)

JAMES BERROW

Nicholson, Charles (*b* Liverpool, ? bap. 12 Aug 1795; *d* London, 26 March 1837). English flautist. He was taught by his father Charles Nicholson, also a flautist of note, and held in turn most of the chief appointments in London orchestras, including those at the Drury Lane and Covent Garden theatres and, from about 1823, the Opera and the Philharmonic Society; he also appeared as a soloist at provincial festivals and played several of his own flute compositions at the Philharmonic. On the opening of the RAM in 1823 he was appointed professor of the flute. Esteemed for his technical brilliance and the nobility of his *adagio* playing, Nicholson was probably the most controversial flautist of his time. His very powerful and somewhat hard tone was not universally admired, though it was regarded as a model in England. His great physical strength enabled him to exploit to the full a flute with unusually large finger-holes and embouchure, originally designed by his father. Commercial royalties on this instrument contributed much to his income. Nicholson's publications include flute concertos, fantasias, duets and some good instruction books.

WORKS
(*selective list*)

14 Fantasias, fl, pf acc. (London, n.d.)
15 Airs with Variations, fl, pf acc. (London, n.d.)
Complete Preceptor for the German Flute (London, *c*1816)
Preceptive Lessons for the Flute (London, 1821, appx 1825)
A School for the Flute (London, 1836, 4/1875)

BIBLIOGRAPHY

Brown-StrattonBMB; *DNB* (J.C. Hadden); *Grove1* (W.H. Husk); *LangwillI7*
Quarterly Musical Magazine and Review, v (1823), 85–7
B.E. Spell: *Selected Aspects of Performance Practice in the Flute Tutors of Charles Nicholson* (diss., Michigan State U., 1990)

PHILIP BATE/CHRISTINA BASHFORD

Nicholson, Paul (Shannon) (*b* London, 31 Dec 1952). English harpsichordist, organist and conductor. After studying the organ with John Wellingham and the harpsichord with Roy Truby, he took a music degree at York University in 1974, studying the organ there with Nicholas Danby. He made his début in 1973 at the Harrogate Festival and has subsequently performed with many of the leading early music ensembles and orchestras in Britain. Nicholson has conducted the Orchestra of the Age of Enlightenment, the Parley of Instruments and the Norwegian Chamber Orchestra, and has toured as harpsichordist and organist in Europe and North America. His recordings include solo harpsichord works and the complete organ concertos of Handel, 18th-century English keyboard concertos and the virginal music of Peter Philips. Nicholson is admired as an accomplished and tasteful musician whose interpretations are founded on a broad knowledge of the performing practices of the 17th and 18th centuries.

HOWARD SCHOTT

Nicholson [Nicolson], **Richard** (bap. 26 Sept 1563; *d* Oxford, 1639). English organist and composer. He may be the person of this name who was a chorister at Durham Cathedral from 1576 to 1580 and whose baptism is recorded in the St Oswald's (Durham) parish register for 26 September 1563. He appears to have spent all his

working life in Oxford. On 23 January 1595 he was appointed *Informator choristarum* (and probably also organist) at Magdalen College, a position which he held until the year of his death. He took the Oxford BMus degree in 1596. In 1626 he became the first master of the Music Praxis under William Heyther's foundation (the position was subsequently incorporated into that of professor of music). He held this university position until his death.

Nicholson's extant compositions, although few in number, embrace many of the most important genres of the period. His finest work is *When Jesus sat at meat*, an extended consort anthem with viol accompaniment for the feast of St Mary Magdalene. Like his full anthem *O pray for the peace of Jerusalem* it is preserved in an important set of partbooks which form part of the original Music School collection of music books donated by Heyther in 1626. Another consort anthem with viol parts, *O Lord, consider my distress*, survives in the Music School manuscripts. In one partbook (*GB-Ob* Arch. f.e.24) it is attributed to 'R N', a fact which has led some writers to regard it as the work of Nicholson, but it is possible that it was merely copied by him and that the composer was the Durham Cathedral organist Edward Smith (*d* 1612), to whom the anthem is ascribed in the Durham Cathedral manuscripts.

Nicholson's music survives in manuscript only, and some works are of uncertain attribution. Four madrigals and two secular consort songs, which are preserved anonymously in one of the major sources of his music (*GB-Lbl* Add.17797), are probably his. Three religious consort songs in the same manuscript are sometimes attributed to him; but these also appear in a set of partbooks copied in the 1580s (*Och* 984–8) and are therefore probably by an older composer. Nicholson's most interesting composition is a madrigal cycle for three voices based on the popular Elizabethan romance of Joan and John. In 11 distinct sections, the cycle treats their courtship, Joan's illness and apparent death, her recovery and their subsequent happiness. Unfortunately only two of the three voice parts of this unusual work have survived (in *CL*, *Lbl*, *Lcm*). There is no musical connection between this madrigal cycle and the consort song with the same title.

Nicholson's compositions, in particular his consort songs, show him to have been a composer with a gift for melody and a technique that can rarely be faulted. Although his music seems to have enjoyed only a limited circulation, the fact that he contributed to Morley's *Triumphes of Oriana* (RISM 1601[16]) suggests that even at that early date he was held in high regard by his contemporaries.

WORKS

Editions: *Consort Songs*, ed. P. Brett, MB, xxii (1967) [contains all the consort songs] [B]
Madrigals, ed. J. Morehen, EM, xxxvii (1976) [contains all the madrigals] [M]

2 anthems: O pray for the peace of Jerusalem, 5vv; When Jesus sat at meat, 5/5vv; *GB-LF*, *Ob*
4 madrigals: Farewell the joys which erst I have conceived, 5vv, M 20; Sing shepherds all, 5vv, M 58; Thou marvaill'st much, 5vv, M 44; What sudden change hath charmed me, 5vv, M 52
1 madrigal cycle: Joan, quoth John, when will it be, M 75
5 consort songs: And hath good grace in her pastance, inc. (quintus only); I am not I of such belief, v, 4 insts; In a merry May morn, v, 4 insts, B 79; Joan, quoth John, when will this be, v, 4 insts, B 80; No more, good herdsman of thy song, v, 4 insts, B 83: *IRL-Dtc*, *GB-Lbl*, *US-CLwr*
2 pavans for 5 viols (l ?inc.); The Jew's Dance, lute, rec (?inc.): *IRL-Dm*, *GB-Cu*, *Lcm*, *Ob*

WORKS OF UNCERTAIN ATTRIBUTION

1 motet, 1 anthem, : Cantate Domino, 5vv; O Lord, consider my distress, 5/5vv: *GB-DRc*, *Lbl*, *Ob*
4 madrigals: And so an end, 5vv, M1; Come, infirmity, this is thy triumph day, 5vv, M 12; Muse not, fair love, 5vv, M 29; Sweet needle, spare my Flora's hands, 5vv, M 38
5 consort songs: Come, Holy Ghost, eternal God, v, 4 insts; O Lord, of whom I do depend, v, 4 insts; O Lord, turn not away thy face, v, 4 insts; Cuckoo, so merrily sings, v, 4 insts, B 78; Sweet, they say such virtue lies in your lips, 2vv, 3 insts, B 84: *Lbl*, *Och*

BIBLIOGRAPHY

N.C. Carpenter: *Music in the Medieval and Renaissance Universities* (Norman, OK, 1958/*R*), 158, 161, 171
G. Spearitt: 'The Consort Songs and Madrigals of Richard Nicholson', *Musicology*, ii (1965–7), 42–52
J.M. Ward: '*Joan qd John* and other Fragments at Western Reserve University', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/*R*), 832–55
G.D. Spearitt: 'Richard Nicholson and the "Joane, Quoth John" Songs', *SMA*, ii (1968), 33–42
R.T. Daniel and P. le Huray: *The Sources of English Church Music, 1549–1660*, EECM, suppl.i (1972)
C. Monson: 'Richard Nicolson: Madrigals from Jacobean Oxford', *EMc*, vi (1978), 429–35

JOHN MOREHEN

Nicholson, Sir **Sydney (Hugo)** (*b* London, 9 Feb 1875; *d* Ashford, Kent, 30 May 1947). English organist. After leaving Oxford he studied at the RCM and at Frankfurt. For the next 25 years he was successively organist of the Lower Chapel, Eton (1903), acting organist of Carlisle Cathedral (1904), organist of Manchester Cathedral (1908) and of Westminster Abbey (1919). He became acquainted with the need and opportunities to raise the standard of music in parish churches, and with this in mind he left Westminster Abbey in 1928 and founded the School of English Church Music (later the Royal School of Church Music). His purpose was twofold: to establish a teaching centre where courses of instruction to choir-masters, organists and clergy might be held; and to develop an advisory service throughout the country for affiliated choirs. That service was subsequently extended overseas. He received the Lambeth DMus in 1928 and in 1938 he was knighted for his services to church music.

Nicholson edited the 1916 supplement to *Hymns Ancient and Modern* and also the shortened music edition of 1939; he did much of the preliminary work towards the revised edition of 1950. He composed a little church music and some secular stage works including *The Mermaid*, 1928, and *The Children of the Chapel*, 1935.

WRITINGS

Church Music: a Practical Handbook (London, 1920)
Quires and Places where they Sing (London, 1932, 2/1942)
with G. Gardner: *A Manual of English Church Music* (London, 1923, 2/1936)

BIBLIOGRAPHY

DNB (W. McKie)
W. Shaw: *Vocation and Endeavour* (London, 1997)

WATKINS SHAW

Nickel von Hof. *See* DECIUS, NIKOLAUS.

Nico, Dr. *See* KASANDA, NICOLAS and the DEMOCRATIC REPUBLIC OF THE CONGO, §III, 4(ii).

Nicodé, Jean Louis (*b* Jerczik, nr Poznań, 12 Aug 1853; *d* Langebrück, nr Dresden, 5 Oct 1919). German pianist, conductor and composer. He studied in Berlin from 1856

with his father and Hartkäss, entering the Neue Akademie der Tonkunst in 1869 to study the piano with Kullak, harmony with Wüerst and composition with Kiel. From 1875 he taught in Berlin, also establishing the Nicodé Concerts at which he proved himself to be a brilliant and attractive pianist. A concert tour in 1878 through Galicia and Romania with Desirée Artôt further increased his reputation, and he then moved to Dresden as professor at the Royal Conservatory, resigning in 1885 to become director of the Philharmonic Concerts. In 1888 he left to devote himself to composition, reappearing in 1893 as conductor of the Nicodé Concerts. He also directed the Dresden Neustädtischer Chorgesangverein, 1896–1900. In 1919 he became a member of the Berlin Akademie der Künste.

Nicodé was a pianist of warmth and artistic power, and as a conductor he showed an artistic insight that led him to give interpretations full of humanity. His most important compositions include *Das Meer*, a kind of symphonic opera in six movements occupying a whole evening and scored for large orchestra and voices; it makes some use of leitmotif. He also made an impression with his ambitious symphonic ode *Gloria!*, which uses vast forces, offstage bands and extra-musical effects (including 12 tuned police whistles).

WORKS
(selective list)

Choral: Das Meer (K. Woermann), sym. ode, solo vv, male vv, orch, org, op.31 (Leipzig and Brussels, 1889); Gloria! ein Sturm- und Sonnenlied, boy's v, SATB, orch, org, op.34 (Leipzig, 1905)
Orch: Maria Stuart, sym. poem, op.4 (Leipzig, 1880); Die Jagd nach dem Glück (Introduction und Scherzo), op.11 (Leipzig, 1878); Romanze, vn, orch, op.14 (Leipzig, 1878); Faschingsbilder, op.24 (Leipzig, 1881); Sym. Variations, op.27 (Leipzig, 1884)
Pf solo: Andenken an Robert Schumann, 6 Phantasiestücke, op.6 (Leipzig, 1876); [13] Aphorismen, op.8 (Berlin and Posen, 1877); Variations and Fugue, op.18 (Leipzig, 1879); Sonata, op.19 (Leipzig, 1880); Ein Liebesleben, 10 poems, op.22 (Leipzig, 1880)
Other works: Vc Sonata no.2, op.25 (Leipzig, 1882); Bilder aus dem Süden, pf 4 hands, op.29 (Leipzig and Brussels, 1886); Dem Andenken am Amarantha, song cycle, op.30 (Leipzig and Brussels, 1886); Erbarmen, hymn, Mez/A, orch, op.33 (Leipzig, n.d.); songs; pieces for pf 4 hands

BIBLIOGRAPHY

Grove5 (D. Hume) [with complete work-list]; *MGG1* (R. Sietz)
T. Schäfer: *Jean Louis Nicodé* (Berlin, 1907)
O. Taubmann: *Jean Louis Nicodé* (Leipzig, 1909)
A. Seidl: *Jean Louis Nicodé's Gloria Symphonie* (Regensburg, 1926)

DUNCAN HUME/JOHN WARRACK

Nicola da Siena [Nicolaus de Senis] (*b* ?Siena; *fl* late 14th century–early 15th). Italian theorist. He was a friar of the Servite order, and was the author of a brief treatise entitled *Regule in discantu*, copied at Verona in the early 15th century, and containing rules for composition in two voices (named tenor and discantus). Four fundamental consonances are recognized; the 5th, octave, 12th and 15th, of which the latter two are reducible to the former two. The treatise has two sections, both provided with musical examples; in the first, Nicola discusses note-against-note discant, and in the second, counterpoint with several notes (minims and semiminims) from the discantus to one in the tenor.

BIBLIOGRAPHY

H. Anglès: 'Dos tractats medievals de música figurada', *Musikwissenschaftliche Beiträge: Festschrift für Johannes Wolf*, ed. W. Lott, H. Osthoff and W. Wolffheim (Berlin, 1929/*R*), 6–12, esp. 10

F. ALBERTO GALLO

Nicolai [Nikolai], **David Traugott** (*b* Görlitz, 24 Aug 1733; *d* Görlitz, 20 Dec 1799). German organist and composer. His father David Nicolai (*b* Görlitz, 1702) was a pupil of Bach in Leipzig and organist at the Hauptkirche in Görlitz from 1730. Nicolai studied music under his father, went to the Görlitz Gymnasium and from 1753 to 1755 read law, physics and mathematics at the University of Leipzig. From 1758 he assisted his father and in 1764 succeeded him as organist of the Hauptkirche; in 1775 he became electoral court organist. In his time he was considered 'one of the greatest living organ players' (*GerberL*), and was respected as an improviser as well as an expert in organ building. He constructed several models of a keyboard musical glasses that attracted attention when he demonstrated it in 1784. From 1796 he was assisted as organist by his eldest son, Carl Samuel Traugott Nicolai, who succeeded him. Among Nicolai's few compositions are a *Fantasie und Fuge* for organ (Dresden and Leipzig, 1789), other organ fugues and piano sonatas, mostly published in collections, and cantatas.

BIBLIOGRAPHY

MGG1 (R. Eller); *GerberL*; *SchillingE*
M. Gondolatsch: *Görlitzer Musikleben in vergangenen Zeiten* (Görlitz, 1914)

GUNTER HEMPEL

Nicolai, (Christoph) Friedrich (*b* Berlin, 18 March 1733; *d* Berlin, 8 Jan 1811). German editor, author and bookseller. In the 1750s he was one of the leaders of the movement opposing the dominance of French literary taste in Germany. He was an advocate of Klopstock's and Wieland's works and was an important figure in the group that included Lessing and Moses Mendelssohn. Though prominent in the German Enlightenment during the 1750s and 1760s, particularly through his *Allgemeine deutsche Bibliothek*, he was sharply critical of the work of Goethe, Herder, Hamann and other representatives of the growing Romantic movement in Germany in the following decades. His displeasure with the early Romantic interest in folksong (in which he saw amateurish and anti-intellectual tendencies) is reflected in the mock-archaic orthography of the title of his satirical collection *Eyn feyner kleyner Almanach* (1777–8). The two volumes of this work contain 61 unaccompanied songs (27 anonymous or folktunes, 22 by J.F. Reichardt and 12 composed or arranged by Nicolai); 50 of the songs were later included in Kretzschmer and Zuccamaglio's *Original-Weisen* (1840) and thereby became a favourite source of 'folk' material for Brahms in his choral folksongs and other works (e.g. the Piano Sonata op.1).

Despite his unsympathetic view of Romanticism, Nicolai's periodicals were enormously influential even after 1800. They included reviews of music and reflected his friendship with such musicians and theorists as Reichardt, F.W. Marpurg and J.F. Agricola. With the first two he sponsored amateur concerts in the 1770s, an activity that identifies him as an advocate of progressive musical styles.

WRITINGS

Briefe über den itzigen Zustand der schönen Wissenschaften in Deutschland (Berlin, 1755); ed. G. Ellinger (Berlin, 1894)
[*Neue*] *Bibliothek der schönen Wissenschaften und freyen Künste* (Leipzig, 1757–1806)
Briefe, die neueste Litteratur betreffend (Berlin and Stettin, 1759–70)
[*Neue*] *Allgemeine deutsche Bibliothek* (Berlin, Stettin and Kiel, 1765–1806)
Eyn feyner kleyner Almanach vol schönerr echterr liblicherr Volckslieder, lustigerr Reyen unndt kleglicherr Mordgeschichte (Berlin and Stettin, 1777–8/*R*); ed. G. Ellinger (Berlin, 1888)

BIBLIOGRAPHY

J.G. Fichte: *Friedrich Nicolai's Leben und sonderbare Meinungen: ein Beitrag zur Litterar-Geschichte des vergangenen und zur Pädagogik des angehenden Jahrhunderts* (Tübingen, 1801)

M.S. Lowe, ed.: *Bildnisse jetztlebender Berliner gelehrten, mit ihren selbstbiographieen* (Berlin and Leipzig, 1806–7)

G. Parthey: *Die Mitarbeiter an Friedrich Nicolai's Allgemeine deutscher Bibliothek* (Berlin, 1842/R)

W. Morik: *Johannes Brahms und sein Verhältnis zum deutschen Volkslied* (Tutzing, 1965)

G. Sichelschmidt: *Friedrich Nicolai: Geschichte seines Lebens* (Herford, 1971)

H. Moller: *Aufklarung in Preussen: der Verleger, Publizist und Geschichtsschreiber Friedrich Nicolai* (Berlin, 1974)

B. Fabian, ed.: *Friedrich Nicolai, 1733–1811: Essays zum 250. Geburtstag* (Berlin, 1983)

D. Martin: 'Vom "unsterblichen Leipziger" zum "vortrefflichen Berlinischen Bach": ein unbekanntes Dokument – J.S. Bach und C.Ph.E. Bach als Exempla in einer Kritik F. Nicolais an J.J. Bodmer', *BJb 1991*, 193–8

HOWARD SERWER

Nicolai, Johannes. *See* CLAUX, JOHANNES.

Nicolai [Nicolaÿ], **Johann Michael** (*b* probably at Ulrichshalben, nr Weimar, 1629; *d* Stuttgart, 26 Jan 1685). German composer. Although nothing is known of his musical studies they must have reflected the high level of the musical tradition of Thuringia. Before 1655 he was a member of the court orchestra of the Duke of Saxe-Lauenburg, whose musicians were often invited to play for the Margrave of Brandenburg; in 1675 he dedicated his first set of *Instrumentalische Sachen* to Margrave Christian Ernst in remembrance and gratitude. From 11 October 1655 until his death he was an instrumentalist in the Stuttgart court orchestra, and he also taught the choirboys. Among other instruments he played the violone. According to contemporary accounts, members of the court orchestra met regularly in his house for an 'exercitium musicum'. He was friendly with the composer P.F. Böddecker, organist of the collegiate church, though on less good terms with the deputy Kapellmeister, the composer J.A. Kress.

Nicolai's *Geistliche Harmonien* consists of three-part settings of ten German and two Latin psalm texts; the dedication shows that in spite of their uncommitted nature they were intended for the Protestant liturgy. The manuscript cantatas of the *Evangelische Harmonien* were destined for narrower liturgical use, in accordance with the church's calendar, for the two months from the first Sunday in Advent to the Purification. In several of his numerous instrumental works the lower instruments, such as the bass viol and the bassoon, are contrasted with the violins or viols independently of the basso continuo. In the sonatas two lively central movements are enclosed and connected by short *adagio* sections, and the movements of a single work are often based on the same thematic material in varied rhythms.

WORKS

SACRED VOCAL

Erster Theil [12] Geistliche Harmonien, 3vv, 2 vn, bc (Frankfurt, 1669)

Evangelische Harmonien Erster Theil (24 cants.), 4vv, 2 vn, 2 viols, bc, *D-Sl*

Allein zu dir, 10vv, bc; Herr wenn ich nur dich habe, 3vv, 2 vn, bc: *Bsb*

Der Tod seiner Heiligen, 3vv, insts, *S-Uu*

INSTRUMENTAL

Erster Theil instrumentalischer Sachen (12 sonatas), 2 vn, b viol/bn (Augsburg, 1675)

Anderer Theil instrumentalischer Sachen (24 capriccios), 4 viols, bc (Augsburg, 1675)

Dritter Theil instrumentalischer Sachen, vn, 2 viols, vle, bc (Stuttgart, 1682), lost

2 sonatas, vn, b viol/trbn, bc, *S-Uu*

XII Aria a 4, 2 vn, bn, bc, *Uu*

2 sonatas, vn, 2 viols, bc; 1 sonata, vn, b viol, bc; 1 sonata, 2 vn, bc: *F-Pn*

4 sonatas and suites, incl. 1 anon. probably by Nicolai, 2, 3 viols, bc, *GB-DRc* (2 attrib. J. Jenkins in *Lbl*)

Details of other works, now lost, in Seiffert and Bopp

BIBLIOGRAPHY

EitnerQ; MGG1 (E. Stiefel)

M. Seiffert: 'Die Chorbibliothek der St. Michaelisschule in Lüneburg zu Seb. Bachs Zeit', *SIMG*, ix (1907–8), 593–620, esp. 611

A. Bopp: 'Beiträge zur Geschichte der Stuttgarter Stiftsmusik', *Württembergisches Jb für Statistik und Landeskunde 1910* (1911), 211–50, esp. 239, 242

G. Bossert: 'Die Hofkapelle unter Eberhard III (1628–1657)', *Württembergische Vierteljahrshefte für Landesgeschichte*, new ser., xxi (1912), 69–137, esp. 124

E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts in Nord- und Mitteleuropa* (Kassel, 1934/R), 228–9

P. Evans: 'Seventeenth-Century Chamber Music Manuscripts at Durham', *ML*, xxxvi (1955), 205–23

EBERHARD STIEFEL

Nicolai, (Carl) Otto (Ehrenfried) (*b* Königsberg [now Kaliningrad], 9 June 1810; *d* Berlin, 11 May 1849). German composer and conductor. His opera *Die lustigen Weiber von Windsor* was the most successful comic opera composed in the first half of the 19th century. As founder of the Vienna Philharmonic Concerts, at that time one of the most modern concert ventures in Europe, he set new standards of orchestral playing, and he contributed significantly to the history of interpretation.

1. LIFE. Nicolai was the first child of the composer Carl Ernst Daniel Nicolai (1785–1854) and his wife Christiane Wilhelmine (née Lauber). Because of his mother's physical and mental illness, the marriage was dissolved a few months after Nicolai's birth. He grew up in the care of foster-parents until 1820, when his father took on responsibility for his education. Nicolai attended the highly regarded Friedrich-Gymnasium in Königsberg, but became so strained by his father's attempts to make a prodigy of him that at the age of 15 he suffered a complete breakdown and had to leave. In mid-February 1826 he ran away and travelled via Memel to his mother in Breslau. She, however, was unable to look after him, and for the next two years he eked out a living as an itinerant pianist. After falling seriously ill in Stargard (Pomerania), he was helped by a local military court judge. The judge sent the impoverished Nicolai to Berlin, where he was introduced to Carl Friedrich Zelter, a friend of Goethe and director of the Sing-Akademie. Zelter resolved to support Nicolai and obtained for him a place at the Institut für die Ausbildung von Organisten und Musiklehrer, where he received tuition from three renowned teachers: Emil Fischer (singing), Ludwig Berger (piano) and Bernhard Klein (composition). By 1833 he had acquired a thorough grounding in composition, as the numerous songs (especially the six collections opp.3, 5, 7, 11, 13 and 16), unaccompanied choral pieces (including the three collections opp.6, 10 and 17) and larger works with orchestra, such as the *Te Deum*, bear witness. His development was also influenced by membership of the Berlin Sing-Akademie, the Jüngere and the Ältere Liedertafel and the Lieder-Verein 1829. Through these various

institutions he formed a valuable circle of acquaintances, including Friedrich Schleiermacher, August Hoffmann von Fallersleben, Karl von Bunsen, Georg Poelchau and the Mendelssohn family. He spent the summer months of 1830 and 1831 on the estate of Adolph von Münchhausen in Neuhaus Leitzkau, from where he undertook profitable journeys to Leipzig and Poznań.

The Prussian ambassador Karl von Bunsen eventually persuaded Nicolai to move to Italy. From January 1834 to March 1836 he held the post of organist at the embassy chapel in Rome. At the same time he studied counterpoint and *a cappella* style with Giuseppe Baini, acquired the nucleus of his considerable collection of early music and took a lively interest in the development of contemporary Italian music. When his period of employment came to an end he had already been nominated honorary music director of the Prussian court, but he stayed on in Italy as a freelance composer for more than a year, searching in vain for a commission to write an opera. Apart from composing a few occasional works, the only success of these years was his appointment to the Accademia Filarmonica in Bologna as *maestro compositore onorario* (a title that Mozart too had held). After many disappointments he was eventually elected assistant Kapellmeister at the Kärntnertortheater in Vienna in 1837.

Nicolai's first stay in Vienna benefited him in two ways. He gained experience in conducting opera and orchestral works, which brought him rapid recognition; and he composed his first opera, *Rosmonda d'Inghilterra*, which provided him with his first success as a composer in Vienna and Italy. This, however, did not occur until two years later when Nicolai, having left Vienna, attempted to settle in northern Italy as a freelance composer. The opera, under its new title *Enrico II*, earned him a *succès d'estime* at its première in Trieste in November 1839; but his second opera, *Il templario*, was received with rapturous enthusiasm in Turin at its première in February 1840. He had become a famous composer overnight (at the same time, incidentally, as Verdi). His third opera, *Gildippe ed Odoardo*, received its première in Genoa in December 1840; it was followed by *Il proscritto* at La Scala, Milan, in March 1841 (Nicolai had rejected the libretto of *Nabucco*, which he considered unsuitable for opera, thus leaving the way clear for Verdi). Both *Gildippe ed Odoardo* and *Il proscritto* owe much stylistically to Bellini and Donizetti. Personal disagreements and the failure of his engagement to the singer Erminia Frezzolini caused Nicolai to leave the country in spring 1841, and once again he was drawn to Vienna.

After his experiences in Italy, Nicolai soon changed his artistic ideals. In late summer 1841 he was appointed principal conductor of the Hofoper at the Kärntnertor, and was able to concentrate on the operas of Mozart and Beethoven, which he particularly admired. Required by contract to compose German operas, Nicolai (because of a lack of suitable librettos) could at first fulfil his obligation only by producing completely revised versions of *Il proscritto* and *Il templario*, which were performed in German as *Die Heimkehr des Verbannten* (1844) and *Der Tempelritter* (1845) respectively. Though these revisions are not entirely convincing, they represent an important point on the way to Nicolai's first original German opera, *Die lustigen Weiber von Windsor*. Begun in 1846, it draws on many characteristics of the European operatic tradition to create a new, independent genre.



Otto Nicolai: lithograph by Josef Kriehuber, 1842

The Philharmonic Concerts, which Nicolai had been giving with members of the opera orchestra since spring 1842, caused an even greater stir. Only 'classical' music was played: a small repertory of works by Beethoven and Mozart, with the occasional performance of works by other composers. Concertos and Italian bel canto opera were ignored. The two performances he gave of Beethoven's Ninth Symphony in March 1843 were considered to be the first modern and complete interpretation of this epoch-making work (predating by some years Wagner's noted performance at Dresden on Palm Sunday 1846).

In summer 1844 Nicolai undertook a long journey via Prague, Dresden (where he heard accounts of Wagner's recent successes), Leipzig and Berlin to Königsberg, where he performed the *Kirchliche Fest-Ouvertüre* (on the chorale 'Ein feste Burg' for chorus and orchestra), which he had dedicated to his native town, as part of the festival to celebrate the 300th anniversary of the university. King Friedrich Wilhelm IV of Prussia was so impressed that he tried to tempt him to Berlin; Nicolai, however, did not at first respond to the offer. Only when a violent argument with the leaseholder of the Viennese theatre, Carlo Balochino, about the performance of *Die lustigen Weiber von Windsor* had caused Nicolai's contract not to be renewed did the king's plans become reality. After a successful farewell concert, in which Jenny Lind took part and which included the première of the Moon Chorus ('O süsser Mond'), the Midges' Dance (*Mückentanz*) and the dance of the elves from Act 3 of the new opera, Nicolai left Vienna in 1847.

October 1847 saw him installed as Kapellmeister at the Königliches Opernhaus in Berlin and, as Mendelssohn's successor, artistic director of the cathedral choir. Wishing to reform Prussian church services, he immediately began to compose a series of large-scale religious works. Preparations for the première of *Die lustigen Weiber von Windsor* were interrupted by the March Revolution of 1848. Soon afterwards Nicolai joined the Tonkünstlerverband, a society concerned with the reorganization of Prussian musical life; *Die lustigen Weiber* eventually received its première, without huge success, on 9 March 1849. Two months later, on 11 May, Nicolai died. On the same day he was elected a member of the Akademie der Künste, but too late to receive the news.

2. WORKS. Nicolai's output comprises some 235 works. Less than half of them were published and in the 20th century few were available in modern editions. Nicolai concentrated mainly on vocal music, including operas, songs and choral works. Among the comparatively few piano and chamber works and large-scale orchestral and choral-orchestral compositions, the Piano Sonata in D minor, the String Quartet in B♭, the Mass in D and the Symphony in D are noteworthy.

Nicolai absorbed a great variety of influences and, in his most successful works, created from them his own individual idiom. Stylistically, he kept to the traditions of the forms in which he composed. Classicism dominates the early works of the Berlin years; the songs and small-scale choral pieces follow Zelter's ideals and the larger choral works show the influence of Handel. His musical language was also strongly influenced by Mozart, Beethoven and Weber. The songs composed between 1827 and 1833 are carefully distinguished by the use of the terms 'Lieder' and 'Gesänge'. The lieder are exclusively strophic, composed according to the ideals of Zelter and of Goethe, who saw the 'true expression' of the lied to be 'that the singer can bring out the different means of the individual strophes of a melody, thereby performing the function of both the lyric and the narrative poet' (diary, 1801). This ideal contrasts with the musically free, through-composed form of the *Gesang*, in which Nicolai also gave more importance to the piano accompaniment. In addition, Nicolai was influenced by his study of the folksong collections of Anton Zuccalmaglio, Johann Büsching and Friedrich von der Hagen.

The profound impression made on him by performances in Berlin of Handel's music is most clearly perceptible in the large-scale *Te Deum* (1832), written in a Baroque style modelled on the oratorios *Messiah* and *Israel in Egypt*. The later *Kirchliche Fest-Ouvertüre* op.31 also shows the influence of Handel, but enriched by contrapuntal elements deriving from Nicolai's interest in the works of Bach. During his years in Italy Nicolai attempted in *a cappella* works to imitate the austerity of the 'Palestrina style', although this led inevitably to stylistic conflicts. For example, the eight-part *Pater noster* op.33 is impressive for the skilful evocation of the sound of the *stile antico*, but the harmony continually vacillates between modality and the key of D minor.

In the Piano Sonata, the String Quartet and the works for orchestra Nicolai was influenced by the Viennese Classical composers, whose works he regarded as sacrosanct. He used specific works as models: in the Symphony in D, for example, the slow introduction and the exposition of the main theme take the form used in similar sections of Beethoven's Second Symphony, while in the finale the striking quotation of the central themes of the preceding movements derives from the style of Beethoven's Ninth Symphony. In the Piano Sonata Nicolai also made use of other models: the slow movement is a Romantic nocturne inspired by the works of Chopin; there is an arrangement of a Swedish folktune; and the last movement is a rondo in the style of Weber. In his treatment of sonata form as a whole, Nicolai followed the theorist Heinrich J. Birnbach, whose essays (published in Berlin in 1827) had been a revelation to him.

The operas betray Nicolai's admiration of Bellini. He attempted to imitate Bellini's characteristic musical language, for example – as in *Norma* – in melodies that are related to one another and in the intensification of sound, and in the use of comparatively few coloratura passages. The late works of Rossini, in particular *Guillaume Tell* (well known to Nicolai from the time of his first Viennese appointment), also left a clear mark, while the always perceptible tone of German opera (as exemplified by Weber) is in curious contrast to these stylistic adaptations. It is especially prominent in *Il templario*, whose overture is strongly reminiscent of the overture to *Der Freischütz*. The later sacred works composed in Berlin, on the other hand, are stylistically similar to those of Mendelssohn. The settings of Psalms xxxi and xcvii show a pleasing synthesis of the *a cappella* style of the 17th and 18th centuries and romantic Liedertafel songs.

Many of Nicolai's works, despite their craftsmanship, are little more than eclectic imitations. *Die lustigen Weiber von Windsor*, however, described by Nicolai (using E.T.A. Hoffmann's term) as a 'comical fantastical opera', reveals his fluent manipulation of recent European music traditions, and his creation, through a lively and convincing synthesis, of a truly German *opera buffa*. Nicolai had worked towards, and finally achieved, this result through the adaptation of his Italian *melodrammi* as German tragic operas. The fusion of the learned German tradition with Italian facility, the ideal that he himself repeatedly formulated in letters and some remarkable essays, resulted in a masterpiece of memorable and appealing music.

Besides his activities as a composer and as a conductor, Nicolai published five essays that range widely and closely reflect his intellectual and artistic world. They include a detailed account of the Cappella Sistina; aesthetic reflections on German and Italian music; a historical study of the German folksong *Annchen von Tharau*; and comments on performing practice in the recitatives of Mozart's operas.

WORKS

for full list see Konrad (1986)

OPERAS

Enrico II (Rosmonda d'Inghilterra) (melodramma serio, 2, F. Romani: *Rosmonda*), 1836, Trieste, Grande, 26 Nov 1839, mainly lost, 1 aria (Milan, *c*1839)

Il templario (melodramma, 3, G.M. Marini, after W. Scott: *Ivanhoe*), Turin, Regio, 11 Feb 1840, *F-Pn*, vs (Paris, 1841); as Der Tempelritter (trans. S. Kapper), Vienna, Kärntnertor, 20 Dec 1845, *A-Wn**; as Die Sarazenerin (W. Hanke, M. Loy), Berlin, *c*1940

Gildippe ed Odoardo (melodramma, 3, T. Solera, after T. Tasso), Genoa, Carlo Felice, 26 Dec 1840, lost, cavatina (Vienna, 1843)

Il proscritto (melodramma tragico, 3, G. Rossi), Milan, Scala, 13 March 1841, *I-Mc*, part pubd (Milan, 1841); as Die Heimkehr des Verbannten (tragische Oper, trans. Kapper), Vienna, Kärntnertor, 3 Feb 1844, *A-Wn**, *D-Bsb**, *GB-Cfm**, vs (Vienna, 1845); as Mariana (Hanke, Loy), Berlin, 1943

Die lustigen Weiber von Windsor (komisch-fantastische Oper, 3, S.H. Mosenthal, after W. Shakespeare), Berlin, Kgl, 9 March 1849 (Berlin, 1850), *D-Bsb**

SACRED

Te Deum, 8 solo vv, 8vv, orch, 1832, ed. E. Schliepe (Berlin, 1938/9)
Mass, D, 4 solo vv, 4vv, orch, 1832, rev. 1844, ed. M. Koch (Augsburg, 1918), *A-Sd**
Pater noster, 8vv, op.33, 1836 (Mainz, 1846), *D-Bsb**
In assumptione Beatae Mariae Virginis, off, 5vv, op.38, 1846 (Vienna, 1846/7)
Salve regina, S, orch, op.39, 1846 (Vienna, 1847)
Psalm liv, 10 solo vv, 10vv, 1834, *PL-LZu**
Psalm iii, A/B, orch, 1844, vs with org acc. ed. O. Wermann (Leipzig, *c*1890)
Psalm xiii, 8 solo vv, 8vv, org ad lib, 1846, *D-DT*
Psalm c, 4 solo vv, 8vv, 1848, *Bim*
Psalm xxxi, 8vv, 1849, Psalm xcvii, 4vv, *c*1848; both ed. E. Naumann, Musica sacra, viii (Berlin, 1855)
2 motets, 8vv: Die Strafe liegt auf ihm, Ehre sei Gott in der Höhe, 8vv; both ed. H.A. Neithardt, Musica sacra, v (Berlin, 1853)
4 other psalms; 2 German liturgies, Kyrie, Gloria, Agnus Dei, Hymnus, motets, chorales, all unpubd, some lost

SECULAR CHORAL

Preussens Stimme (K.W. Lange), 1v, pf/(1v, 4vv, gui)/4 male vv, op.4, 1830 (Berlin, 1830), arr. 1v, 4vv, military band, orch, 1848 (Berlin, 1849) [from 3 Königslieder, 'Preussenmut']
6 Lieder, 4vv, op.6, *c*1830 (Leipzig, 1831): Frühlingslied (A. von Schlippenbach), Mailied (Sundine), Trinklied (W. Müller), Reiten lassen (K.H. Wackernagel), Mailied (J.W. von Goethe), Wechselgesang (L. Uhland)
Verschiedene Empfindungen an einem Platz (Goethe), S, 2 T, B, pf, op.9, *c*1830 (Halle, 1832)
3 Königslieder, 4 male vv, op.10, *c*1830: Preussenmut, Stosset an, Friedrich Wilhelm lebe hoch (A. Kopisch), Brave Männer, stosset an (A.F. Ribbeck); lost
4 Gesänge, 4 male vv, op.17, *c*1832: Ausgehalten! Kämpft sie nieder, Hast du das Schloss gesehen (Uhland), An Wasserflüssen Babylons (after Ps cxxxvi), Trinklied
Lied am runden Tisch (Köppen), 8vv (Berlin, n.d.)
33 other works, incl. cantata, male choruses and partsongs, some lost

OTHER VOCAL

for solo voice and piano unless otherwise stated

Wenn sanft des Abends (F.A. Kuhn), S, B, pf, op.2 (Magdeburg, 1830); 3 Lieder, op.3 (Berlin, *c*1830); 4 Lieder, op.5 (Berlin, *c*1830); Rastlose Liebe (Goethe), S, B, pf, op.23 (Berlin, *c*1830); Deutsche Lieder, op.13 (Berlin, 1832); 6 Lieder und Gesänge, S/T, pf, op.16 (Leipzig, 1832); Napoleons Grenadier auf dem Schlachtfeld von Waterloo, 1v, gui/pf (Berlin, *c*1832); 2 duets, S, B, pf, op.14 (Berlin, 1833); 3 duets, S, B, pf, op.15 (Berlin, 1833); 7 Lieder, op.18 (Berlin, *c*1833)
Variationen über Webers Schlaf Herzenssöhnchen, S, pf/orch, op.19 (Berlin, 1833/4); Mein Röschen, 4 lieder, T, pf, op.11 (Berlin, 1834); 3 Romanzen, op.24 (Vienna, 1838); Variazioni concertanti sopra . . . La sonnambula, S, hn/cl/vc, pf/orch, op.26 (Vienna, 1838); Tell auf der Strasse nach Küssnacht, scena and aria, B, pf/orch, op.22 (Berlin, 1841); 6 Lieder und Gesänge, B, pf, [op.7] (Berlin, 1842); Wilhelmine (C. von Münchhausen), A/Bar, pf, op.29 (Vienna, 1843)
Die Träne (I. Castelli), A/Bar, hn/vc, pf, op.30 (Vienna, 1843); Künstlers Erdenwallen (R. Reinick), 2 male vv, pf, op.32 (Leipzig, 1845); Stammbuch-Blätter, 12 Lieder und Gesänge, 1–2 vv, pf, op.34 (Vienna, 1845); Herbstlied (L. Tieck), S/T, pf, op.37 (Vienna, 1846); 4 deutsche Lieder (H. Hoffmann von Fallersleben), B, pf, op.35 (Hamburg, 1847); 2 Lieder, S/T, pf, op.41 (Berlin, 1849/50); Welch mächtiger Ruf, scena and aria, T, pf/orch, op.21, ed. (Berlin, 1870)
25 other Ger. and It. lieder, Gesänge and Romanzen, some lost

OTHER WORKS

Orch: 2 Galopps, *c*1830–33, *D-Bsb**; 2 syms., c, 1831, lost, D, 1835, rev. 1845 (Berlin, n.d.); Weihnachts-Ouvertüre über Vom Himmel hoch, orch, 4vv ad lib, org, 1833, ed. (Berlin, 1938); Fantaisie et variations brillantes sur . . . Norma, pf, orch/str qt, op.25 (Leipzig, 1835); Gran marcia funebre . . . onde onorare . . . Bellini (Rome, *c*1835); Kirchliche Fest-Ouvertüre über . . . Ein feste Burg, orch, 4vv ad lib, org, op.31, 1836/44 (Leipzig, 1845)
Chbr: Pf Sonata, d, op.27, 1834 (Vienna, 1841); Str Qt, B♭, 1834, ed. H.-W. Riedel (Mainz, 1985); Rondo capriccioso, pf, *c*1834, ed. (Mainz, 1871/2); Adieu à Liszt, étude, D, pf, op.28 (Vienna, 1838); 3 études, pf, op.40 (Vienna, 1846)
35 other orch and chbr works, some lost

BIBLIOGRAPHY

H. Mendel: *Otto Nicolai* (Berlin, 1866, 2/1868)
B. Schröder, ed.: *Otto Nicolais Tagebücher nebst biographischen Ergänzungen* (Leipzig, 1892)
G.R. Kruse: *Otto Nicolai: ein Künstlerleben* (Berlin, 1911)
W. Altmann, ed.: *Otto Nicolai: Musikalische Aufsätze* (Regensburg, 1913)
W. Altmann, ed.: *Otto Nicolai: Briefe an seinen Vater* (Regensburg, 1924)
G.R. Kruse: 'Otto Nicolais "Lustige Weiber" . . . mit unbekannt gebliebenen Nummern', *Die Musik*, xxviii (1935–6), 886–94
W. Altmann, ed.: *Otto Nicolais Tagebücher* (Regensburg, 1937)
E. Schliepe: 'Das wiederentdeckte "Tedeum" von Otto Nicolai', *Die Musik*, xxxi (1938–9), 246–51
W. Jerger, ed.: *Briefe an die Wiener Philharmoniker* (Vienna, 1942), 11–19
W. Virneisel: 'Otto Nicolai als Musiksammler', *Festschrift Max Schneider zum 80. Geburtstag*, ed. W. Vetter (Leipzig, 1955), 227–40
J.W. Klein: 'Verdi and Nicolai: a Strange Rivalry', *MR*, xxxii (1971), 63–7
A. Goebel: *Die deutsche Spieloper bei Lortzing, Nicolai und Flotow* (diss., U. of Cologne, 1975)
K.-F. Dürr: *Opern nach literarischen Vorlagen: Shakespeares 'The Merry Wives of Windsor' in den Vertonungen von . . . Nicolai . . . und Verdi* (Stuttgart, 1979)
U. Konrad: *Otto Nicolai (1810–1849): Studien zu Leben und Werk* (Baden-Baden, 1986)
U. Konrad: 'Otto Nicolai und die Palestrina-Renaissance', *Palestrina und die Idee der klassischen Vokalpolyphonie im 19. Jahrhundert: Frankfurt 1987*, 117–42
J. Liebscher: 'Biedermeier-Elemente in der deutschen Spieloper: zu Otto Nicolais "Die lustigen Weiber von Windsor"', *Mf*, xl (1987), 229–37
U. Konrad: 'Die Philharmonischen Konzerte unter Otto Nicolai: die Gründungszeit (1842–1847)', *Klang und Komponist*, ed. O. Biba and W. Schuster (Tutzing, 1992), 45–57
U. Konrad: 'Zwischen Zelter und Palestrina, Beethoven und Bellini: Anpassung und Eigenständigkeit im Schaffen des Komponisten Otto Nicolai (1810–1843)', *Deutsche Musik in Ost- und Südosteuropa*, ed. G. Adriányi (Cologne, 1997), 137–64

ULRICH KONRAD

Nicolai, Philipp (*b* Mengeringhausen, nr Kassel, 10 Aug 1556; *d* Hamburg, 26 Oct 1608). German theologian, poet and composer. His principal education was with Friedrich Beurhaus in Dortmund, Joachim à Burck and Ludwig Helmbold in Mühlhausen, and Gockel in Korbach. In 1574 he began his theological training in Wittenberg which continued from 1575 to 1579 in Erfurt and again in Wittenberg. After private studies at the Volkhardinghausen Monastery near Mengeringhausen, he became pastor in 1583 at Herdecke (Westphalia). In 1586/7 he was private minister of the Lutheran Hauskirche in Cologne. From 1588 to 1596 he was pastor in Altwildungen. Nicolai's strict adherence to Lutheranism prevented his graduating at Marburg University, then inclined to the Reformed faith; he was only able to receive his degree in 1594 after completing his studies under Aegidius Hunnius at Wittenberg. From 1596 to 1601 he was pastor in Unna and then at St Katharinen, Hamburg.

Nicolai wrote numerous theological works, mostly polemical, but he also produced several volumes of poetry. His importance as a composer lies entirely in his devotional book, *Der Freudenspiegel des ewigen Lebens* (Frankfurt, 1599/*R*), many editions of which were published up to 1674. This work, written at Unna during an outbreak of the plague, contains his two most famous

songs: *Wie schön leuchtet der Morgenstern* and *Wachet auf, ruft uns die Stimme*. The texts recall the medieval mysticism of Bernhard. Both melodies antedate Nicolai and show formal affinities with those of the Meistersinger, particularly with those of the Strasbourg tradition; they quickly became well known and have since been significant in the history of Protestant sacred music.

BIBLIOGRAPHY

MGG1 (W. Blankenburg)

L. Curtze: *D. Philipp Nicolai's Leben und Lieder* (Halle, 1859)

V. Schultze: *Philipp Nicolai* (Mengeringhausen, 1909)

W. Blankenburg: 'Die Kirchenliedweisen von Philipp Nicolai', *Musik und Kirche*, xxvi (1956), 172–6

W. Blankenburg: 'Neue Forschungen über Philipp Nicolai', *JbLH*, iv (1958–9), 152–3

W. Thoene: *Friedrich Beurhaus und seine Musiktraktate* (Cologne, 1959)

W. Blankenburg: 'Die Entwicklung der Hymnologie seit etwa 1950', *Theologische Rundschau*, xliv (1979), 239–79, esp. 264–9

J. Pannekoek: 'Das Pfarrergeschlecht Nicolai zu Mengeringhausen', *Geschichtsblätter für Waldeck*, lxxvi (1988), 55–115

A.M. Steinmeier-Kleinhempel: "*Von Gott kompt mir ein Frewdenschein": die Einheit Gottes und des Menschen in Philipp Nicolais "FrewdenSpiegel dess ewigen Lebens"* (Frankfurt, 1991)

H.-O. Korth and D. Wissemann-Garbe: 'Philipp Nicolai und seine Lieder', *Die Pest, der Tod, das Leben: Philipp Nicolai - Spuren der Zeit: Beiträge zum Philipp-Nicolai-Jahr 1997*, ed. P. Kracht (Unna, 1997), 59–80

A. Kadelbach:: 'Die geistlichen Lieder Philipp Nicolais und die höfische Akrostichtradition', *Hof- und Kirchenmusik in der Barockzeit. Hymnologische, theologische und musikgeschichtliche Aspekte*, ed. F. Brusniak and R. Steiger (Sinzing, 1999), 221–45

WALTER BLANKENBURG/FRIEDHELM BRUSNIAK

Nicolai [Nicolay], **Valentino** [Valentin] (*fl* 1775–?1798). Composer and pianist of unknown origin, active in England and France. Biographical information is scant, even in early music lexicons. As he first gained some notoriety in London, he may have been connected to the German F. Nicolai, a page to Queen Charlotte and a violinist with J.C. Bach and Abel in the queen's chamber band. Valentino's compositions appeared in London from about 1776, with his address variously given as Charlotte Street, Portland Place or South Moulton Street. From 1782 his works were reprinted on the Continent. Comparison of English and French publications suggests that he was in Paris between 1782 and 1788 but returned to London, where his opp.9 and 10 were printed 'for the author' by 1789. He was again living in Paris in the late 1790s at rue Dominique no.206 Faubourg-Germain. According to Choron and Fayolle he died in Paris about 1798.

Certain of Nicolai's sonatas (opp.3, 11) were extremely popular and remained so well into the 19th century, being reprinted in the USA, Europe and Dublin. The Sonata in C op.3 no.1 was especially successful and, according to Burney, was 'for many years taught in every school in the kingdom'. This sonata illustrates Nicolai's vitality and facile style, convincingly synthesizing a variety of instrumental effects fashionable at the time. Burney, who had but modest success as a composer, was evidently a trifle peevish in claiming that Nicolai's popularity 'may probably have been more owing to the sprightliness and pleasantry of his style than to the depth or orthodoxy of his knowledge', but he admired the piano duets in which the composer 'displayed a considerable share of good taste, ingenuity and fancy'. In the sonatas for violin and piano, op.7, Nicolai projected a true duality and used the title 'duo concertante' or 'duet', but these were evidently less popular than the sonatas with optional violin parts. The modest technical requirements of the keyboard concertos suggest that they were intended for amateurs and there is no record of a public performance in London. He was possibly the co-author with Felice Bambini of the *Nouvelle méthode pour pianoforte suivie de doigtés* (Paris, n.d.); both composers were apparently in Paris during the 1780s.

WORKS

Orch: 6 syms., 2 ob, 2 hn, str, op.1 (Mannheim, *c*1783), also pubd (The Hague and Brussels, *c*1783); conc., D, hpd/pf, orch, op.12 (Paris, 1788), also pubd (London, *c*1789); conc., G, pf, orch, op.16 (Paris, *c*1795), as op.14 (London, *c*1799)

Chbr (sonatas unless otherwise stated): 6 for vc/bc, op.1 (Berlin, 1785), as op.8 (Paris, *c*1786), also pubd (London, *c*1788); 6 for hpd/pf, vn, op.3 (London, *c*1778), 4 arr. hp/hpd/pf, vn, opp.1–2 (Paris, *c*1780); 6 for hpd/pf, vn, op.5 (London, *c*1780), 4 arr. hp/hpd/pf, vn, opp.1–2 (Paris, *c*1780); 6 for hpd/pf, vn, op.7 (London, 1782), nos.1, 3 and 5 pubd as op.7 (Paris, 1783), nos.2, 4 and 6 as op.10 (Paris, *c*1786); 3 for hpd/pf, vn, vc, op.8 (Paris, 1785); 3 for hpd/pf, vn, vc, op.9 (Paris, 1785), pubd with op.8 as op.10 (London, *c*1789); 6 for hpd/pf, vn, op.11 (Paris, 1788), also pubd (London, *c*1789); 6 for hpd/pf, vn, opp.13–14 (Paris, *c*1795), lost; 3 for pf, vn, op.13 (London, *c*1798) [different from Paris, op.13]; 3 for pf, vn, op.15 posth. (Paris, *c*1800); 6 trios, hpd/pf, vn, vc (London, *c*1776), as 6 sonatas, op.1 (Paris, *c*1796); 6 str qts, op.6 (London, 1781), also pubd (Paris, *c*1782)

Kbd: 4 sonatas, hpd/pf 4 hands, op.9 (London, *c*1788), also pubd as opp.3–6 (Paris, *c*1790), lost, ? 2 in Journal de clavecin, année 6 (Paris, *c*1787); 6 sonatas, pf, op.18 posth. (Paris, *c*1800)

2 airs, 1 duo, vv, orch (Berlin, *c*1790), questionable

Other works including op.17, mentioned in Gerber and Fétis; MSS mentioned in Eitner

BIBLIOGRAPHY

BurneyH; Choron-FayolleD; EitnerQ; FétisB; GerberL; GerberNL; JohanssonFMP; NewmanSCE; SainsburyD

Catalogue thématique des oeuvres de clavecin, composé par V. Nicolai (Paris, *c*1800) [bound with op.8 in *B-Bc*]

C.S. Terry: *Johann Christian Bach* (London, 1929, 2/1967)

R.R. Kidd: *The Sonata for Keyboard with Violin Accompaniment in England (1750–1790)* (diss., Yale U., 1967), 344

T.B. Milligan: *The Concerto and London's Musical Culture in the Late Eighteenth Century* (Ann Arbor, 1983)

RONALD R. KIDD

Nicolaï, Willem (Frederik Gerard) (*b* Leiden, 20 Nov 1829; *d* Bloemendaal, nr Haarlem, 24 April 1896). Dutch conductor, organist, teacher and composer. After attending the Leiden music school (1842–9), which in 1844 opened an organ department specially for him, he continued his studies at the Leipzig Conservatory with Moscheles, Rietz and C.F. Becker and completed his organ studies with Johann Schneider in Dresden. In 1852 he taught the organ at the royal music school in The Hague; from 1857 he also conducted the orchestra there. From 1863 to 1865 he also directed the choir of the Rotterdam section of the Maatschappij tot Bevordering der Toonkunst, where he performed little-known oratorios by Handel. In 1865 he was appointed director and composition teacher of the royal music school which he brought to a high standard. He also directed the choir of the Toonkunst in The Hague (1860–70) and the De Toekomst orchestra (1865–96), with whom he gave the first Dutch historical orchestral concert (1868). As editor of the monthly *Caecilia* from 1871 to his death, he wrote a series of articles on Wagner, beginning in 1875. His own music is conventional and includes the song collection *Loverkens* op.12 (on old Dutch texts edited by A.H. Hoffmann von Fallersleben) and an oratorio *Bonifacius*, which was often performed during his lifetime both in the Netherlands and abroad.

BIBLIOGRAPHY
E. Reeser: *Een eeuw Nederlandse muziek* (Amsterdam, 1950, 2/1986)
J. Kasander: *150 jaar Koninklijk Conservatorium* (The Hague, 1976), 33–43

JAN TEN BOKUM

Nicolas [?Guillaume] (*fl* ?1533–78). French composer. 60 chansons for three to six voices were attributed to 'Nicolas' in collections published in Paris between 1547 and 1578. Five printed by Attaingnant between 1547 and 1550 may have been composed by Guillaume Nicolas, singer and chaplain in the chapel of François I in 1533. These five songs comprise an extended rustic narrative (*La, la, la que ne m'ayme*, 1547[10]), set in the syllabic style of Janequin, and four courtly *épigrammes* using the more homophonic manner of Sermisy.

55 more chansons (40 ed. in SCC, xx, 1991) attributed to 'Nicolas' by Le Roy & Ballard between 1559 and 1578 may otherwise be by NICOLAS DE LA GROTTE. This might be thought more likely in view of the chronology although the poems are mostly anecdotal *épigrammes* by Marot and his contemporaries, set in a light, imitative style quite different from the strophes of Ronsard set homophonically in the publications specifically devoted to La Grotte. Many of the five- and six-voice pieces ascribed to Nicolas in the *Meslanges* (Paris, 1560; 1572[2]) are reworkings of melodies taken from earlier polyphonic settings by Sermisy, Richafort, Janequin and Lassus. However, nine four-voice chansons in a collection of 1564 (1564[8]) are original compositions in the resolutely chordal manner of the newer *voix de ville*; another chanson, a setting of Du Bellay's *En ce mois delicieux*, evokes the style and structure of the newly imported Italian villanella. These works often feature triadic melodies, some rather unvocal leaps (diminished 4ths, 7ths and 10ths) as well as a number of harmonic crudities (2nds, 7ths, augmented and diminished triads).

WORKS

only those definitely by Nicolas; for 4vv unless otherwise stated

Chansons: 1 in 1547[10]; 3 in 1547[12]; 1 in 1550[5]; 1 in 1559[8]; 1 in 1559[11]; 1 in 1559[12]; 9 for 5vv, 7 for 6vv in 1560e; 11 (incl. 1 for 3vv) in 1564[8]; 1 in 1565[5]; 2 in 1567[8]; 14 for 5vv, 7 for 6vv in 1572[2]; 1 in 1578[14]

BIBLIOGRAPHY
F. Lesure and G. Thibault: *Bibliographie des éditions d'Adrian Le Roy et Robert Ballard (1551–1598)* (Paris, 1555), suppl., *RdM*, xl (1957), 166–72
D. Heartz: *Pierre Attaingnant, Royal Printer of Music* (Berkeley, 1969)
F. Dobbins: 'Joachim Du Bellay et la musique de son temps', *Du Bellay: Angers 1989*, ed. G. Cesbron (Angers, 1990), 587–605

FRANK DOBBINS

Nicolas, Ernest. *See* NICOLINI, ERNEST.

Nicolas Liégeois. *See* CHAMPION family, (2).

Nicolas the Serb (*fl* late 14th century). Serbian composer. He is known for a Slavonic *theotokion* preserved in *GR-ATSgreat lavra* ε 108 and for a Cheroubikon setting in Greek which appears in *GR-An* 928. Both manuscripts are dual-language (Slavonic and Greek) akolouthiai, the former dating from the end of the 14th century and the latter compiled and written about a century later by ISAIAH THE SERB. The *theotokion* is the earliest known example of a Slavonic KALOPHONIC CHANT; it is a moderately florid setting ending with a *kratēma*. (A. Jakovljević: 'Musical Works of Serbian Composers Stefan and Nikola the Serb from 14th-Century Bilingual Anthology of Great Lavra (E–108)', *Balcanica*, xv, 1984, pp.69–82)

DIMITRI CONOMOS

Nicolau, Antonio (*b* Barcelona, 8 June 1858; *d* Barcelona, 26 Feb 1933). Spanish composer and conductor. After studying the piano with Juan Bautista Pujol and composition with Balart, he embarked on a medical career, which he soon abandoned in favour of composition. After living in Paris for eight years, he finally settled in Barcelona in 1886. He belonged, with Luis Millet, Alió y Brea, Vives and Enrique Morera, to the generation that succeeded Pedrell, and is important not only as a composer but also as one of the outstanding Catalan conductors of the 19th century, and as a leader in the revival of Catalan music.

Primarily a composer of choral music, Nicolau also wrote several important operas. The first, the four-act *Constanza*, is deeply rooted in the Romantic tradition. It was first performed at the Liceo on 10 April 1878 but, owing to the unexpected withdrawal of the tenor, Carlo Bulterini, the first two acts had to be omitted; it was later performed in its entirety at the Teatro Principal. Another of his dramatic works, *Un rapto*, was performed in Madrid shortly before the opening of the Exposición Universal in Barcelona (1888), and was acclaimed by both public and critics. His last opera, *El corazón de fuego*, was given its first performance at the Teatro Tivoli in Barcelona in 1895 at the same time as Nicolau was turning to Wagner, whose *Ring* he conducted in March 1896. The *Danza Anakota* from *El corazón* features frequently in concerts in Barcelona.

Some of Nicolau's earliest works were performed by the Orfeó Català, and he soon composed regularly for the group. As a result his style of composition evolved considerably: he abandoned his early orchestral style and looked for inspiration to traditional Catalan music, though straight quotations from folk music were rare in his music. Some of his choral works, based on texts by Jacint Verdaguer (including *El noi de la Mare* and *La mort de l'escolà*), achieved great popularity and placed Nicolau at the centre of the so-caled Escuela del Orfeó Català. He continued to compose choral music until 1930.

WORKS

Stage: La tempestat (dramatic scena), 1877; Constanza (op, 4), 1878; Un rapto (zar), 1887; El corazón de fuego (op), 1895
Orch: Sinfonía Athalia, 1875; El triomf de Venus (sym. poem), 1882
Choral: Hénora, Breton legend, solo vv, chorus, orch; Cant elegíac a la memòria del Dr Robert; Jesús als nois; Himne del poeta, 1899; La mort de l'escolà, 1900; La Mare de Déu, 1901; Divendres Sant, 1902; Entre flors, 1902; El noi de la Mare, 1903; Teresa, 1903; Captant, 1904; La mort del soldat, 1930; Cicle montserratí, 1925–30
Songs with pf acc.: La dama d'Aragó, El mariner, Fulcite me floribus, Cançó de Maria

BIBLIOGRAPHY
Revista musical catalana, cccli (1993) [monograph ded. to Nicolau]
M. Valls: *La música catalana contemporània* (Barcelona, 1960)
X. Aviñoa: *La música y el modernisme* (Barcelona, 1985)

EMILIO CASARES

Nicolaus Cracoviensis [de Cracovita, Krakowczyck]. *See* MIKOŁAJ Z KRAKOWA.

Nicolaus de Capua (*b* ?Capua; before *c*1400; *d* ?after 1460). Italian theorist. He is probably identifiable with the *presbyter* Nicolaus quondam Iohannis de Traconibus de Capua, who was a *mansionario* and *tenorista* at the

cathedrals of Udine (1432–5) and Treviso (1439–42), and who became a *mansionario* at Vicenza Cathedral (1442–61), attracted by that city's better climate (this transfer was expressly approved by the Bishop of Treviso, Ludovico Barbo). He remained at Vicenza until 1461, when he apparently transferred to the church of S Maria in Montebello.

Nicolaus's *Compendium musicale* of 1415 (ed. A. de La Fage, Paris, 1853) offers a full treatment of the theory of *cantus planus* compiled from different sources and written in just the sort of clear, didactic style that would be most useful to a *tenorista* as leader of a choir in plainchant and polyphony. One section describes eight of the ten *conjuntiones*, or transposed hexachords, outlined in the Berkeley Manuscript (*US-BEm* 744). The version of the *Compendium* in *I-Vnm* lat.VIII.82 (=3047) gives a more complete text, but lacks the musical examples present in *Rv* B 83; the latter source was used by La Fage for his edition.

A polyphonic Gloria setting elsewhere attributed to Bosquet and to Antonio Zacara da Teramo (ed. in CMM, xi/2, 1959, xiv, 7) appears in *Bu* 2216 under Nicolaus's name. The Bologna version has a new Amen and an added contratenor part; Nicolaus is probably responsible for these modifications.

BIBLIOGRAPHY

A. de La Fage, ed.: *Essais de diphthérographie musicale* (Paris, 1864/*R*), 307ff

G. Vale: 'La Capella Musicale del Duomo di Udine', *NA*, vii (1930), 87–201

G. D'Alessi: *La capella musicale del Duomo di Treviso (1300–1633)* (Treviso, 1954), 44

B.J. Layton: *Italian Music for the Ordinary of the Mass 1300–1450* (diss., Harvard U., 1960), 328ff

F.A. Gallo: 'Alcune fonti poco note di musica teorica e pratica', *L'Ars Nova italiana del Trecento: convegno di studio 1961–1967* (Certaldo,1968), 49–76

L. Pesce: *La chiesa di Treviso nel primo Quattrocento* (Rome, 1987)

ROBERT NOSOW

Nicolaus de Perugia. *See* NICCOLÒ DA PERUGIA.

Nicolaus de Senis. *See* NICOLA DA SIENA.

Nicolaus Polonus (i) (*fl* ?15th century). Polish theorist. He studied in Paris and was the author of *Tractatus musicalis ad cantum gregorialem brevis et utilis* (*A-Gu* 873), a concise introduction to the art of singing. Reference to his nationality and studies in Paris is found in a colophon to the treatise. Attempts to identify him with the composer Mikołaj Radomski remain unsubstantiated.

BIBLIOGRAPHY

H. Musielak: 'W poszukiwaniu materiałów do biografii Mikołaja z Radomia' [In search of biographical material on Mikołaj Radomski], *Muzyka*, xviii/1 (1973), 82–9

ELŻBIETA WITKOWSKA-ZAREMBA

Nicolaus Polonus (ii). *See* MIKOŁAJ Z KRAKOWA.

Nicolet, Aurèle (*b* Neuchâtel, 22 Jan 1926). Swiss flautist. He studied the flute and music theory in Zürich under André Jaunet and Willy Burkhard, and then in Paris under Marcel Moyse and Yvonne Drappier. In 1947 he won a *premier prix* for flute at the Paris Conservatoire, and in 1948 the flute prize in the Geneva International Music Competition. From 1948 to 1950 he was first flautist in the Winterthur City Orchestra and in 1950 Furtwängler engaged him as solo flautist for the Berlin PO: Nicolet held the position until 1959. Simultaneously he taught at the Hochschule für Musik in Berlin until 1965 and then at the Hochschule für Musik in Freiburg; he then moved to Basle. For tone-quality and technique Nicolet was indebted to the French school. His interpretations of Bach under Karl Richter, and other recordings such as Mozart's flute works, show his stylistic assurance and finely controlled phrasing. He also won an international reputation in modern music, and among composers who have written for him are Klaus Huber, Jürg Wyttenbach, Jacques Wildberger, Rudolf Kelterborn, Albert Moeschinger, Tōru Takemitsu, Edison Denisov, György Ligeti and Heinz Holliger. He published *Flöte (Lektion) Syrinx [von] Claude Debussy* (Wie Meister üben, ii, Zürich, 1967; Eng. trans., 1968) which contains a discography and two records.

JÜRG STENZL/R

Nicoletti, Filippo (*b* Ferrara; *d* 27 Sept 1634). Italian composer. In his youth he studied with Giuliano Cartari, then *maestro di cappella* at S Francesco, Bologna. He appears to have been in Rovigo between 1577 and 1585 – he dated his first two books of five-part madrigals from there. *I finti amori*, dedicated to the *podestà* of the city, contains settings of poetry by local writers including Nicoletti himself, as well as by better-known ones from Ferrarese circles. In 1579 Nicoletti attempted to transfer to the Gonzaga court at Mantua; he was unsuccessful despite the recommendation of Alessandro Nodari who praised his compositional skills and excellent voice. In April 1588 he entered the service of Duke Alfonso II d'Este as a *cappellano* in the ducal chapel at nearby Ferrara, and although he remained there until the dissolution of the court in 1598, and probably for some time afterwards, he was evidently dissatisfied with his post. In 1592 he applied unsuccessfully for a 'vicariato perpetuo' at S Romano, Ferrara, and in 1603 he was still resident in the city. While in Ferrara he was a member of the famous *ridotto* of Counts Bonifacio and Luigi Bevilacqua, to whom Nicoletti dedicated the collection *La gloria musicale* (RISM 1592^{14}) which he also edited. Probably in 1604 and certainly by 1605 he had moved to Rome to take up the appointment of *maestro di cappella* at S Lorenzo in Damaso. The dedication of Nicoletti's *Villanelle a tre voci*, to Guglielmo Bevilacqua, is dated from Rome on 25 November 1604, and he was at S Lorenzo in Damaso by the time the 1605 edition of the *Primo libro a due voci* was published. From 1607 until 1612 Nicoletti served as *maestro di cappella* at S Maria della Consolazione, and from July 1613 until his death in 1634 as *maestro* at S Maria di Loreto. He was also a member of the Compagnia dei Musici di Roma. Details of his career were included in the basso continuo part of the *Corona di gigli et sacre rose* by Francesco Romano and G.B. Massari (Venice, 1619), of which no copies are now known. A series of his letters from 1592 to 1608 is extant (in *I-MOs*).

La gloria musicale (1592^{14}) was the last Ferrarese anthology published before the duchy passed to papal control in 1597. Although Nicoletti was at Ferrara when the city was at its most progressive, his own music remained consistently conservative. In Rome, where the cultural climate better suited his style, he indulged in the popular fashion for devising strict, elaborate canons that established his reputation, but none now survive. Briccio wrote admiringly of his 'canoni enigmatici' and Pitoni (in the 18th century) included Nicoletti in his list of skilled

contrapuntists. This proficiency is evident in his didactic *Madrigali a due voci*, his most popular work. All the texts in this collection had previously been set in the same sequence by Andrea Gabrieli in his *Libro primo de madrigali a tre voci* (Venice, 1575). A book of Nicoletti's Latin poetry, *De divini verbi nativitate, passione et resurrectione carmina*, was published in Rome in 1634.

WORKS

Il primo libro de madrigali, 5vv (Venice, 1578)
I finti amori, 5vv, op.2 (Venice, 1585)
Madrigali, 2vv (Venice, 1588)
Villanelle, 3vv (Venice, 1604)
Vocal works in 1583[10], 1591[9], 1592[14], 1604[8], 1625[1]
1 instrumental canzona, *I-Rn* 156

BIBLIOGRAPHY

EinsteinIM; FenlonMM; NewcombMF; PitoniN
A. Superbi: *Apparato de gli huomini illustri della Città di Ferrara* (Ferrara, 1620)
G. Briccio: *De canoni enigmatici* (Rome, 1632)
F. Passadore: *Musica e musicisti a Rovigo tra Rinascimento e Barocco* (Rovigo, 1987)
A. Morelli: 'Filippo Nicoletti (ca.1555–1634) compositore ferrarese: profilo biografico alla luce di nuovi documenti', *Musica Franca: Essays in Honor of Frank A. D'Accone*, ed. I. Alm, A. McLamore and C. Reardon (Stuyvesant, NY, 1996), 139–50

IAIN FENLON

Nicolini [Grimaldi, Nicolo] (*b* Naples, bap. 5 April 1673; *d* Naples,1 Jan 1732). Italian alto castrato. He studied under Provenzale, in whose *La Stellidaura vendicata* he made his début in 1685, in Naples. He sang in Naples Cathedral and the royal chapel as a soprano from 1690. He appeared frequently in opera, at the Teatro di S Bartolomeo and sometimes in the royal palace, between 1697 and 1731 and was particularly associated with Alessandro Scarlatti, singing in his *La caduta de' Decemviri* (1697), *Il prigioniero fortunato* (1698), *Arminio*, *L'amor generoso* and *Scipione nelle Spagne* (1714), *Tigrane* (1715) and *Cambise* (1719); he also sang in operas by C.F. Pollarolo, Giovanni Bononcini (*Muzio Scevola*), Mancia, Mancini, Lotti, Leo, Porpora, Vinci and others, and in Leo's adaption of Handel's *Rinaldo* (1718). He sang in Rome and Bologna in 1699 and 1700, Parma in 1699, Genoa in 1700, Reggio nell'Emilia in 1700 and 1725, Rovigo in 1703, Vicenza in 1707–8, Ferrara in 1713, Salerno in 1719, Rome in 1720–21, Milan in 1725 and 1727, Florence in 1725 and 1728, Bologna in 1727 and 1730, Faenza in 1728, and between 1700 and 1731 he appeared many times in Venice, in works by C.F. Pollarolo, Antonio Pollarolo, Gasparini, Caldara, Albinoni, Leo, Orlandini, Vinci, Porpora, Hasse and others (see illustration).

Nicolini went to London in 1708, promoted by John Vanbrugh, and made his début at the Queen's Theatre in Haym's arrangement of Scarlatti's *Pirro e Demetrio*. He enjoyed a great personal triumph and was largely responsible for the increasing popularity of Italian opera in London. In 1709 he signed a three-year contract with Owen Swiney, in which he undertook to arrange operas for the London stage. He sang in all the operas during that period, many of them pasticcios arranged by Haym



Nicolini with Francesca Cuzzoni: caricature by Anton Maria Zanetti (i), pen and brown ink, probably S Giovanni Grisostomo, Venice, 1730 (Fondazione Giorgio Cini, Venice)

or himself: *Camilla* (G. Bononcini), *Clotilda* and *Tomiri* in 1709, *Almahide* and Mancini's *Idaspe fedele* (including his notorious scene with a lion) in 1710, Bononcini's *Etearco* and Gasparini's *Antioco* in 1711, *Ambleto* and *Ercole* in 1712. In 1711 he sang the title role in the first performance of Handel's *Rinaldo*; in the same year he appeared in Dublin in a concert that raised over £39 for the Blue Coat Hospital. He returned to London in 1715 and created the title role in Handel's *Amadigi*. He continued to sing in pasticcios and revivals up to 1717, and Swiney tried repeatedly to persuade the Royal Academy to re-engage him between 1725 and 1727.

Nicolini was the leading male singer of his age and an outstanding all-round artist. Burney's evaluation, 'this great singer, and still greater actor', was shared by contemporaries such as Steele. Addison called him 'the greatest performer in dramatic Music that is now living or that perhaps ever appeared on a stage'. The two parts Handel composed for him require exceptional agility and breath control, with a compass *a* to *f''*. He never retired, and after singing in Vinci's *Siroe* and Orlandini's *Massimiano* in Venice in 1731 he was engaged for Pergolesi's first opera, *Salustia*, in Naples, but was taken ill and died during rehearsals.

BIBLIOGRAPHY

SartoriL

E. Faustini-Fasini: 'Gli astri maggiori del "bel canto" napolitano: il Cav. Nicola Grimaldi detto "Nicolini"', *NA*, xii (1935), 297–316

WINTON DEAN

Nicolini [Nicolas], **Ernest** (*b* Saint Malo, 23 Feb 1834; *d* Pau, 19 Jan 1898). French tenor. He studied at the Paris Conservatoire and made his début (as Nicolas) in 1857 at the Opéra-Comique in Halévy's *Les mousquetaires de la reine*. After further study in Italy, he sang at La Scala in *La traviata* (1859), Rossini's *Otello* (as Rodrigo), *I Lombardi*, Giorza's *Corrado, console di Milano* and *La sonnambula* (1860). From 1862 to 1869 he appeared at the Théâtre Italien, Paris, and he made his Covent Garden début (under the pseudonym Nicolini) in 1866, singing opposite Patti in *Lucia di Lammermoor*, but without great success. In 1871 he returned to London to sing in *Faust* and *Robert le diable* at Drury Lane, and from 1872 to 1884 he was engaged every season at Covent Garden. He appeared in many roles, including Pery in Gomez's *Il guarany* (1872), Lohengrin (1875), Radamès in *Aida* (1876) and Fabio in Jules Cohen's *Estella* (1880), all first London performances, and he sang Celio at the première of Lenepveu's *Velléda* (1882). His voice had a wide vibrato that some of his contemporaries found distressing, but his fine stage presence and intense acting were particularly appreciated in such roles as Gounod's Faust and Romeo. He accompanied Patti on tours of Europe (to Vienna, Milan, Brussels, Berlin, Hamburg and other cities), and of the USA and South America. In 1886 he became her second husband, and that year made his final stage appearance, as Almaviva in *Il barbiere di Siviglia* at Drury Lane, though he continued to sing in concerts for some time.

BIBLIOGRAPHY

H. Klein: *The Reign of Patti* (London, 1920)

H. Rosenthal: *Two Centuries of Opera at Covent Garden* (London, 1958)

ELIZABETH FORBES

Nicolini [Niccolini], **Giuseppe** (*b* Piacenza, 29 Jan 1762; *d* Piacenza, 18 Dec 1842). Italian composer. The sixth of 14 brothers, he first studied music with his father, Omobono Nicolini, organist and *maestro di cappella* in Piacenza, and singing with Filippo Macedone. With financial help from Duke Gian Girolamo Sforza Fogliani of Piacenza he studied composition for seven years, probably from 1778 to 1784, at the Conservatorio di S Onofrio in Naples, where his teachers were Insanguine and later Cimarosa. After composing the oratorio *Daniele nel lago dei leoni* (1781, Naples) and the *azione sacra Giuditta* (1785, Venice), he made his opera début with *La famiglia stravagante* (1793, Parma). This first success was followed by at least 45 works, produced at the rapid pace imposed by the market.

As one of the last representatives of the old Neapolitan school, which by 1800 was in decline and was soon to be engulfed in a process of national unification of musical taste (to which the work of Rossini was to give the strongest impetus), Nicolini imitated its models with ability but reduced them to stereotyped formulae. Nevertheless, for about 20 years, principally between 1811 and 1820, he could count on an enormous public, even outside Italy, who exalted him to the level of the most celebrated masters. In 1807 in Rome, his *Traiano in Dacia*, starring the castrato Velluti, defeated Cimarosa's much-loved classic *Gli Orazi ed i Curiazi* in a contest for popular favour. His operas were performed by the best virtuosos of the time, including (besides Velluti) Bonoldi, Pasta, Pisaroni and the young Catalani, who sang in *I baccanali di Roma* at La Scala in 1801. In 1816, when the administration of the Teatro Nuovo (thereafter the Teatro Comunale) passed from the Duchess Maria Luisa to the municipality of Piacenza, he was appointed for life to the service of that theatre by a special decree from the duchess, and from that time he wrote little for the stage. In 1819 he was elected *maestro di cappella* of the cathedral. In the meantime his fame had become obscured by that of Rossini, although in his final years he assimilated some of the features of Rossini's style. He abandoned the theatre completely in 1831 to devote himself to sacred music. During his last years, lack of means obliged him to serve in some of the choirs of his city; he died in poverty and forgotten. In 1914 Piacenza named its Liceo Musicale after him.

WORKS

STAGE

*c*46 ops, incl.:

La clemenza di Tito (os, 3, P. Metastasio), Livorno, Avvalorati, sum. 1797, *I-Fc*

I due fratelli ridicoli [Li fratelli ridicoli] (dg, 2, F. Livigni), Rome, Valle, aut. 1798, *D-Dl*, *I-Rmassimo*

Il geloso sincerato (farsa, 1, G.B. Lorenzi), Naples, Nuovo, spr. 1804; with lib rev. L.A. Tottola, Naples, 1808, *Nc*, *Rrai*

Traiano in Dacia (os, 2, M. Prunetti), Rome, Argentina, 3 or 7 Feb 1807, *A-Wgm*, *F-Pn*, *GB-Lbl* (inc.), *I-Fc*, *Mr*, *Nc*, *PAc*, *Pl*, *Rsc*, *Rmassimo*, excerpts (Vienna, n.d.; Milan, n.d.)

Le due gemelle (farsa, 1), Rome, Valle, 7 Jan 1808, *B-Bc*, *I-Mr*

Coriolano, ossia L'assedio di Roma (os, 2, L. Romanelli), Milan, Scala, 26 Dec 1808, *A-Wgm*, *B-Bc*, *I-Fc*, *Mr*, excerpts (Vienna, n.d.; Milan and Turin, 1808)

Angelica e Medoro, ossia L'Orlando (os, 2, G. Sertor, after Metastasio), Turin, Imperiale, 26 Dec 1810, *Fc*, *Tco**

Abradate e Dircea (os, 2, Romanelli), Milan, Scala, 29 Jan 1811, *Mr**, excerpts (Milan, ?1811)

Quinto Fabio [Quinto Fabio Rutiliano] (os, 2, Giuseppe [not Gaetano] Rossi), Vienna, Kärntnertor, 24 April 1811, *Fc*

La casa dell'astrologo (dg, 2, Romanelli), Milan, Scala, 11 Aug 1811, *Mc**, excerpts (Milan, ?1811)

Le nozze dei Morlacchi [I Morlacchi] (os, 2), Vienna, Kärntnertor, *Fc*

La feudataria, ossia Il podestà ridicolo (dg, 2), Piacenza, Nuovo, 18 Jan 1812, excerpts *OS*
Carlo Magno [Vitikingo] (os, 2, A. Peracchi), Piacenza, Nuovo, Feb 1813, *D-Mbs* [Münchener Oper], excerpts (Milan, n.d)
L'eroe di Lancastro (os, 2, Rossi), Turin, Regio, 3 Feb 1821, *I-Tco**, excerpts (Milan, 1821)
Aspasia e Agide (os, 3, Romanelli), Milan, Scala, 8 May 1824, *Mc**

OTHER WORKS

7 orats; more than 13 cants; many sacred works, incl. *c*40 masses, 2 requiems, *c*100 pss, 6 lits, Mag, 2 Tantum ergo, TeD, 2 De profundis; ariettes; sinfonies; kbd sonatas; qts; variations; other orch and chbr works

BIBLIOGRAPHY

FétisB; *GiacomoC*; *GroveO* (A. Lanza) [incl. complete list of operas]
C. Gervasoni: *Nuova teoria di musica* (Parma, 1812/*R*), 200
AMZ, xxii (1820), 287 [on *La feudataria*]; xxvi (1824), 509–10 [on *Aspasia e Agide*]; xxxv (1833), 360–61 [on *Il trionfo di Manlio*]
F. Giarelli: 'Note malnote: Giuseppe Nicolini', *GMM*, xli (1886), 217–18
E. Papi: *Il teatro municipale di Piacenza: cento anni di storia*(Piacenza, 1912)
E. de Giovanni: *Giuseppe Nicolini e Sebastiano Nasolini* (Piacenza, 1927)
Un maestro di musica piacentino: Giuseppe Nicolini (nel primo centenario della morte) (Piacenza, 1944) [incl. I. Cappa: 'Per Giuseppe Nicolini', 7–19; A. Rapetti: 'Vita e opere di Giuseppe Nicolini (1762–1842)', 21–100; C. Censi: 'L'arte di Giuseppe Nicolini', 101–13; detailed but inaccurate list of works, 117ff]
M. Donà: 'Un' aria di Rossini per un'opera di Nicolini nella Biblioteca Comunale di Civitanova Marche', *AnMc*, no.19 (1979), 320–29 [incl. notes on Nicolini's *Quinto Fabio*]
F. Bussi: *Storia di Piacenza: L'Ottocento* (Piacenza, 1980), 749–53
H. Lühning: '"Titus": Vertonungen im 18. Jahrhundert', *AnMc*, no.20 (1983) [whole vol.], esp. 77–8, 451–60

ANDREA LANZA

Nicolino. *See* COSIMI, NICOLA.

Nicoll, James (*fl* early 18th century). Scottish publisher who inherited the firm established by JOHN FORBES.

Nicolo. The 'Basset: Nicolo' mentioned by Praetorius; *see* CRUMHORN.

Nicolò [Nicolò de Malte]. *See* ISOUARD, NICOLÒ.

Nicolo da Perugia. *See* NICCOLÒ DA PERUGIA.

Nicolson, Richard. *See* NICHOLSON, RICHARD.

Nicomachus [Nikomachos] **of Gerasa** (*fl* late 1st – early 2nd century CE). Greek mathematician and music theorist. His *Introduction to Arithmetic* (*Arithmētikē eisagōgē*) won him high praise and instant fame in antiquity. This work and the *Manual of Harmonics* (*Harmonikon encheiridion*) have survived in their entirety; ten extracts (*Excerpta ex Nicomacho*, ed. Jan, 266–82) remain from a longer treatise on music, and portions of another work, *Theology of Arithmetic* (*Theologoumena arithmetikēs*), are preserved in an anonymous treatise of the same title.

The *Manual of Harmonics* is the only work on Greek music to have come down from the long period between the appearance of the *Harmonic Elements* of Aristoxenus and the Euclidean *Division of the Canon* in the 4th century BCE, and that of the *Harmonics* of Nicomachus's celebrated younger contemporary Claudius Ptolemy in the 2nd century CE. The *Manual* is important for its influence on numerous later writers, and especially for the canonical material that it alone preserves. It is the first work in the literature to transmit the time-honoured story of Pythagoras's momentous discovery that musical pitch is ruled by number. As Nicomachus tells it (chap.vi), Pythagoras's revelation was inspired by the ringing sounds he chanced to hear issuing from a blacksmith's anvil. Recognizing them to be the very concords – octave, 5th and 4th – that he could produce on the strings of his lyre, Pythagoras performed a series of experiments and found the elegantly simple truth about musical sound: the pitch from a plucked string depends on the length of the string, and the concords are produced by strings whose lengths are to each other as the ratios of the whole numbers: 6:8:9:12.

No less significant is Nicomachus's detailed account of the first unified theory of the cosmos. It contains what may be the most ancient version of the distinctly Pythagorean-Platonic concept that the harmonic properties of music, discoverable in the ratios of the concords, are implicit in the orderly distribution of the heavenly planets (*see* MUSIC OF THE SPHERES). Nicomachus's discussion of this theory, along with Plato's in the *Timaeus*, influenced astronomical thought for centuries, converging eventually with cosmic reality in the celestial physics of Johannes Kepler.

Nicomachus was the first writer on music to attribute the invention of the octachord (eight-string lyre) to Pythagoras (*Manual*, v); he is also the source (*ibid.*, ix) of one of the oldest pieces of evidence on musical scales, a fragment of Philolaus's *On Nature*, the first written document on the teachings of Pythagoras.

In his discussion of the inverse proportion that obtains between a sounding body and musical pitch (the higher the pitch, the smaller the body, and conversely) and the reciprocal relation between pitch and tension (the greater the tension, the higher the pitch, and conversely), Nicomachus provides (*Manual*, iv and x) valuable information on diverse musical instruments. The most exotic and obscure of the strings mentioned by him is the *spadix*, apparently a lyre-type instrument shaped like a palm frond. Equally interesting is his evidence on the pandoura, a lute of remote antiquity which he likens to the Pythagorean research instrument, the monochord.

Perhaps the most curious feature of the *Manual* is the incorporation (in chap.ii) into an otherwise strictly Pythagorean programme of a decidedly non-Pythagorean concept imported from the theory of Aristoxenus. For Aristoxenus's theory is based on the notion of a tonal continuum (*topos*) whose division by the placement of pitches and intervals is under the sole governance of the human voice and ear. In the conventional Pythagorean approach, however, the division of musical space is determined solely by the mathematical laws of harmonic proportion. Thus, without citing him, Nicomachus spoke the language of Aristoxenus, and in his effort to credit the Pythagoreans with the invention of all things musical, he attributed to them the very doctrine that is contravened by their mathematically based harmonic principles.

See also GREECE, §I, 6(i).

WRITINGS

C.E. Ruelle, trans.: *Nicomaque de Gérase: Manuel d'harmonique et autres textes relatifs à la musique* (Paris, 1881)
C. von Jan, ed.: *Musici scriptores graeci* (Leipzig, 1895/*R*), 209–82
A. Barker, ed.: *Greek Musical Writings*, ii: *Harmonic and Acoustic Theory* (Cambridge, 1989), 245–69
F. Levin, ed.: *The Manual of Harmonics of Nicomachus the Pythagorean* (Grand Rapids, MI, 1994)

FLORA R. LEVIN

Nicosia, Paulo Caracciolo da. *See* CARACCIOLO, PAOLO.

Niculescu, Ştefan (*b* Moreni, Dâmboviţa, 31 July 1927). Romanian composer. He studied in Bucharest at the Royal Academy of Music (1941–6), the Polytechnic Institute (1946–50) and the Academy of Music (1951–7) under Andricu (composition), Jora (harmony) and Muza Ghermani-Ciomac (piano); he also attended the Darmstadt summer courses (1966–9) and Kagel's electronic music course in Munich (1966). In Bucharest Niculescu worked as a piano teacher (1958–60), researcher at the Institute of Art History (1960–63) and then lecturer in composition and analysis at the Academy of Music; he was made professor at the academy in 1993. He was composer-in-residence at the Deutscher Akademischer Austauschdienst in Berlin (1971–2), founder-director of the international Week of New Music, Bucharest, and guest lecturer at the Darmstadt summer courses in 1992.

Works such as the String Trio, Cantata II and Symphonies for 15 Soloists placed Niculescu at the forefront of the Romanian avant garde during the 1950s. Subsequently, he embarked on a study of heterophony. This led to a radical rethink of his composition technique and the application of modern mathematics (e.g. the theories of graphs and sets) in works such as Cantata III, Hétérophony and Heraclit's Aphorisms. During the 1970s and 80s he developed this interest further by creating new heterophonic shapes, but in a diatonic language dramatically opposed to the serial chromaticism of his earlier works. During the 1990s he attempted to fuse diverse trends, such as diatonicism and chromaticism; the natural harmonic scale and scales not built around octaves; heterophony and polyphony; homophony and melody; and the continuity and discontinuity of speech. His later works are often monumental in scale and have veered towards a new kind of sacred music, in which aspects of the Romanian Byzantine and similar traditions of the world are integrated and transfigured.

Niculescu is one of the most original Romanian contemporary composers of his generation. He has received many awards from the Romanian Composers' Union and Romanian Academy, and was made a member of the latter in 1993. Outside Romania he has received the International Record Critics Award (1985), the Herder Prize, Vienna (1994), and an award from the French Academy (1972 Prix d'Académie des Beaux Arts).

WORKS
(*selective list*)

Stage: Cartea cu Apolodor (children's op, 2, G. Naum), 1974; Cluj-Napoca, 13 April 1975

Orch: Ison II, wind, perc, 1957; Scènes, suite, wind, perc and db, 1962; Syms. for 15 Soloists, 1963; Hétérophony, 1967; Formanti, 1968; Unisonos I, 1970; Unisonos II, 1971; Ison Ia, 14 soloists, 1973; Ison Ib, 1973; Sym. no.1, 1975; Sym. no.2 'Opus Dacicum', 1980; Synchrony II 'Omaggio a Enescu e Bartók', 1981; Sym. no.3 'Cantos', 1984; Sym. no.4 'Deisis', 1995; Sym. no.5, 'Litanies', 1997; Umdecimum, fl, ob, cl, bn, hn, tr, trb, 2 vn, va, vl, 1998

Vocal: Cantata I (N. Cassian), female/children's chorus, orch, 1959; Cantata II (G. Naum), T, mixed chorus, orch, 1960; Cantata III 'Răscrucee' (T. Arghezi), Mez, 5 wind, 1965; Heraclit's Aphorisms, 20 vv, 1969; Invocatio, 12 vv, 1989; Axion, female chorus, sax, 1992; Psalm xii, 6 male vv, 1993

Chbr and solo inst: Sonata, cl, pf, 1955; Str Trio, 1957; Inventions, cl, pf, 1965; Tastenspiel, pf, 1968; Wind Sextet, 1969; Triplum I, fl, vc, pf, 1971; Triplum II, cl, vc, pf, 1973; Echos I, vn, 1977; Synchrony I, 2–12 insts, 1979; Echos II, vn, synth, 1984; Ricercare in uno, cl, vn, synth, 1984; Duplum, vl, pf and synth, 1984; Synchrony III, 3 wind, 1985; Hétérophonies for Montreux, 5 wind, 1986; Synchrony IV, cl, perc, pf, 1987; Incantations, 6 perc, 1991; Sextuplum, wind, perc, vn, vc, 1993; Sequentia, fl, vn, va, vln, perc, 1994

Principal publishers Muzicală (Bucharest), Salabert, Schott

WRITINGS

with others: *George Enescu*, ii (Bucharest, 1971)

Reflecţii despre muzică [Remarks on music] (Bucharest, 1980)

'Planetarische Grammatik', *MusikTexte*, no.45 (1992), 54–56

BIBLIOGRAPHY

A. Stroe: 'Simfonia de Ştefan Niculescu', *Muzica*, x/6 (1960), 42 only

V. Cosma: *Muzicieni romani: lexicon* (1970) 330–32

V. Cosma: *Corul "Madrigal" al Conservatorului* (1971)

I. Sava: *Ştefan Niculescu si galaxiile muzicale ale secolului XX* [Ştefan Niculescu and the musical galaxies of the 20th century] (Bucharest, 1991)

H. Halbreich: *'Roumanie, terre du neuvième siècle'* (Bucharest, 1992)

L. Knessel: 'Stefan Niculescu', *Wien Modern ... ein internationales Festival mit Musik des 20. Jahrhunderts*, Vienna, 1992, 129

R. Kager: 'Rumäniens Musikavangarde', *Suddeütsche Zeitung* (21 Jan 1993)

R. Steinitz: 'Profile: Ştefan Niculescu', *Huddersfield Contemporary Music Festival*, November, 1993

'Fată în fată: György Ligeti et Stefan Niculescu intro convortire coordonatâ de Karsten Witt. Viena, 1992', *Muzica*, new ser. iv/2 (1993), 58–81 [incl. Eng. trans., 70–81]

'Von Heterophonie und verschobenen Blöcken: György Ligeti analysiert gesprächs weise die Musik von Ştefan Niculescu', *Ton* (1993–4), wint., 17–19

L. Knessel: 'Stefan Niculescu', *Wien Modern ... ein internationales Festival mit Musik des 20. Jahrhunderts*, Vienna, 1998, 69–70

VIOREL COSMA

Nidaros. *See* TRONDHEIM.

Nidecki, Tomasz Napoleon (*b* Studzianka, nr Radom, 2 Jan 1807; *d* Warsaw, 5 June 1852). Polish composer, conductor and teacher. In 1822 he began to study the piano with Alojzy Stolpe, the violin with Józef Bielawski and the organ with Wilhelm Würfel; he also studied composition with Elsner at the Warsaw School for Music and Dramatic Art and in the Higher School of Music (1824–7) and was awarded a grant to study in Vienna (1828–31). There, in 1833, he became conductor of the Leopoldstadt theatre orchestra, and composed vaudevilles and musical comedies. In 1838 he returned to Warsaw, where he taught in the singing school attached to the Wielki Theatre; he was appointed deputy conductor of the opera, and in 1840 took over from Karol Kurpiński as director and permanent conductor. He staged a number of first Polish performances of operas: Bellini's *Norma*, Flotow's *Martha*, Moniuszko's *Loteria* and works by Donizetti and Verdi. In 1841 he conducted with great success Elsner's oratorio *Passio Domini Nostri Jesu Christi*. He acted as choirmaster for churches in Warsaw, and composed masses and other religious works; until 1850 he also taught singing in a Warsaw school. He translated Adam's opera *Le brasseur de Preston* into Polish.

WORKS

STAGE

first performed in Vienna, Theater in der Leopoldstadt, unless otherwise stated

Kathi von Hollabrun (Parodie, 3, K. Meisl), 11 March 1831

Schneider, Schlosser und Tischler, oder Wer das Glück hat, führt die Braut nach Haus (Posse, 3, A. Gleich), 30 July 1831

Der Waldbrand, oder Jupiters Strafe (Zauberspiel, 3, J.E. Gulden), 19 Dec 1833, excerpts, pf score (Vienna, 1835)

Versöhnung, Wohltätigkeit und Liebe (Gelegenheitsstück, 1, Meisl), 11 Feb 1834

Der Schwur bei den Elementen, oder Das Weib als Mann (Zauberspiel, 3, Gulden), 11 Oct 1834; as Przysięga na żywioly, Warsaw, 1845

Der Traum am Tannenbühl, oder 3 Jahre in einer Nacht (Zauberspiel, 3, Gulden), 28 March 1835, *A-Wn*

Die Junggesellen Wirtschaft im Monde (Zauberspiel, 2, Gulden), 13 Aug 1835
Der Temperamentenwechsel (Zauberposse, 2, W. Brabbée), 16 April 1836
Der Geist der düstern Inseln, oder Der Spiegel der Zukunft (Zauberspiel, 3, Gulden), Warsaw, 16 Feb 1837, *Wn*, *PL-Kj*
Der vierte October (allegorisches Festspiel, 1), unperf., *F-Pn*

OTHER WORKS

Sacred: 3 masses, 1848–9; Ave Maria; Salve regina; cants.
Inst: Das Mädchen von Gomez Arias, ov., orch; Przysięga [The Oath], ov., orch, 1822–5; Marsz żałobny [Funeral March], pf; polonaises, pf; Romance, pf; Rondo, op.7, pf

BIBLIOGRAPHY

WurzbachL
F. Hadamowsky: *Das Theater in der Wiener Leopoldstadt 1781–1860* (Vienna, 1934)
Z. Jachimecki: 'Sukcesy kompozytora polskiego w Wiedeńskim Teatrze Muzycznym przed stoma laty: Napoleon Tomasz Nidecki (1807–52)' [The achievements of Polish composers at the Vienna Musical Theatre 100 years ago: Napoleon Tomasz Nidecki], *Kurier literacko-naukowy*, no.8 (1934), 4–5
K. Michałowski: *Opery polskie* (Kraków, 1954)
L.T. Błaszczyk: *Dyrygenci polscy i obcy w Polsce działający w XIX i XX wieku*[Polish and foreign conductors working in Poland in the 19th and 20th centuries] (Kraków, 1964)
A. Mrygoń and M.Burchard: 'Katalog poloników muzycznych w zbiorach austriackich' [Catalogue of Polish music in Austrian collections], *Szkice o kulturze muzycznej XIX w.*, ed. Z. Chechlińska, v (Warsaw, 1984), 161–336

IRENA PONIATOWSKA

Niebuhr, Johann. *See* NEUBAUER, JOHANN.

Niecks, Friedrich [Frederick] (*b* Düsseldorf, 3 Feb 1845; *d* Edinburgh, 24 June 1924). British music scholar and author of German birth. From his father, an orchestral musician, teacher and conductor at Düsseldorf, he learnt the elements of music and the violin, starting at the age of six or seven. He then studied with a local organist and, subsequently, under Wilhelm Langhans, Julius Grunewald and Leopold Auer (violin) and Julius Tausch (composition and piano). When he was 13 he made his first appearance as a violinist at a concert of the Musikverein at Düsseldorf, playing Bériot's second concerto; at about the same time he became a regular member of the theatre and subscription concerts orchestra, playing in it for more than eight years. Ill-health in his mid-teens, however, forced him to abandon a public career as a solo instrumentalist and he turned to teaching instead.

In 1868 Niecks was induced by Alexander Mackenzie to leave Düsseldorf and settle in Scotland, where later that year he became the viola player in Mackenzie's Edinburgh quartet, as well as organist and teacher at Dumfries. In 1875 a letter written to *The Monthly Musical Record* led to a permanent engagement with that paper, and in 1879 Niecks became a regular contributor to *The Musical Times*. Meanwhile his general education had been from private teachers, by self-tuition and at Leipzig University (1877–8), where he devoted his attention chiefly to philosophy, with a special leaning towards psychology and aesthetics, fine arts and history. He lectured at the Royal Institution in March 1890.

Niecks was appointed Reid Professor of Music at Edinburgh University (1891), a post he occupied for 23 years. There he conducted the last two of the annual Reid concerts (1892–3), which were then discontinued in favour of historical chamber music concerts each winter. He inaugurated the teaching of music in the university and also instituted a scheme of graduation in the subject, gaining the admission of women to his classes, which numbered well over 100 lectures in each session. He took British nationality in 1880, and in 1898 Trinity College, Dublin, granted him an honorary doctorate. In 1907 he married Christina Struthers, who edited his valuable biography, *Robert Schumann*, for posthumous publication. This and his earlier biography of Chopin (1888) were long considered classics in their subject areas. Niecks's correspondence and other documents relating to his life are held in collections in London and Edinburgh (*GB-Lbl*, *En*, *Er* and *Eu*).

WRITINGS

A Concise Dictionary of Musical Terms (London, 1884, 5/1900); extract as *Introduction to the Elements of Music* (London, 1884)
Frederick Chopin as a Man and Musician (London, 1888, 3/1902/*R*)
Musical Education and Culture (Edinburgh, 1892)
Programme Music in the Last Four Centuries (London, 1907/*R*)
ed. C. Niecks: *Robert Schumann* (London, 1925/*R*) [Preface by A. Mackenzie]
Articles in *MMR*, ix–liii (1879–1923); *MT*, xix–li (1878–1910); *PMA*, xvi (1889–90), xxvi (1899–1900), xxix (1902–3)

BIBLIOGRAPHY

F.G. Edwards: 'Frederick Niecks', *MT*, xl (1899), 585–93 [incl. portrait]
W. Saunders: 'Emeritus-Professor Frederick Niecks, Mus.D., LL.D.', *MMR*, xlv (1915), 246–9 [incl. list of Niecks's articles, criticisms etc. in *MMR*]
'Dr Niecks: a Pioneer of Musical Culture', *The Times* (25 June 1924) [obituary]
A. Eaglefield Hull: 'A Great Personality: Professor Frederick Niecks', *MMR*, liv (1924), 225–9 [incl. extended version of list in Saunders, 1915]
W. Saunders: 'The Passing of a Mighty Personality', *Scottish Musical Monthly*, v (1924), 204–5
A.C. Mackenzie: *A Musician's Narrative* (London, 1927)
H.G. Farmer: *A History of Music in Scotland* (London, 1947/*R*), 394–5, 525

ROBIN H. LEGGE/DUNCAN J. BARKER

Nieder, Fabio (*b* Trieste, 27 October 1957). Italian composer. He studied composition in Trieste with Giulio Viozzi (1973–81) and with Lutosławski in Croatia in 1977. Many of his compositions have been commended at festivals such as the Gaudeamus Week or have won first prizes; he teaches composition at the Trieste Conservatory. The characteristic middle-European ambience of his native city, with its mixture of Italian, German and Slav influences, has shaped his development as a composer. Sound, gesture and the spatial placing of the performers often acquire a symbolic value: improvization co-exists with canonic forms and mathematical structures (*Kresnick*, 1986). His economic approach exploits individual sounds and creates a static quality (*Diapente*, for string quartet explores the potential of the interval of a fifth). As well as quoting folk melodies (*Wåldgschroa*, 1996, which uses a yodel melody from Salzkammergut), Nieder also makes use of vocal techniques from various cultures (*Love Songs on a White Surface*, for soprano, baritone and 11 performers).

WORKS
(*selective list*)

Stage: Saga (scene di danza macabra), 1988–91; Manifestazione di Frate Francesco, piccolino (5 szenen für einen Kirchenraum), 1994; Die Maulschelle (ein Rätsel-Carnevalata scenica in forma di triangolo-Singspiel nach W.A. Mozart), 1998
Vocal: Oh Paraman sepolta sotto il pino, S, vn, perc, 1981; Das Glänzen der Natur (F. Höderlin), S, orch, 1984; Kresnick, lo spirito della notte di S. Giovanni nei villaggi dei contadini sloveni (trad. Slovenian texts, P. Klee), 2 children's vv, chorus, pf, 4 perc, actor-musician, 1986; Jybare, C, va, db, 1988; Love Songs on a White Surface (folk texts), S, Bar, 11 pfmrs, 1993; Diapente avec nocturne des végetaux sur la surface du globe (F. Ponge), S, female

spkr, str, 1995–6; Sulla ruota del giorno (A. Merini), S, b fl, hn, va, db, hp, perc, 1998

Orch: 5 pezzi, orch, off-stage tam-tam, off-stage pf, 1990–95; 4 'Lyrische Stykker' di Edvard Grieg, chbr orch, 1996; 2 sonate di Domenico Scarlatti, chbr orch, 1996; Portrait von Ferruccio Busoni über seine Sonatina seconda, orch, off-stage pf, off-stage org, off-stage B vv ad lib, 1997

Chbr and solo inst: Und Laub voll Trauer, 10 str, 1977; Serenate in tono folkloristico, fl, cl, mand, gui, vn, db, perc, 1983; Essere stelle chiare, db, 1984; Sosia, fl, cl, mand, gui, hp, vn, db, mar, 1984; Adern, Elegie, 6 vc, 1987; Kresna, pf, 1987; Diapente, str qt, 1990; Dual B, b fl/a fl, b cl/a cl, 1990; Dual C, fl, s sax/cl, 1990; Dual A, fl, ob, 1991; 3 Ringelreihen, 4 rec, 1991; 4 Malenkosti da Kogol, fl, cl, va, vc, hp, perc, 1992; Sami, a sax, 1992; Terracotta, cl, 1995; Dogma, vn, accdn, 1996; Wåldgschroa, fl, hmn/elec org/synth, accdn, glock, 1996; 6 Elegien, vn, accdn, va, vc, db, perc, 1996–7; Landschaft in Kanonform, vn, ens, 1997

El-ac: Kresna, variazioni sul solstizio d'estate, 1v, a fl/b fl, b cl, prep pf, bells, live elecs, 1993

Principal publishers: Ricordi, Sonzogno

BIBLIOGRAPHY

R.J. Brembeck: 'Begnadeter Manierist: Der Komponist Fabio Nieder', *NZM*, clix/1 (1998), 34–6

M. Girardi: 'Nieder: comporre senza schemi', *Giornale della Musica*, no.145 (1999), 9 [interview]

LICIA MARI

Niederholtzer, Rupert. *See* UNTERHOLTZER, RUPERT.

Niedermeyer, (Abraham) Louis (*b* Nyon, 27 April 1802; *d* Paris, 14 March 1861). Swiss composer and educationist. He received his first music lessons from his father, and at the age of 15 went to Vienna to study with Moscheles (piano) and E.A. Förster (composition). In 1819 he went to Italy to study with Fioravanti in Rome and with Zingarelli in Naples, where he familiarized himself with the vocal writing of the Renaissance, and formed a lasting friendship with Rossini. It was on Rossini's advice that his first opera, *Il reo per amore*, was produced there in 1820, enjoying some success. The following year he went to Geneva, where he gave piano lessons and began writing songs, among them a setting of Lamartine's *Le lac*, which immediately became popular. From 1823 he lived in Paris, apart from a period in Brussels (1834–6) when he taught the piano at the institute founded by Gaggia. Soon after arriving in Paris and again due to the influence of Rossini, his stage works began to be performed there, but none of them was successful, not even *Robert Bruce*, in which Niedermeyer adapted to a French libretto Rossini's score for *La donna del lago*. After the failure of his last opera, *La fronde*, he devoted himself to sacred compositions. In 1853 he reopened the school of church music which Choron had founded in 1818; under the name of the Ecole Niedermeyer, it quickly established itself in the forefront of French musical education, assisted by a grant from the state. In addition to a general education, the pupils received tuition in plainchant and accompanying Gregorian chant. Saint-Saëns was one of its teachers, Fauré, particularly influenced by attitudes to modal harmony, one of its early pupils. In his *Traité théorique et pratique*, a treatise on the practice of plainsong (Paris, 1857, with several later editions), in which 'modern harmony is submitted to the form of the ancient modes', he collaborated with Joseph d'Ortigue, with whom he also founded a periodical for sacred music, *La maîtrise* (1857–61), whose purpose was to uphold the liturgical traditions of church music practice.

As a composer Niedermeyer was most successful in his secular songs and church music. He gave new life to the declining song genre and re-established close ties between the musician and the foremost poets of the time (Lamartine, Hugo etc.). Saint-Saëns wrote that Niedermeyer was the first to break the mould of the old-fashioned French *romance*, creating a 'new and superior genre, analogous to the German lied'. Indeed, he prepared the way for the 'mélodie française' of the next generation of songwriters, particularly Duparc, Debussy and Fauré. His gift for attractive melody and fluent style is also apparent in his sacred music; the famous sacred aria *Pietà, Signore*, usually attributed to Stradella, is now thought to be his work. He devoted himself energetically to a revival of traditional methods of performing the Catholic liturgy, particularly through the work of the Ecole Niedermeyer, which aimed to turn out church musicians with a comprehensive knowledge of both Gregorian chant and the works of the masters of vocal polyphony. In this emphasis, the school differed significantly from other music schools of that time.

WORKS

all printed works published in Paris

OPERAS

performed in Paris unless otherwise stated

Il reo per amore (op), Naples, 1820

La casa nel bosco (comic op, 1), Italien, 15 July 1828 (1877)

Stradella (opéra, 5, E. Deschamps and E. Pacini), Opéra, 3 March 1837 (1841)

Marie Stuart (opéra, 5, T. Anne, after F. von Schiller), Opéra, 6 Dec 1844 (1845)

La fronde (opéra, 5, A. Maquet and J. Lacroix), Opéra, 2 May 1853 (1877)

Music in: Robert Bruce (A. Royer and G. Vaëz), 30 Dec 1846 [rev. of Rossini: La donna del lago]

OTHER WORKS

Vocal: several masses incl. Messe solennelle (1860); antiphons, Ave Maria, motets, hymns; 10 mélodies (Lamartine, Pacini and others) (1858); Super flumina Babylonis, ps, 1858; Le lac (Lamartine) (n.d.); many romances

Ouverture de la dame de Montoreau, orch

Kbd (for pf unless otherwise stated): 2 divertissements (n.d.); Duo avec variations, pf, hp, op.1 (n.d.); 3 fantasias, opp.2–4 (n.d.); 5 sets of variations, incl. opp.5, 12–14 (n.d.) [mostly on themes from operas]; further arrs. from works by Rossini and Bellini; org works

WRITINGS

with J. d'Ortigue: *Traité théorique et pratique de l'accompagnement du plain-chant* (Paris, 1857, 2/1878; Eng. trans., 1905)

BIBLIOGRAPHY

A. Niedermeyer: *Louis Niedermeyer: son oeuvre, son école* (Paris, 1867)

H. Kling: *Le centenaire d'un compositeur suisse célèbre: L. Niedermeyer* (Paris, 1902)

M. Galerne: *L'école Niedermeyer: sa création, son but, son développement* (Paris, 1928)

G. Lefèvre and H. Heurtel: 'L'école de musique classique Niedermeyer', *EMDC*, II/vi (1931), 3617–21

J.C. Kidd: *Louis Niedermeyer's System for Gregorian Chant Accompaniment as a Compositional Source for G. Fauré* (diss., U. of Chicago, 1974)

Based on *MGG1* by permission of Bärenreiter

GUY FERCHAULT/JAQUELINE GACHET

Niederrheinisches Musikfest. Festival held in turn in Düsseldorf, Aachen, Wuppertal and Cologne, originating in 1817. *See* FESTIVAL, §3.

Niedt, Friedrich Erhard (*b* Jena, bap. 31 May 1674; *d* Copenhagen, 13 April 1708). German composer and theorist. He came from a musical family and probably received his earliest musical instruction from his father, a harpist in Jena. On 14 April 1694 he matriculated at Jena

University, where he probably read law, and he also studied music with Johann Nicolaus Bach (J.S. Bach's cousin): he referred to himself in part i of the *Musicalische Handleitung* (1700) as 'Imperial Notary Public in Jena', but in the second part of the same work he described himself simply as 'musician'. According to Erich Wenning (*Chronik des musikalischen Lebens der Stadt Jena* (Jena, 1937), i, 71), Niedt left for Copenhagen shortly before 1700, but the earliest surviving mention of his presence there is on 7 May 1704, when he applied (unsuccessfully as it turned out) to become organist at the church of St Nikolai. He probably married about this time; a son, Friedrich Ludewig, was born to him and his wife Anna Dorethea in 1706 (*d* 1731).

Despite Niedt's obscurity, his few publications became surprisingly well known. This was the result at least partly of the interest of Johann Mattheson who published, after Niedt's death, part iii of the *Musicalische Handleitung*, as well as an extensively revised version of part ii in 1721. J.S. Bach borrowed for his own teaching purposes Niedt's rules for the thoroughbass (in part i), which are extant in a manuscript (in *B-Bc*) once owned by Bach's pupil Johann Peter Kellner, which includes a title-page and annotations in the hand of another of Bach's pupils, C.A. Thieme (see Schulze). Niedt's thoroughbass method has 12 short chapters, and presents concisely the fundamentals of the practice. Equally important is his lengthy introduction (24 pages), a satirically conceived narrative, rather in the style of such writers as Printz and Kuhnau, in which he described vividly the ultra-conservative state of contemporary musical training in Germany, especially the requirement that organists devote years of practice to the German organ tablature (see Strunk for a complete English translation).

Part ii of Niedt's treatise, *Handleitung zur Variation* (1706), contains substantive information about the practice of improvising over a thoroughbass, a technique of great value to organists in the 18th century. Numerous music examples show how to change simple bass progressions into various kinds of elaborate rapid passage-work. Equal attention is paid to keyboard techniques for varying chords in the right hand, and there are various demonstrations of how to improvise preludes as well as different dance pieces. Mattheson's revised second edition adds important data regarding the register dispositions of more than 60 north European, mostly German, organs.

Part iii of the *Musicalische Handleitung* concludes Niedt's practical manual for musical composition with instructions in counterpoint, canon, motet, chorale and recitative style. He also published *Musicalisches A, B, C* (1708), an elementary instruction manual incorporating much of the above materials. Although Niedt was active as a composer, his music is almost entirely lost. A motet, *Ich will aufstehen und suchen* (DDT, xlix–l), has a conflicting attribution to Nicolaus Niedt, an unrelated Thuringian composer.

WRITINGS

Musicalische Handleitung oder: Gründlicher Unterricht. Vermittelst welchen ein Liebhaber der edlen Music in kurzer Zeit sich so weit perfectioniren kan, dass er nicht allein den General-Bass nach denen gesetzten deutlichen und wenigen Regeln fertig spielen, sondern auch folglich allerley Sachen selbst componiren und ein rechtschaffener Organist und Musicus heissen könne.

Erster Theil: Handelt vom General-Bass, denselben schlechtweg zu spielen (Hamburg, 1700, 2/1710/*R*; Eng. trans., 1989)

[*Anderer Theil*]: *Handleitung zur Variation, wie man den General-Bass und darüber gesetzte Zahlen variiren, artige Inventiones machen, und aus einen schlechten General-Bass Praeludia, Ciaconen, Allemanden, Couranten, Sarabanden, Menueten, Giguen und dergleichen leichtlich verfertigen könne* (Hamburg, 1706, 2/1721/*R*, 'verbessert, vermehret, mit verschiedenen Grundrichtigen Anmerckungen und einem Anhang von mehr als 60 Orgel-Wercken versehen durch J. Mattheson'; Eng. trans., 1989)

Theil III, handelnd von Contra-Punct, Canon, Motetten, Choral, Recitativ-Stylo und Cavaten, ed. J. Mattheson (Hamburg, 1717/*R*; Eng. trans., 1989)

Musicalisches A, B, C (Hamburg, 1708)

BIBLIOGRAPHY

StrunkSR

F.T. Arnold: *The Art of Accompaniment from a Thorough-Bass* (London, 1931/*R*), 213ff

P. Benary: *Die deutsche Kompositionslehre des 18. Jahrhunderts* (Leipzig, 1961)

H.-J. Schulze: '"Das Stück im Goldpapier": zu Bachs Generalbasslehre', *BJb 1978*, 19–42

P.L. Poulin and I.C. Taylor: Introduction to *Friedrich Erhardt Niedt: The Musical Guide, Parts 1 (1700/10), 2 (1721), and 3 (1717)* (Oxford, 1989)

GEORGE J. BUELOW

Niedt, Nicolaus (*d* Sondershausen, Thuringia, 16 Aug 1700). German composer and organist. He is first heard of in 1677, when he was engaged as a chancery clerk at the court of Schwarzburg-Sondershausen. From then until 1683 he was also municipal organist of Sondershausen, at the Trinitatiskirche. He died in poverty and without surviving relatives. He was one of the numerous competent church composers in the Germany of his day, and his music was known not only in Thuringia but as far afield as Silesia (according to *MattheseonGEP*), Strasbourg and Königsberg. His one publication, *Musicalische Sonn- und Fest-Tags-Lust* (Sondershausen, 1698), was the last big collection of German church music of the 17th century. It comprises 73 church cantatas, for every Sunday and feast day of the church's year, each consisting of the same three sections: first a biblical passage set in concerted style for five voices and five instruments, then a 'beautiful aria' from one of the gospels for two trebles and bass and finally a chorus. Niedt expressly intended them for performance in villages and for as wide a range of performers as possible. He and his publisher sought to achieve this by using only German texts, renouncing ambitious compositional techniques and demanding uniformly simple forces, which could be further reduced to make performance easier still. The music was very carefully presented: bar-lines were inserted, and for greater legibility the type was made to look like manuscript. In a modern edition (DDT, xlix–l, 1915/*R*) five Christmas and New Year songs from manuscript collections have been attributed to Niedt (the preface to his 1698 volume mentioned the existence of several other works in manuscript). Their bipartite form of trio (SSB or ATB) and five- or six-part concluding chorus resembles that of his printed works without the opening concerted section.

BIBLIOGRAPHY

EitnerQ; *GerberNL*; *MatthesonGEP*; *WaltherML*

R. Mitjana y Gordón: *Catalogue critique et descriptif des imprimés de musique des XVIe et XVIIe siècles conservés à la bibliothèque de l'Université royale d'Upsala*, i (Uppsala, 1911), 308ff

F.W. Beinroth: *Musikgeschichte der Stadt Sondershausen von ihren Anfängen bis zum Ende des 19. Jahrhunderts* (Innsbruck, 1943), 44ff, 61

F. Krummacher: *Die Überlieferung der Choralbearbeitungen in der frühen evangelischen Kantate* (Berlin, 1965)

H. Engel: *Musik in Thüringen* (Cologne and Graz, 1966), 32–3

D.P. Walker and P. Walker: *German Sacred Polyphonic Vocal Music between Schütz and Bach* (Warren, MI, 1992)

KARL-ERNST BERGUNDER

Niedzielski, Stanisław (*b* Rudki, 13 July 1842; *d* Warsaw, 4 March 1895). Polish baritone, choral conductor, singing teacher and composer. He studied the piano and music theory under Karol Mikuli at the music school of the Galician Music Society in Lemberg, then from 1863 at the singing school of the Vienna Hofoper; he also studied harmony and counterpoint under Franz Krenn. After a few performances in Graz Niedzielski returned to Poland; he made his début in *Halka* on 29 November 1866 in Kraków, where he remained until 1867. In 1872 he sang in and organized opera in Lemberg, and subsequently acted as director and conductor. He was artistic director and conductor of the Muza Society in Kraków (1875–86) and transformed it into a music society; he organized and conducted choral and orchestral concerts, and taught singing in the society's school. From 1886 until 1892 he lived in Warsaw, performing in opera and in concerts of the Warsaw Music Society, and working with Piotr Maszyński in the Lutnia choral society. In 1892 Niedzielski was appointed artistic director and conductor of the Łódź Lutnia, but he returned to Warsaw in 1894. His compositions include choral songs, for example *Maryś*, *Hejnał* ('Reveille') and *Pastuza fujarka* ('The Shepherd's Pipe'), and solo songs with piano accompaniment, notably *Na dobranoc* ('For Good Night'), *Piosenka Krzysi* ('The Song of Krzysia'), *Śpij Lili* ('Sleep Lili') op.29, Two Krakowiaks op.22, *Na jeziorze* ('On the Lake') op.34, Two *Dumky* op.32 and *Piosnki dla dzieci* ('Songs for Children', after M. Konopnicka) op.38.

BIBLIOGRAPHY

MCL; PSB; SMP

A. Rajchman: 'Stanisław Niedzielski', *Echo muzyczne, teatralne i artystyczne*, xii (1895), 110–11

L.T. Błaszczyk: *Dyrygenci polscy i obcy w Polsce działający w XIX i XX wieku* [Polish and foreign conductors working in Poland in the 19th and 20th centuries] (Kraków, 1964)

IRENA PONIATOWSKA

Nie Er [Nieh Êrh] (*b* Kunming, Yunnan province, 15 Feb 1912; *d* Fujisawa, Japan, 17 July 1935). Chinese composer. Originally named Nie Shouxin, he was one of the leading composers of revolutionary songs in China in the early 1930s. After studying several Chinese instruments, including the *dizi* and the *erhu*, he spent six months as a soldier in 1928. He took up the violin and the piano, and in 1931 joined Shanghai impresario-composer Li Jinhui's Bright Moon Song, Dance and Theatre Troupe as a violinist. By 1933 Nie had joined the Communist Party and gained experience as a composer of film songs, and the following year he took a post with the Pathé (Baidai) Record Company in Shanghai, working on a succession of left-wing film projects until his death by drowning in 1935.

In his 37 songs Nie employs both a Western heptatonic and a Chinese pentatonic melodic language, sometimes together in the same song. March rhythms and fanfare motifs are common, and the mainly syllabically set texts are predominantly concerned with the expression of revolutionary sentiments. Many of the songs first appeared in films, and were widely used by left-wing activists in the conflicts with Japan in the 1930s as well as in subsequent political movements. While his early death robbed the Communist Party of a skilful melodist, it also provided them with a convenient revolutionary role model for subsequent generations of professional musicians. Nie's importance lies more in this symbolic aspect than in his specific compositions. Further information is given in Wang Yuhe: *Zhongguo jin- xiandai yinyuejia pingzhuan* [A critical biography of modern and contemporary Chinese musicians] (Beijing, 1992), 131–64.

WORKS

Nie Er quan ji [Nie: Complete Edition] (Beijing, 1985)

Film songs: Biye Ge [Graduation Song] (Tian Han), 1934, for *Taoli jie* [Pupils of Disaster]; Da lu ge [Song of the Great Road] (Sun Yu), 1934, for *Da lu* [The Great Road]; Kailu xianfeng [The Pioneers] (Shi Yi), 1934, for *Da lu*; Qianjin ge [Song of Progress] (Tian Han), 1934, for *Yangzi jiang baofengyu* [Tempest on the Yangzi River]; Tieti xia se genü [Cruelly Oppressed Song-Girl] (Xu Xinghi), 1935, for *Fengyun er-nü* [Sons and Daughters of Change]; Biye ge [March of the Volunteers] (Tian Han), 1935, for *Fengyun er-nü*; 31 others

4 arrs. for trad. Chin. inst ens, incl. Jinshe kuangwu [Wild Dance of the Golden Snake], 1934

JONATHAN P.J. STOCK

Niegehoff. *See* NIEHOFF family.

Niehaus, Manfred (*b* Cologne, 18 Sept 1933). German composer. He studied at the Rheinische Musikschule and at the Cologne Musikhochschule with Bernd Alois Zimmerman, among others (1954–61); he also read German philology at Cologne University. After teaching in Remscheid and Wuppertal (1962–3) he worked as dramaturg and director at the Württemberg Landesbühne in Esslingen am Neckar (1963–5) and as a freelance composer and producer (1965–7). In 1966 he received the Förderpreis in music of the City of Cologne. The following year he was appointed editor in the music department of West German Radio, where he was jazz editor from 1977 to 1989. He has also served as choir director, stage manager, producer and improvising violist for Gruppe 8, the Russian-German Composers Quartet and other ensembles. He is known chiefly for pieces of absurd or surrealist music theatre, small in scale, flexible in form and designed for studio or workshop venues. He has also worked intensively in music for amateur performers and has championed the deritualization of performance through 'open' concert forms and communal musical activities. As a member with Humpert of the Gruppe 8, he had a hand in the collective composition *Oktabus* (1969).

WORKS
(*selective list*)

DRAMATIC

Bartleby (chbr op, Niehaus, after H. Melville), 1961–5, Cologne and Berlin, 1967, rev. 1986; Kanarienvogel entflogen (opera semiseria, Niehaus, after H. Rousseau, le Douanier), 1963–85; Die Pataphysiker (musikalische Farce, after A. Jarry), 1968, Kiel, 1969; Maldoror (szenische Komposition, A. Feussner and Niehaus, after Lautréamont), 1969–70, Kiel, 1970; Die Badewanne (radiophonisches Lustspiel, J.M. Kamps and Niehaus, after I. Vyscozil), 1970, broadcast, Cologne, 1970, staged, Bonn, 1973; It Happens (30 aleatorische Wortspiel, Y. Zarai), 1972, Bonn, 1973; Sylvester (Kammerspiel, after G. Wohmann), 1973, Stuttgart, 1973; Weltende und Die Wacht am Rhein (Musiktheater, Niehaus, after J. van Hoddis and A. Gruenwald), 1974–83; Die Abenteuer des Tartarin aus Tarascon (Kinderoper, Niehaus, after A. Daudet), 1976–7, Hamburg, 1977; Who Killed Charlie Parker? (slapsticks, Zarai), 1976, Cologne, 1976; La machine à composer (Die Komponiermaschine) (musiquette, Niehaus), 1980, Nuremberg, 1980, rev. 1981; Das verlorene Gewissen (Kinderoper, Niehaus, after M. Saltykow-Schtschedrin), 1981, Gelsenkirchen, 1981; Das Christbaumbrettl (musiquette, Niehaus, after K. Valentin), 1982, Bonn and Cologne, 1983; Die

Geschichte vom Riesen und dem kleinen Mann im Ohr (Kinderoper, Niehaus), 1982, Emmerich, 1984; Logarhythmus Alice (musical, Niehaus, after L. Carroll), 1986, Bergisch Gladbach, 1986; Manfred-Theater (miniopern, Niehaus, after Jarry, A. Lichtenstein, H. Michaux, J. Prévert and others), 1989–91, TV broadcast, Aachen, 1991; Ehestand-Tot und Hochzeit des Armenadvokaten F. St. Siebenkäs im Reichsmarktflecken Kuhschnappel (Musiktheater, 2 pts, Niehaus, after J. Paul), 1991–4; Wie es klingt (minidrama, Niehaus, after G. Büchner), 1992, Essen, 1993; Narciss und Echo (chbr op, Niehaus, after Ovid), 1993; Hermione (op, Niehaus), 1994–6; Leda (operette, Jarry), 1996, Cologne, 1998; Onkel Peters Geschichten (5 Szenen, P. Altenberg), 1994–7; Der Kammerentpflasterer (Szene, Niehaus, after Jarry), 1997 [prol to Leda]

OTHER WORKS

Vn Conc., 1966; Sinfonia I–III, orch, 1970–71; Kammersinfonie, chbr orch, 1974; 4 Waldstücke, va, orch, 1975; Ohio-Conc., fl, wind, 1985; Vn Conc. no.2, 1991–2; Conc. for Marilyn, pf, orch, 1992; Claudios Conc., cl, orch, 1997; chbr and choral works

Principal publishers: Edition Gravis, C. Dohr

MONIKA LICHTENFELD

Nieh Êrh. *See* NIE ER.

Niehoff [Nyhoff; Nyeuwenhoff or 'Nyeuwenhuys' in the Low Countries, Niegehoff in Lower Saxony and Neuhoff in Franconia]. North Netherlandish family of organ builders of German origin. Active in the Low Countries, the Rhineland, Hessen and Franconia, it includes the brothers Heinrich [Hendrik] (*b c*1495; *d* 's-Hertogenbosch, Dec 1560) and Hermann (*b c*1495; *d* after 1546), Heinrich's son Nikolaus (*b* Amsterdam, *c*1525; *d* 's-Hertogenbosch, *c*1604) and Nikolaus's son Jakob (*b* 's-Hertogenbosch, *c*1565; *d* ?Cologne, 1626). The family originated in Münster; in 1540 Heinrich was called 'Hendrik van Munster' in 's-Hertogenbosch, and the authentic form of the name, Niehoff, is even now more common in Münster than anywhere else.

About 1520 Heinrich went to work for Jan van Covelens (*d* Amsterdam, 1532), whose workshop was in Amsterdam though the type of organs he built suggests that he originally came from the Rhine valley north of Cologne (the assertion that his surname was Franckens and that he came from Koblenz is erroneous). Heinrich won the master's approval and took over the business in 1533. He moved to 's-Hertogenbosch in 1538. In 1537 or 1538, on the instructions of the church of St Jan in 's-Hertogenbosch, he visited Maastricht and Liège to study the new type of organ being introduced to the Low Countries by PETER BREISIGER, who was working in Maastricht, and Hans Suys (*see* SUISSE), who was probably at Liège. He returned to 's-Hertogenbosch accompanied by Suys as his business partner. After Suys's death, at the latest in 1544, he took Jasper Johannsen [Brouckmann] (*d* 1558) of Münster as his associate. In 1561 Nikolaus Niehoff took over the business, which he conducted in partnership with Arnold Lampeler until 1573; he was eventually succeeded by his son Jakob.

Together with Suys, Heinrich Niehoff built the organ in the Oude Kerk, Amsterdam (1539–45; three manuals, 25 stops), which was later played by Sweelinck. Instruments built with Johannsen include those at Zierikzee (1547–9; two manuals, *c*18 stops), the Petrikirche, Hamburg (1548–51; three manuals, *c*35 stops), the Johanniskirche, Lüneburg (1551–3; three manuals, 26 stops; the case and several stops survive), and St Janskerk, Gouda (1556–8; two manuals, 18 stops; the case is preserved at Abcoude). Nikolaus worked in Cologne Cathedral (1569–73; three manuals, 25 stops), in Mainz Cathedral (1584–5) and elsewhere, and perhaps built the organ of the Johanniskirche in Hamburg (1567) which, rebuilt by Arp Schnitger, is now in Cappel, Wursten. Jakob built organs in the abbey at Steinfeld, Eifel (*c*1600; 13 stops extant), St Johann Baptist, Cologne (1613–15), and Würzburg Cathedral (1615–18; two manuals, 20 stops).

Heinrich Niehoff adopted the type of organ developed by Johann Kovelens, the first builder deliberately to incorporate a group of wide-scale pipes to contrast with the Principal chorus. Johann had taken up the store of new, 'alien' stops imported by Suys and had added these, together with the spring-chest principle, to the basic scheme of the north Rhineland organ. He divided the *Hauptwerk* into Principal (with Diapason, Principal, full Mixture and sharp Mixture) and *Oberwerk* (comprising the remainder of the flues – including the flute upperwork – and the reeds). There were, in addition, a *Rückpositiv* (with the same three groups of stops) and Pedal (with Trumpet 8′ and Flute 2′). The keyboard ranges were *F*′ to *a*″, *C* to *a*″, *F* to *a*″ and *F* to *d*′; and there were couplers from *Oberwerk* to *Rückpositiv* and from Principal to Pedal. This was the model also followed by two other Brabantine families of organ builders: the Lampelers of Mill (the brothers Arnold, Reinhard and Dietrich), who built instruments at St Lamberti, Münster (1573–9; three manuals, 25 stops), and Münster Cathedral (1585–8; three manuals, 26 stops), and the Hocque(t)s of Grave (Florenz and the brothers Nikolaus and Florenz), who built instruments at Cleves Abbey (1575), Trier Cathedral (1590–93, three manuals, 25 stops), Echternach Abbey (1605), and St Janskerk, 's-Hertogenbosch (1618–34; the case and some ranks of pipes survive). Heinrich Niehoff exercised a powerful influence on organ building in Hamburg.

BIBLIOGRAPHY

MGG1 ('Niehoff', 'Orgel', §V, 1; M.A. Vente); *PraetoriusSM*

W. Lootens: *Beschryving van het oude en nieuwe orgel in de Groote-of St. Lievens Monster-kerk der stadt Zierikzee* (Zierikzee, 1771/*R*)

H. Klotz: *Über die Orgelkunst der Gotik, der Renaissance und des Barock* (Kassel, 1934, 3/1986), 93ff, 174f

G. Fock: 'Hamburgs Anteil am Orgelbau im niederdeutschen Kulturgebiet', *Zeitschrift des Vereins für hamburgische Geschichte*, xxxviii (1939), 289–373

H. Klotz: 'Die Kölner Domorgel von 1569/73', *Musik und Kirche*, xiii (1941), 105

M.A. Vente: *Bouwstoffen tot de geschiedenis van het Nederlandse orgel in de 16de eeuw* (Amsterdam, 1942)

H. Klotz: 'Niederländische Orgelbaumeister am Trierer Dom', *Mf*, ii (1949), 36–49

B. Bijtelaar: 'De orgels van Sweelinck', *Het orgel*, xlix (1953), 137, 151, 165; l (1954), 1ff, 21ff

M.A. Vente: *Proeve van een repertorium van de archivalia betrekking hebbende op het Nederlandse orgel en zijn makers tot omstreeks 1630* (Brussels, 1956)

M.A. Vente: *Die Brabanter Orgel* (Amsterdam, 1958, enlarged 2/1963)

R. Reuter: *Orgeln in Westfalen* (Kassel, 1965)

W. Schlepphorst: 'Die westfälische Orgellandschaft in ihren Beziehungen zu anderen Gebieten', *Orgelkunst und Orgelforschung: Gedenkschrift Rudolf Reuter* (Kassel, 1990)

HANS KLOTZ

Niel [Nieil, Nielle], **Jean-Baptiste** (*b* ?1690s; *d* ?1775). French composer. He is first heard of in 1720 when an *air* of his composition was published in the *Mercure de France*. He was a conductor at the Opéra while it was under the direction of Berger. But he was best known as the composer of the stage works *Les romans* and *L'école*

des amants, and was so listed (also as a *maître & musique*) in the 'Musicien vivant' section of the *Almanach des spectacles* until 1772.

Niel's *ballet-héroïque*, *Les romans*, was successfully performed at the Opéra in August 1736; subsequently another *entrée*, '*Le roman merveilleux*', was added, and the entire production was staged again the following month. *L'école des amants*, an opéra-ballet, was similarly well received in 1744 and expanded the next year. These are Niel's only two stage works. A third ballet, untitled, was rehearsed in 1735 but never publicly performed; and Fétis erroneously attributed Boismortier's *Les voyages de l'Amour* (1736) to him. Niel also composed some motets, which were performed at the Concert Français in May 1728 and at the Concert Spirituel in May 1742. His keyboard pieces, according to Briquet, are lost. His success has been attributed to the excellent presentation and performances of his stage works; though charming and at times reminiscent of Rameau, his music is not greatly distinguished.

WORKS

Stage works: Les romans (ballet-héroïque, prol, 3, M. de Bonneval), Paris, Opéra, 23 Aug 1736, rev. (prol, 4), Opéra, 23 Sept 1736 (Paris, 1736); L'école des amants (opéra-ballet, prol, 3, L. Fuzélier), Paris, Opéra, 11 June 1744, rev. (prol, 4), Opéra, 27 April 1745 (Paris, 1744)

Grands motets, both *F-Pn*: Lauda Jerusalem, Paris, Tuileries, May 1728; Omnes gentes, Paris, Tuileries, May 1742

Quand je plaisais à tes yeux, aria, 1v, bc, in *Mercure de France* (July 1720), 148

Pièces pour le clavecin, lost, cited in Privilège (1 Aug 1736)

Airs pubd in 18th-century anthologies

BIBLIOGRAPHY

FétisB; LabordeMP; MGG1 (M. Briquet); *PierreH*

Mercure de France (July 1720; Aug, Sept 1736; May 1742; April, May 1745)

Spectacles de Paris, iii–xxi (1754–72)

N. Dufourcq: 'Nouvelles de la cour et de la ville (1734–8) publiées par le Comte E. Barthélemy, Paris, 1879: extraits concernant la vie musicale collationnés par N. Dufourcq', *RMFC*, x (1970), 101–6

VIVIEN LO

Niël, Matty (*b* Maastricht, 23 Oct 1918; *d* Sittard, 7 May 1989). Dutch composer and music teacher. After a thorough grounding at the Maastricht Musieklyceum (with Alphonse Crolla, Benoit Franssen and Henri Hermans), he studied piano in Liège (1937–9) with Louis Closson and in Amsterdam with Alexander Borowsky (1939–41). Around that time he also studied composition with Badings. Hermans referred him to Webern in Vienna, whose private pupil he became (1941–3). In 1944 Niel completed his studies in Paris with Lesur and Messiaen. At the intercession of Hermans, he worked for the Limburg Regional Broadcast. He also taught at the music schools of Heerlen and Sittard and the music academies of Maastricht and Leuven. In 1978 he stopped teaching, devoting himself only to composition.

During his lifetime Niël had to endure incomprehension and ignorance, as a result of which performances of his works were infrequent. Nevertheless he pursued an independent path, going counter to public opinion. Most of his works remained unpublished and unperformed during his lifetime. A book on Niël and his music by Peter Soeters is in preparation; his manuscripts are held in the Maastricht Municipal Records Office.

WORKS
(*selective list*)

Op: Wege (after G. Büchner: *Leonce und Lena*), 1968–78, unperf.

Orch: La flûte enchantée de quatre sous; Marche concentrique; Metamorphosen und Kehraus; Rückblicke; Webern-varianten

Vocal: Erasmiana, male chorus, insts; Life of the Holy Virgin, chorus, insts; Missa amstelodamensis, chorus, insts; Mors et vita, chorus, insts; Sancta Maria, chorus, insts; 3 Songs (G. von le Fort), low v, pf, pubd; Sym. no.1, male chorus, orch; Ubi caritas, male chorus, insts; *c*75 songs, 1v, with pf, with insts and with orch

Chbr and solo inst: 5 Bagatelles, ob; Carnaval des animaux oubliés, 2 pf, perc; Conc., ob, org, orch; Pf Qnt; Sextet, fl, cl, bn, hn, vc, pf; Sonata, va; Sonata, vc; Sonata, vn; Sonata, vn, pf; Trio, fl, vn, pf; Variations and Fugues, 4 cl; pieces for str qt

Kbd: 5 Barcarolles; 3 Chorales, org; 3 pieces, 2 pf; 3 Sonatinas; Variations and Coda on a Theme by Mozart, 2 pf; Variations and Fugues, org

HANS VAN DIJK

Niel [Nielle], **Pierre de.** *See* NIERT, PIERRE DE.

Nielsen, Alice (*b* Nashville, TN, 7 June 1868 or 1876; *d* New York, 8 March 1943). American soprano. Her year of birth is ordinarily given as 1876, but according to her death record, she died at the age of 74. She began as a singer in church choirs, and made her professional début in 1893 with the Pike Opera Company in Oakland, California. She was then engaged to sing at the Tivoli Theatre in San Francisco, where she soon became a favourite. Henry Clay Barnabee heard her sing, and offered her a position with what was then America's leading light opera company, the Bostonians. She spent two years with the ensemble, singing such roles as Maid Marian in De Koven and H.B. Smith's *Robin Hood* and Yvonne in Victor Herbert's *The Serenade*. After she left the troupe (taking with her several of its leading players and precipitating its demise), she starred in two operettas which Herbert composed especially for her, *The Fortune Teller* (1898; also in London, 1901) and *The Singing Girl* (1899). In 1902 she abandoned the popular musical stage to study opera in Rome. The following year she made her European début in Naples as Marguerite in Gounod's *Faust*. For a time she was popular at Covent Garden, where among many other roles she sang Mimì to Caruso's Rodolfo and Gilda to Victor Maurel's Rigoletto. Later she sang at the S Carlo, Naples, and the Metropolitan, and with the Boston Opera Company (1909–14). By World War I her popularity had waned, and she attempted a return to Broadway in Rudolf Friml's *Kitty Darlin'* (1917). The critical consensus was that her small, pure voice and youthful appeal had faded; she later played small parts in a few non-musicals, then quietly retired.

GERALD BORDMAN/R

Nielsen, Carl (August) (*b* Sortelung, nr Nørre Lyndelse, Funen, 9 June 1865; *d* Copenhagen, 3 Oct 1931). Danish composer. One of the most important and free-spirited of the generation of composers who straddle the 19th and 20th centuries, his music covers a wide range of styles, from Brahmsian Romanticism at the outset to a high-principled, personal brand of neo-classicism in his last years. He composed in virtually all the main genres of the time, but he is best known for his six symphonies, which significantly contributed to the renewal of the genre in the 20th century. In Denmark he has been equally revered for his large output of popular strophic songs, which helped to redefine the national song tradition. His activities as conductor, teacher and writer made him the most prominent and influential Danish musician of his time,

and although international recognition was sporadic in his lifetime, it has grown steadily since the 1950s, especially in Britain and the USA.

The outward defining points of Nielsen's career are his childhood on the island of Funen (1865–84), his studies and early freelance years in Copenhagen (1884–9), his post as second violin in the Royal Chapel (the opera orchestra resident at the Royal Theatre; 1889–1905), his conductorship of the same orchestra (1905–14; salaried from 1908), his years of marital crisis, renewed freelance activity and travel (1914–22), and his last decade (1922–31), when his creative activities were hampered by administrative duties and illness. The onset of the crisis years in 1914 is clearly reflected in his music. Until that time Nielsen's musical and philosophical horizons were steadily expanding; afterwards his continued explorations encountered increasingly inimical forces, leading to a more acerbic and concentrated style.

1. Early years. 2. Studies. 3. Career to 1914. 4. Career from 1914. 5. Posthumous reputation. 6. Scholarship. 7. Performance. 8. Chamber and solo instrumental music. 9. Orchestral music. 10. Songs. 11. Theatre and choral works.

1. EARLY YEARS. Nielsen was the seventh of 12 children born to Niels Jørgensen (1835–1915), a house-painter and amateur musician, and his wife Maren Kirstine, née Johansen (1833–97), in a village 15 km south of Odense on Funen (Fyn). This flat island, with its mainly mild climate, is sometimes known as the Garden of Denmark. In later life Nielsen admitted that he often had the sights and sounds of Funen in front of him when he composed, and in his charming autobiography, *Min fynske barndom* ('My childhood on Funen'), he tells of his formative musical impressions. Chief among these were the wistful songs his mother used to sing 'as if she were longing for something far away beyond the farthest trees of the land', and the wedding parties and festivities at which his father played violin and cornet, and in which the young Nielsen participated once he had sufficiently mastered the violin. Significantly, his earliest compositions, from about the age of eight or nine, were a lullaby (now lost) and a polka (notated in the autobiography). Alongside these fundamental contacts with song and dance, he developed a fascination with the underlying animating forces of nature and human character. These were to become constant sources of inspiration for his own music, as archetypal embodiments of oneness and conflict respectively.

His earliest encounter with classical music came through a local 12-piece amateur orchestra by the name of Braga (after a Nordic god of bards) founded around 1874. This gave him a special affection for the Viennese classics, which was to be another constant thread in his work.

Nielsen dictated his autobiography over a two-year period after his 60th birthday, and he made no claims for its detailed factual accuracy. Nevertheless, the essential outlines of his early life as he described them are undisputed. Following an unhappy three-month apprenticeship to a grocer in 1879, he joined a military orchestra in Odense, playing signal horn and alto trombone. From that time he received violin lessons from a local musician, played string quartets, and studied theory and the piano. He never became an accomplished pianist, but he composed at the instrument throughout his life.

Much down-played in *My Childhood* is the context of Denmark's social evolution. Following defeat in the 1863–4 war with Prussia, in which Nielsen's father was a conscripted soldier, territories in South Jutland were ceded (they were partially regained after World War I). The subsequent mood of wounded national pride was summed up in the slogan 'what has been lost on the outside must be won on the inside'. This was put into practice in the literal sense of land reclamation in Jutland, but it also inspired a strengthening of the social fabric of the nation, building on reforms already set in train after the European revolutions of 1848. Communal activities, liberal institutions and young talent were now carefully fostered. Outside the main cities the country remained extremely poor, and several of Nielsen's brothers and sisters emigrated in the 1870s and 80s to Midwest America, as did his parents (albeit briefly, from 1891 to 1894). But Nielsen himself benefited materially from the spirit of national resurgence when he was talent-spotted by dignitaries in Odense and sent to Copenhagen, where he successfully auditioned for a place at the conservatory. His sponsors, who continued to support him during and after his studies, included the schoolteacher Klaus Berntsen, later to be Danish Prime Minister.

2. STUDIES. Nielsen studied at the Copenhagen Conservatory from the beginning of 1884 until December 1886. He was not an outstanding student and he composed relatively little in these years. He did make steady progress as a violinist under Valdemar Tofte, however, and he received a solid grounding in theory from J.P.E. Hartmann and, most importantly, Orla Rosenhoff, whose exercises in harmony and counterpoint he carried out with some diligence. Rosenhoff was to remain a valued adviser in Nielsen's early years as a professional composer. In the 1880s the conservatory was headed by Denmark's best-known composer, Gade. However, Nielsen gained less from Gade's rather informal tuition in music history than from contact with the older man's generous personality, and from his negative example of a kind of smoothed-over-Germanic composing style that he was determined not to emulate. Equally important to Nielsen in these years were his contacts with fellow students and cultured families in Copenhagen, some of which would blossom into lifelong friendships. His background as a patchily educated country boy had left him with an insatiable curiosity for the arts, philosophy and aesthetics, as well as a highly personal, common man's point of view on those subjects.

3. CAREER TO 1914. Nielsen had progressed sufficiently as a violinist to be able to gain a place in the Royal Chapel, the orchestra of the Royal Theatre, in September 1889, three years after his graduation. This post in the second violins was to be a source of considerable frustration to him, but it provided his basic income for some 16 years. In the period between graduation and gaining this post, he made a modest living as a freelance violinist and teacher and enjoyed continued support from his patrons. Some of his string chamber works from this time were performed, including a Quartet in F which he took to mark his official public dêbut as a composer on 25 January 1888, although he had previously had an Andante tranquillo and Scherzo for strings performed at Tivoli Hall (17 September 1887). It was his subsequent Suite for Strings which made the biggest impression at its performance at Tivoli on 8 September 1888 and which he was to designate his op.1, with a dedication to Rosenhoff.

Nielsen had higher career aspirations than rank-and-file violinist. He was eager to travel and to sample cultural life in the great cities of Europe, and less than a year after gaining his post in the Royal Chapel he was awarded an Ancker scholarship of 1800 kroner, enabling him to spend a number of months in Europe. He left on 3 September 1890 and, to mark the occasion, began a diary, a crucial source for understanding Nielsen's developing sense of identity. In the course of many formative encounters during his nine-month tour he fell in and out of love with Wagner's music dramas, sharpened his views on music and the visual arts, and gained numerous impressions of the most famous performers and orchestras of the day. He revered Bach and Mozart, but was ambivalent towards much 19th-century music, judging it according to such criteria as manliness, healthiness and absence of self-pity, and so echoing contemporary debates over the relative merits of Brahms and Wagner and of Classicism and Romanticism.

In Paris he met and fell in love with the Danish sculptress Anne Marie Brodersen, also travelling on a scholarship. The couple toured Italy, marrying in Florence on 10 May 1891, before returning to Denmark at the end of June to pacify their somewhat startled parents and establish their professional and family life in Copenhagen. Nielsen then completed the First Symphony he had begun to sketch in Berlin. As well as being a love-match, the marriage was a meeting of minds. Anne Marie was a gifted artist, especially skilled in modelling animals in motion. She was also a strong-willed and modern-minded woman, determined to forge her own career, which she did with considerable success, receiving several important commissions and gradually winning a national reputation. During the 1890s and 1900s she frequently spent long periods at work on location, leaving Nielsen to cope with their three young children at the same time as fitting his composing around his duties in the opera orchestra. His anger and frustration at this state of affairs, which even led him to suggest divorce in March 1905, was sublimated in a number of works, notably those from around 1897–1904, sometimes referred to as his 'psychological period'. At this time his interest in the driving forces behind human personality crystallized in the opera *Saul og David* and the Second Symphony ('De fire temperamenter') and the cantatas *Hymnus amoris* and *Søvnen*.

As Nielsen's reputation grew through the 1890s, he found himself in demand for incidental music for the theatre and for occasional cantatas, which provided a welcome source of extra income. A reciprocal relationship grew up between his programmatic and symphonic works; sometimes he would find stageworthy ideas in his supposedly pure orchestral music; sometimes a text or scenario forced him to invent vivid musical imagery which he could later turn to more abstract use.

From 1901 he received a modest state pension of 800 kroner per annum (which rose over the years to 7500 kroner by 1927) to top up his violinist's salary and obviate the need to take private pupils. From 1903 he also had an annual retainer from Wilhelm Hansen Edition, his principal publishers until 1924.

Nielsen and his wife travelled together again in 1904 to Greece, this time on the strength of her Ancker scholarship. Here Nielsen had the chance to develop what was already a consuming interest in the culture of ancient Greece, and to feed his characteristically Scandinavian



1. Carl Nielsen

intense reaction to the South (see Alfvén's Second Symphony and Stenhammar's *Serenade*). The overture *Helios*, depicting the rise and fall of the sun over the Aegean Sea, was composed during this trip.

Nielsen's first assignment as a conductor was at the Odense Music Society on 16 October 1888 when he conducted his Suite for Strings (he repeated it the following May in Tivoli). After sporadic appearances in the 1890s, from 1905 he was occasionally invited to stand in for the Royal Chapel's two main conductors, Johan Svendsen and Frederik Rung, and in 1908 he succeeded Svendsen as second *kapelmester*. This was the beginning of his most financially comfortable but professionally stressful period.

From his early days as a composer Nielsen had been, as he acknowledged in 1908, 'a bone of contention ... because I wanted to protest against the typical Danish soft smoothing over. I wanted stronger rhythms and more advanced harmony.' He attracted a loyal and vociferous following in musical and intellectual circles, but sceptical voices were raised in the press. An enormous boost to his reputation came in 1906–7 with the comic opera *Maskarade*. It was at this time too that his most influential essays started to appear, on Mozart (1906) and on 'Words, Music and Programme Music' (1909), later to be collected in the volume *Levende Musik* ('Living Music'). Abroad he rarely achieved more than a *succès d'estime* for his compositions in his lifetime, although isolated pockets of enthusiasm were established, and he made a big impression, both as conductor and composer, in Sweden. His cause was energetically furthered by musician-friends such as Johan Julius Rabe in Sweden, Knud Harder in

Munich, Julius Röntgen (i) in the Netherlands and Emil Holm in Stuttgart.

The polarization of opinion was sharpened when it came to his conducting activities. His performances were praised for their energy and spirit, but he could also be an absent-minded and accident-prone conductor, and he was certainly no great technician, as reviewers were not slow to point out. Nevertheless, he was at the height of his physical powers in these years, and his creative self-confidence peaked with the Third Symphony and the Violin Concerto in 1911, which won over previously dissenting critics and enhanced his reputation as conductor. At the same time his *Strofiske sange*, deliberately aimed at renewing the national song tradition, were beginning to sweep the country.

When Rung died in January 1914, Nielsen was offended at not being offered the post of first *kapelmester*. After a series of difficult negotiations he resigned and left the Royal Theatre at the end of June, embarking on the career of a freelance musician for the first time in 25 years.

Nielsen and his family moved several times within Copenhagen before finally settling in 1915 in a state-owned house previously occupied by the sculptor Christian Gottlieb Vilhelm Bissen. This provided Anne Marie with a roomy, though damp and draughty studio and Nielsen himself with a study. But before they could enjoy stability there a crisis intervened.

4. Career from 1914. In the second half of 1914 the strains of constant separation and dual careers came to a head. Anne Marie already knew of a child Nielsen had fathered in his student years and whom she had offered to adopt. But he had had more than one extra-marital affair since that time, and he had fathered at least one more illegitimate child of whom she may never have known. When the truth of his latest lapse came to light, involving a governess to the children, it precipitated a breach in the marriage which was only to be healed eight years later. During most of that time the couple lived apart. This hastened Nielsen's encounter with a creative crisis which had been long brewing and which was to enforce a profound self-reappraisal. It was at least as powerful an influence as World War I (in which Denmark was neutral) and developments in his professional life. These three factors impacted strongly on the Fourth and Fifth Symphonies, arguably his greatest works.

The positive role of Anne Marie in Nielsen's developing outlook on life is not to be underestimated. She helped to define his central aesthetic preoccupations with movement, clarity, boldness and the essential drives of human nature, and it was precisely the multi-faceted strength of their bond which made its loosening so difficult to bear.

Cut off from the family and professional ties which had previously given him stability, Nielsen diversified his activities. In March 1915 he succeeded Franz Neruda as head of the Musikforening ('Music Society'), where he was contracted to conduct three or four concert programmes a season from 1915 to 1927. Apart from that he appeared mainly in Sweden, as guest conductor for Stenhammar at the Göteborg Orchestral Society from October 1918. In later life as his health deteriorated he occasionally handed over the baton to his son-in-law Emil Telmányi.

Also in 1915 he succeeded Otto Malling on the governing body of the Copenhagen Conservatory, teaching theory and composition there from 1916 to 1919. He had taken violin pupils from his student days onwards, but it was not until October 1893 that he had begun to give private lessons in composition. He generally followed the principles he had received from Rosenhoff, involving exercises in strict counterpoint after Fux and Bellermann and composition following classical models. He encouraged the study of counterpoint 'not in order to become learned and complicated, but on the contrary to achieve greater strength and simplicity'. Among his best-known pupils were Simonsen, Schierbeck, Jeppesen, Jørgen Bentzon, Høffding and Wöldike, all of whom would play a major role in propagating Nielsen's music and his aesthetic principles in the quarter-century after his death. Others such as Nancy Dalberg helped out occasionally as copyist and even co-orchestrator in projects such as the incidental music for *Aladdin*, composed reluctantly for the Royal Theatre in 1918. Shortly before his death he was appointed director of the Copenhagen Conservatory in succession to Anton Svendsen.

In 1925, when Nielsen was at the height of his fame, his 60th birthday was an occasion for national celebration. At this time he told a newspaper interviewer that he had never been able to make a secure living for himself as a composer. This apparently uncharacteristic comment caused widespread consternation and led to a break with his publishers, who had been under severe economic pressure since the war. In the longer term, however, it may well have contributed to an improvement in conditions for later generations of Danish composers.

The following year Nielsen had a serious attack of angina, a condition which had already forced him to slow down his activities early in 1922. Although not an orthodox believer – he had no belief in the afterlife and was criticized for presuming to write hymns without being a regular church-goer – he had a profound respect for religious texts, and often turned to them in times of crisis. This urge was related to his aesthetic commitment to purity and simplicity, and the two concerns bore fruit in late works such as the Three Motets and 29 Preludes for organ, culminating in the masterful *Commotio* for organ, modelled on the Baroque toccata. Nielsen's heart condition finally killed him on 3 October 1931. His funeral was an occasion for national mourning.

5. Posthumous reputation. Until the 1950s the international public and critics tended to equate 20th-century Scandinavian music with Sibelius, to the virtual exclusion of Nielsen. It was only after World War II, with the visit of the Danish Radio Symphony Orchestra to the Edinburgh Festival, the advent of the LP, and the appearance of Robert Simpson's classic book *Carl Nielsen: Symphonist*, that Nielsen's reputation began to take off in English-speaking countries. His centenary year in 1965, coupled with the advocacy of conductors such as Bernstein, gave him a further significant boost. With the growing disenchantment with a view of music history culminating in the Second Viennese School and the postwar avant garde, the way cleared for Nielsen to emerge as one of the most powerful and individual personalities demanding reassessment. Until the mid-1990s Germany and Austria still proved resistant, prompting the Danish government and artistic organizations to mount a concerted effort on behalf of Nielsen and others.

6. Scholarship. Few in-depth commentaries on Nielsen's music appeared in his lifetime, those that did

generally stemming from his pupils. Henrik Knudsen published a short guide to the *Sinfonia espansiva* (1913) which impressed the composer, but Povl Hamburger's article (translated in Miller, 1994) largely on the same work did not, since it dealt with technical details Nielsen had not been aware of in the process of composition. A landmark study was Simpson's book (1952, rev. 1979), which argued powerfully for the presence of 'progressive tonality' in Nielsen's major works. Simpson's aggressive championing of the composer, often at the expense of his contemporaries, influenced English-language commentaries for decades afterwards. Through the 1970s and 80s the leading Danish Nielsen scholar was Torben Schousboe, who published a series of invaluable documentary studies. More recently the American pianist and musicologist Mina Miller stimulated a new wave of English-language studies. Joint initiatives from the Carl Nielsens og Anne Marie Carl-Nielsens Mindelegat and the Danish Government led to the establishing of a Nielsen Museum in Odense in 1988 and to a new complete edition of the music from 1994, both of which have had a powerful and beneficial effect on Nielsen scholarship.

7. PERFORMANCE. No recordings survive of Nielsen conducting or performing his own music, but a number of Danish conductors and performers who worked or studied with him left recorded interpretations, notably the conductors Mogens Wöldike, Launy Grøndahl and Thomas Jensen, members of the Copenhagen Wind Quintet, and the violinist Emil Telmányi. Many of their interpretations are to be found on the series of 17 CDs issued in the 1990s by the Danish company Danacord. This series contains valuable transfers from 78s of early performances of the songs; undoubtedly the doyen of Nielsen singers was the tenor Aksel Schiøtz. In the 1960s a number of internationally renowned conductors took up Nielsen's cause, by far the most successful, albeit inconsistently so, being Bernstein. Composer-conductor Ole Schmidt made the first complete recorded cycle of the symphonies in 1973, and alongside Herbert Blomstedt and Simon Rattle he continued to give the most authoritative performances of the orchestral works up to the mid-1990s.

8. CHAMBER AND SOLO INSTRUMENTAL MUSIC. Nielsen's early compositions were principally in the field of chamber music, notably string quartets, which he could try out with his own friends. Composed just before and just after his conservatory years, these works are mainly in straightforward imitation-Viennese-Classical style and include an exercise modelled bar-for-bar on the first movement of Beethoven's op.18 no.1. Remarkably, in the light of Nielsen's later mastery of evolving key schemes, they tend to be very timid in their modulatory scope. Even his first two officially numbered quartets, which won him some acclaim, remained exceptionally conservative in terms of tonal layout; the F minor in particular is almost cantankerously rooted to its tonic, as he later admitted. At the same time as his first two quartets, Nielsen made his official début as a composer with his Suite for Strings, a charming, serenade-like piece with its roots in Grieg and Mozart, and featuring in its middle movement an irresistible waltz which epitomizes his gift for inventing fresh-sounding, memorable, diatonic tunes.

It was with the Third String Quartet (1897–8) that he achieved maturity in the medium, outgrowing the somewhat congested textures he had inherited from Franck and Reger and allowing the music to flow in its own idiosyncratic channels, albeit still within the confines of tonally-centred structures. The more relaxed Fourth Quartet (1906, rev. 1919), originally entitled *Piacevolezza*, is even more free-flowing. After that he composed no more string quartets, although he never ruled out the possibility of returning to the medium. His next significant chamber work was the Second Violin Sonata of 1912, a watershed piece which deliberately turns away from the solid stability achieved in the Third Symphony and Violin Concerto and prepares the way for his tougher late style. Nielsen returned to the violin for two of his most experimental pieces in the 1920s – the *Preludio e presto* and the *Praeludium og Tema med Variationer*, both written with his son-in-law Emil Telmányi in mind. Otherwise he turned his attention to wind instruments, producing the Wind Quintet in 1922 as a relaxation from the Fifth Symphony. This genial, melodious work has become one of the most widely played 20th-century pieces for its medium, and it inaugurated a way of composing based on the character of the individual instruments.

Nielsen composed at the piano throughout his life, but never felt comfortable as a performer on the instrument. His piano works, though high in quality, are to some extent laboratories for ideas which would flourish more freely in other media. His great work for organ, *Commotio*, is another matter. Modelled on Bach's toccata style in its alternation of fantasy and fugue sections, and building on Nielsen's study of Renaissance polyphony and organ style, *Commotio* is the inspired realization of his often expressed interest in a return to 'pure sources'. It also shows him on the threshold of new stylistic worlds which death prevented him from exploring.

9. ORCHESTRAL MUSIC. In 1888 Nielsen composed the first movement of a symphony. Now known, misleadingly, as *Symfonisk Rhapsodi*, this easy-going sonata form movement, excessively dependent, as he recognized, on the example of Svendsen's Second Symphony, prefigures a series of swinging, athletic triple-time symphonic movements which were to become one of his specialities. Two years later his diaries and letters reveal plans for an ambitious symphony with the programme 'From earth you have come; to earth you shall return'. Shortly afterwards, during his European trip of 1890–91, he conceived what would be his first completed symphony, though he did not complete it until a year after his return. The work was given its première by the orchestra of the Royal Chapel under Svendsen on 14 March 1894, and the young composer stepped out of the second violins to take the applause. The First Symphony is an impressive declaration of intent. For all its stylistic echoes of Brahms, Dvořák and Svendsen, its fundamental attitude is Beethovenian. The first movement in particular reflects Nielsen's admiration for the rhythmic drive and motivic economy of Beethoven's Fifth Symphony, a piece he had set himself the task of memorizing and writing out in full score. The overall structure derives its large-scale tonal design from the harmonic and melodic idiosyncrasies of the material, namely the interplay of G minor and C major, with E♭ as mediator. The work is notionally in G minor, but the coda to the finale drives into C major with a compelling sense of discovery and psychological achievement, made possible by a deep underlying logic. Such 'non-centric' (Reid), 'progressive' (Newlin) or 'emergent'

(Simpson) tonality has its roots in operatic structures and in certain instrumental works of Beethoven. Its possibilities were then notably explored by Chopin (Second Ballade, Second Scherzo, Fantasy) and it would be taken up, though more loosely, by symphonists as diverse as Mahler, Kabalevsky and Martinů. But it had never before been so boldly applied across the four movements of a symphony as by Nielsen. Just as important, though hardly acknowledged in musicological studies, is the interpenetration of modal and tonal elements, which accounts for much of the characteristic flavour of Nielsen's harmony and which reaches a peak of subtlety in the Fifth Symphony.

Nielsen's later symphonies show a steady broadening of philosophical horizons and a corresponding deepening of stylistic and structural innovation, all stimulated by life experiences and fertilized by other genres, notably tone poems and music for the theatre. Their progression through empathy to a concern with the life-force is a token of Nielsen's distance from contemporary issues of subjective versus objective and late Romantic versus modern. The Second, Third and Fourth Symphonies (1901–2, 1910–11, 1914–16) retain the traditional four-movement structure, but progressively subordinate it to psychological/dramatic concepts, summed up in their subtitles.

The Second Symphony ('De fire temperamenter') seeks to capture the essence of human character-types, one movement corresponding to each of the medieval 'humours'. In the outer movements dualistic oppositions are set out – the choleric personality regrets but cannot control his own anger, and the sanguine is afflicted by but ultimately learns from his moments of anxious reflection. By contrast the middle movements – the phlegmatic and the melancholic – are weighed down by the absence of such contrasts. This concept prompted explorations of stylistic excess, straining at the limits of Nielsen's Brahms–Dvořák inheritance. At the same time the dualistic movements paved the way towards more abstract principles of conflict, while the monistic ones led to a fascination with non-movement, the 'vegetative' principle as Nielsen later liked to call it, providing the counterpole to his overriding interest in movement and growth. This 'vegetative' state could be an expression of blissful oneness with nature, and as such it was poetically explored in the overture *Helios* (1903) and the tone poem *Saga-drøm* ('Saga-Dream', 1907–8); or it could be an expression of unhealthy emotional paralysis (Fourth, Fifth and Sixth Symphonies).

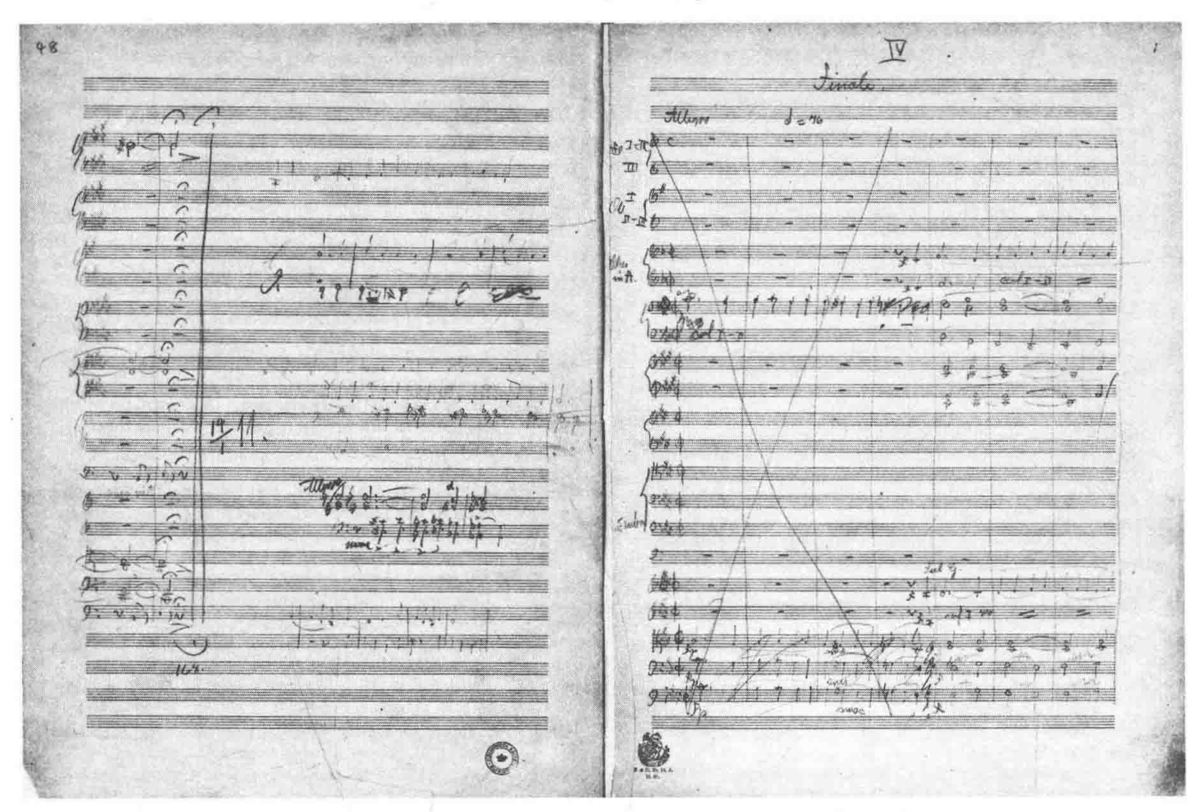
The Third Symphony, *Sinfonia espansiva*, embodies Nielsen's fascination with the life-force in general. This is reflected at various levels. The first movement's proliferation of tonalities conveys something of the untrammelled energy of the human spirit; Nielsen suggested that the finale could be taken as a hymn to work and the ordinary man; both outer movements are built on an overall perfect 5th ascent in tonality, a progression already associated with psychological growth in the finale of the Second Symphony. Even the pastoral slow movement confronts its initial vegetative inaction with the dynamic growth principle before concluding in an ecstatic nature-worship, embodied in vocalises for soprano and baritone soloists. This symphony of well-being has a close spiritual cousin in the first of Nielsen's three concertos, for violin.

The steady expansion of philosophical concerns in his symphonies was abruptly challenged by the crisis-period of war, career changes and marital disharmony. Stylistically the Third Symphony had already taken him to a threshold of a new language: 'We should once and for all see about getting away from keys', he wrote to Knudsen, 'but still remain diatonically convincing'. With his Fourth Symphony he strove to put this into practice with a more modern-sounding style, more fractured continuity and more provocative images of negativity, encapsulated in a battle between two sets of timpani placed diagonally opposite one another. The symphony's ethical concerns are summed up in the subtitle 'Det uudslukkelige' ('The Inextinguishable'), and the foreword to the published score coins the famous motto 'Music *is* Life, and, like it, Inextinguishable'.

Even more daringly, the Fifth Symphony of 1921–2, now widely held to be Nielsen's greatest masterpiece, pits a side drum against the full orchestra in its first movement, following this with a double-function finale in which the sonata development section is a controlled collapse, the interposed scherzo and slow movement convey panic-ridden stasis and thoughtful reconstruction, and the recapitulation channels energies away from formerly dangerous paths into positive life-assertion. The tone poem *Pan og Syrinx* of 1917–18 and the incidental music for *Aladdin* (1918) supplied him with some of the exotic harmonies and timbres which this symphony turns to more abstract, large-scale use.

Nielsen frequently stated his intention that his Sixth Symphony (1924–5) should be 'simpler' than its precursor. However, illness, disillusionment with his own lack of international success, and bewilderment at the state of modern music, clouded his mood. At the same time his ceaseless spirit of adventure was not to be denied. This *Sinfonia semplice* turned out to be the most complex and puzzling of his large-scale works. It may still be said to be about the aspiration towards simplicity, but it is held together by a recurring pattern of violated innocence. Such positive resolution as it enjoys has to do with acceptance, resignation and defiance. In a more relaxed, yet still exploratory vein, the Flute Concerto (1926) and Clarinet Concerto (1928) are studies in empathy, recalling the temperaments of the Second Symphony, but in more modernistic terms. They deal respectively in well-mannered elegance in the face of brute opposition, and in irascibility alternating with regret.

10. SONGS. If Nielsen's chamber and orchestral music epitomizes the exploratory, growth-orientated side of his nature, his songs contain the essence of his search for the 'simple original'. Before 1895 his favourite poets for song-setting were Jens Peter Jacobsen and Ludvig Holstein, and his settings were generally in a through-composed manner, reminiscent of Schumann, Grieg and the Danes, Heise and Lange-Müller. From 1905 onwards he turned towards simple strophic settings, very much influenced by the example of the organist Thomas Laub. With Laub from 1914 he set about renewing the national song tradition, aiming to produce songs which the man in the street could sing, and which had the 'semblance of the known'. The climax of their endeavours was in their extensive contributions to the *Folkehøjskolens melodibog*, published in 1922 and whose success confirmed a decisive reorientation of the Danish art song away from lied and romance styles towards folksong. From 1914 to 1916 Nielsen undertook



2. Autograph score of the close of the third movement (with sketches for the fourth), and opening of the fourth movement, from Nielsen's Symphony no.3 (Sinfonia espansiva), composed 1910–11 (DK-Kk Nielsen Samling 1946–7, 397.2°)

a similar reform project with church music, producing a collection of 49 *Psalms and Spiritual Songs*.

The subject matter of Nielsen's earlier songs crystallized around the amorous, the pastoral and the saga-like. To these he later added songs of national pride, much influenced by the incidental music he composed for more or less patriotic plays. But the type of song with which he became most identified embodied a celebration of the ordinary Danish man – adumbrated in 1894 in the fourth song of op.10, *Song behind the Plough*, and producing the enormously popular third of the op.21 *Strofiske sange*, *Jens the Roadmender*. Although the song caught on only in 1910, three years after its publication, it has since become known to all Danes and has been arranged for almost every instrument and combination of instruments.

11. THEATRE AND CHORAL WORKS. The success of the First Symphony in 1894 brought with it a commission for music to accompany Holger Drachmann's melodrama *Snefrid*, the first significant example of Nielsen's commissioned music for the theatre and occasional cantatas. These would serve three important functions in his career – as a source of income, as a means of making a tangible contribution to society, and as a stimulus to creating vivid musical images which could pass over into operas, choral works and even 'abstract' symphonic works. Of the many theatrical projects Nielsen undertook, some were mere *pièces d'occasion*, tossed off at high speed and sometimes orchestrated by one or other of his pupils. Other undertakings were both more original in their own right and more potentially useful as a quarry for symphonic projects, the most striking being the 90 minutes of music for a new production of Adam Oehlenschläeger's *Aladdin* in 1919. The production itself was an expensive failure, and Nielsen disowned the Royal Theatre's cavalier treatment of his music. But the imagery he had been forced to invent – of exoticism, imprisonment and violence – served him well in the more abstract contexts of his last two symphonies and the two great wind concertos.

Nielsen wrote numerous cantatas for special occasions. One of these, *Fynsk foraar* ('Springtime on Funen', 1921), has won popularity both inside and outside Denmark for its fund of memorable melody and its unaffected human sympathy. The two best-known earlier cantatas, *Hymnus amoris* (1896–7) and *Søvnen* (1903–4), neither of which was commissioned, are expressions of fundamental aspects of the human condition, paving the way towards the philosophical heights of the middle symphonies.

Nielsen's two operas are highly contrasted. His interest in the biblical story of *Saul og David* (1898–1901) centred on the conflict between divine will and human freedom, his sympathies lying as much with the God-cursing and God-forsaken king as with the God-fearing and God-favoured harpist-hero. Musically the opera is first-rate, but the score is almost too symphonically self-sufficient to allow for character interaction, and the oratorio-like deployment of the chorus also militates against stage productions. The comic opera *Maskarade* (1904–6) soon became, and remains, the Danish national opera. During the process of composition Nielsen felt he had become a mere vehicle for the piece, and this is reflected both in its apparently inexhaustible fund of melody and, less happily, in the comparatively loose structure of the second and third acts. The first act, however, contains arguably the finest comic opera music of the 20th century.

WORKS

Edition: *Carl Nielsen: Works/Voerker*, ed. Carl-Nielsen-Edn, Royal Danish Library (Copenhagen, 1998–)
marginal numbers refer to Fog and Schousboe catalogue

for all bracketed dates the place of publication is Copenhagen

STAGE

operas

25 Saul og David (4, E. Christiansen), 1898–1901; Copenhagen, 28 Nov 1902
39 Maskarade (V. Andersen, after L. Holberg), 1904–6; Copenhagen, 11 Nov 1906

melodrama

17 Snefrid (H. Drachmann), 1893–4; Copenhagen, 10 April 1894; rev. 1899, unpubd

incidental music

9 En aften paa Giske [An Evening at Giske] (A. Munch), 1889; Copenhagen, 15 Jan 1890, unpubd
30 Atalanta (G. Wied and J. Petersen), 1901; Copenhagen, 19 Dec 1901, unpubd
37 Herr Oluf han rider [Master Oluf Rides] (Drachmann), 1906; Copenhagen, 9 Oct 1906; 3 songs and Elverdans, pf (1906)
43 Tove (L. Holstein), 1906–8; Copenhagen, 20 March 1908; 4 songs (1908)
44 Willemoes (L.C. Nielsen), 1907–8; Copenhagen, 7 Feb 1908; 5 songs (1908)
45 Foraeldre [Parents] (O. Benzon), 1908; Copenhagen, 9 Feb 1908, unpubd
50 Ulvens søn [The Wolf's Son] (J. Aakjaer), 1909; Århus, 14 Nov 1909
57 Hagbarth og Signe (A. Oehlenschläeger), 1910; Copenhagen, 4 June 1910; 1 song and dance, pf (1910)
65 Sankt Hansaftenspil [Midsummer Eve play] (Oehlenschläeger), 1913; Copenhagen, 3 June 1913, unpubd
71 Faedreland (Christiansen), 1915; Copenhagen, 5 Feb 1916, unpubd
80 Prologen ved Mindefesten for Shakespeare [Prologue to the Shakespeare Memorial Celebrations] (H. Rode), 1916; Elsinore, 24 June 1916; Ariel's Song (1916)
88 Løgneren [The Liar] (J. Sigurjónsson), 1918; Copenhagen, 15 Feb 1918, unpubd
89 Aladdin (Oehlenschläeger), op.34, 1918–19; Copenhagen, 15 and 22 Feb 1919; 3 songs (1919), 7 orchestral pieces (1940)
94 Moderen [The Mother] (Rode), op.41, 1920; Copenhagen, 30 Jan 1921; excerpts (1921, 1959)
98 Cosmus (Christiansen), 1921; Copenhagen, 25 Feb 1922, unpubd
117 Ebbe Skammelsen (H. Bergstedt), 1925; Copenhagen, 25 June 1925, unpubd
150 Amor og Digteren [Cupid and the Poet] (S. Michaëlis), op.54, 1930; Odense, 12 July 1930; 2 songs (1930), ov. (1967)
156 Paaske-aften [Easter Eve] (N.F.S. Grundtvig), 1931; Copenhagen, 4 April 1931, unpubd

ORCHESTRAL

310 Andante tranquillo e Scherzo, str, *c*1887 [orch of str qt movts from 3(a–i, k–t, v)]
6 Suite for Strings, a, op.1, str, 1888, rev. 1889
7 Symfonisk Rhapsodi, F, 1888, unpubd
16 Symphony no.1, g, op.7, 1891–2
29 Symphony no.2 'De fire temperamenter' [The 4 Temperaments], op.16, 1901–2
32 Helios, ov, op.17, 1903
46 Saga-drøm [Saga-Dream], op.39, 1907–8
403 Marseillaise (Rouget de Lisle), orch, *c*1909
60 Symphony no.3 'Sinfonia espansiva', op.27, 1910–11
61 Violin Concerto, op.33, 1911
63 Paraphrase over 'Naermere Gud til dig' [Paraphrase on 'Nearer my God to Thee'], wind, 1912, unpubd
76 Symphony no.4 'Det uudslukkelige' [The Inextinguishable], op.29, 1914–16
87 Pan og Syrinx, op.49, 1917–18
97 Symphony no.5, op.50, 1921–2
116 Symphony no.6 (Sinfonia semplice), 1924–5
119 Flute Concerto, 1926
123 En fantasirejse til Faerøene [A Fantasy Journey to the Faroes], rhapsodic ov., 1927
129 Clarinet Concerto, op.57, 1928
130 Bøhmisk-dansk folketone [Bohemian-Danish Folk tune], paraphrase, str, 1928

CHORAL

with orchestra

21 Hymnus amoris (A. Olrik, Lat. trans. J.L. Heiberg), op.12, S, T, Bar, B, chorus, orch, 1896–7
26 Kantate til Lorens Frølich Festen [Cantata for the Lorens Frølich Festival] (Olrik), 1900, unpubd
31 Kantate til Studentersamfundet [Cantata for the Students' Association] (Drachmann), 1901, unpubd
33 Søvnen [Sleep] (J. Jørgensen), op.18, chorus, orch, 1903–4
47 Kantate ved Universitetets Aarsfest [Cantata for the Anniversary of Copenhagen University] (N. Møller), op.24, 1908
49 11te Februar 1909 (cant., L.C. Nielsen), 1909, unpubd
54 Kantate ved Landsudstillingen i Århus [Cantata for the National Exhibition in Århus] (L.C. Nielsen), 1909, collab. E. Bangert, unpubd
56 Kantate til Mindfesten for Krøyer [Cantata for the Commemoration of Krøyer] (L.C. Nielsen), 1909, unpubd
86 Kantate til Grosserersocietetet [Cantata for the Centenary of the Chamber of Commerce] (V. Rørdam), 1917; 2 songs (1917)
96 Fynsk foraar [Springtime on Funen] (A. Bernsten), op.42, S, T, B, chorus, orch, 1921
102 Hyldest til Holberg [Homage to Holberg] (H.H. Seedorff Pedersen), solo vv, chorus, orch, 1922, unpubd
140 Kantate til Polyteknisk Laereanstalt [Cantata for the Centenary of the Polytechnic College] (Seedorff Pedersen), 1929, unpubd
141 Hymne til kunsten [Hymn to Art] (Michaëlis), S, T, chorus, wind, 1929, unpubd
153 Kantate, Foreningen til unge Handelsmaends Uddannelse [Cantata for the 50th Anniversary of the Young Merchants' Education Association] (Seedorff Pedersen), 1930, unpubd
302 Digtning i sang og toner [Poetry in Song and Tones] (cantata for the opening of the swimming baths, Seedorff Pedersen), 1930, unpubd
149 Ligbraendings–Kantate [Cremation Cantata] (Michaëlis), 1931, unpubd

unaccompanied

3l, m, t, u Various choruses, TTBB, 1887, unpubd
161 Graeshoppen (B. Ingemann), SS, 1899
27 Edderkoppens sang [The Spider's Song] (Oehlenschläeger), SSA, 1899
28 Kom blankeste sol [Come Brightest Sun] (L. Thura), SSA, 1901
305 Morten Børups Majvise [Morten Børup's May Song] (M. Børup), SSA, 1906
40 Sidskensang [Song of the Siskin] (E. Aarestrup), SSAT, 1906
41 Kom Guds engel [Come, Angel of God] (Aarestrup), ATB, 1907, unpubd
300 Serenade (H. Ploug), SATB, 1907
491 Ivar og Matilda, folksong, 1v, *c*1893
48 Aftenstemning [Evening Mood] (C. Hauch, after M. Claudius), TTBB, 1908
53 Til snapsen: 'Bel Canto' [With the Schnapps: 'Bel Canto'] (A. Berntsen), TTBB, 1909, unpubd
59 Paaske-liljen [The Easter Lily] (Grundtvig), TTBB, 1910
67 Ak, Julesne fra Bethlehem [Ah, the Christmas snow from Bethlehem] (Jørgensen), S, TTBB, 1914, unpubd
69 Fredlys din jord [Preserve your Earth] (A.W. Holm), TTBB, 1914
73 Hil dig, vor fane [Hail to Thee, Our Flag] (Grundtvig), TTBB, 1915, unpubd
85 Hymne (P. Richardt), 1917, unpubd
111 Sangbogen Danmark [Denmark's Songbook] (various), *c*1923–4 [contains 22 new settings by Nielsen for 1–3vv]

113	Hymne til Livet [Hymn to Life] (S. Michaëlis), SSAA, 1923–4, unpubd
110	Der er etyndigt land [There is a Lovely Country] (Oehlenschläeger), SATTB, 1924
118	Foraarssang [Spring Song] (M. Børup), SATB, 1926
138	To Skolesange [Two School Songs] (V. Stuckenberg), SATB, 1929
139	Tre Motetter [3 Motets], op.55, 1929: Afflictus sum (Ps xxxvii, 9), ATTB; Dominus regit me (Ps xxii, 1–2), SATB; Benedictus Dominus (Ps xxx, 22), SSATB
144	Til min fødeø [To the Island of my Birth] (S.P. Raben-Korch), TTBB, 1929
152	Seks Kanons [Six Canons], equal vv, 1930
154	Sjølunds sangere [The Singers of Sjølund] (K. Elnegaard), SATTB, 1930
158	Kvadet om Nordens harpe [About the Nordic Harp] (A. Berntsen), TTBB, 1931

SOLO VOCAL

melodramas

74	Franz Neruda in memoriam (prol, J. Clausen), spkr, orch, 1915, unpubd
134	Island [Iceland] (O. Lagoni), spkr, pf, 1929, orchd E. Reesen, unpubd

arrangements

404	Jephta (Carissimi), solo vv, chorus, hpd, str, ? 1923–4
405	Prometheus (Schubert), A, orch, ? 1923–4

songs

3g	Vuggevise [Lullaby] (?C. Nielsen), *c*1883, unpubd
3n–s	Various songs, 1887, unpubd
12	Fem digte [5 Songs] (Jacobsen), op.4, 1891: Solnedgang [Sunset], I seraillets have [In the Seraglio Garden], Til Asali [To Asali], Irmelin Rose, Har dagen sanket al sin sorg [Has the Day Gathered all its Sorrow]
13	Three songs (Paludan-Müller and Jacobsen), 1891, unpubd
14	Viser og vers [Songs and Verses] (Jacobsen), op.6, 1891: Genrebillede [Genre Piece], Seraferne [The Seraphim], Silkesko over gylden laest! [Silk Shoe over Golden Last!], Det bødes der for [Atonement is made], Vise af 'Mogens' [Song of 'Mogens']
402	Min søn! Om du vil i verden frem [My son! If you want to go out into the world], folksong, pf, *c*1894
18	Sange af Ludvig Holstein (Holstein), op.10, 1894: Aebleblomst [Apple Blossom], Erindringens sø [The Lake of Memory], Sommersang [Summer Song], Sang bag ploven [Song behind the Plough], I aften [In the Evening], Hilsen [Greeting]
42	Strofiske sange, op.21, 1902–7; vol.i: Skal blomsterne da visne [Are the flowers then to wither] (Rode), Høgen [The Hawk] (Aakjaer), Jens Vejmand [Jens the Roadmender] (Aakjaer); vol.ii: Saenk kun dit hoved, du blomst [Just lower thy head, O flower] (Jørgensen), Den første laerke [The First Lark] (Aakjaer), Husvild [Homeless] (J.V. Jensen), Godnat [Good Night] (Jensen)
35	Du danske mand [You Danish Man] (Drachmann), 1906
38	Jeg synes om din Lette Gang [I Like Your Graceful Walk] (?C. Nielsen), 1906
55	Afholdssang [Temperance Song] (Moldberg-Kjeldren), 1909
52	De unges sang [The Song of the Young] (J.C. Hostrup), 1909
62	Børnehjaelpdagens sang [Children's Relief Day Song] (Jørgensen), 1911
66	Johs. Jørgensens ungdomssang [Johannes Jørgensen's Youth Song] (Jørgensen), 1913
83	Hymns and Sacred Songs, 49 tunes, 1913–14
70	En snes danske vise [A Score of Danish Songs], vol.i, 1913–4, collab. T. Laub
78	En snes danske vise, vol.ii, 1914–17, collab. Laub
72	Barnets sang [Child's Song] (J. Dam), 1915
—	Four Psalm-tunes, 1915, unpubd
82	Studie efter naturen [Study after Nature] (H.C. Andersen), 1916
84	Blomstervise [Flower Song] (Holstein), 1917, unpubd
95	Tyve folkelige melodier [20 Folk Melodies], 1917–21
92	To aandelige sange [2 Spiritual Songs], 1917–19
90	Christianshavn (O. Bauditz), *c*1918
93	Gry [Dawn] (H. Lorenzen), 1919–20
101	Fire folkelige melodier [4 Folk Melodies], 1922
99	Sof sött [Sleep Sweetly], 1922, unpubd
109	Balladen om bjørnen [The Ballad of the Bear], op.47 (A. Berntsen), 1923
105	Dansk arbejde [Danish Work] (V. Rørdam), 1923
108	Hjemlige Jul [Secret Christmas] (E. Bønnelycke), 1923
106	Julesang 'Himlen Mørkne' [Christmas Carol 'The Sky Darkens'] (M. Falck), 1923
107	Julesang 'Kom Jul til jord' ['Come Christmas to Earth'] (J. Wiberg), 1923
112	Det vi ved at siden slangens gift (Hostrup), 1923–4, unpubd
114	Ti danske småsange [Ten Little Danish Songs], 1923–4
115	Fire Jydske sange [Four Jutland Songs], 1924–5
120	Nye melodier til Borups sangbog (various), 1926
121	Det är höst [It is Autumn] (A. Rogberg), 1926, unpubd
122	Dansk vejr [Danish Weather] (O. Rode), 1927
126	Den trænger ud til hvert et sted (Hostrup), 1927
127	Guldfloden [The Golden River] (Ingemann), 1927
125	Tillæg til Folkehøjskolens melodibog [Supplement to the Folk High School Melody Book] (various), *c*1927
124	Vocalise-étude, 1927
133	Velkommen, laerkelil [Welcome, Little Lark] (Richardt), 1928, unpubd
146	Danmark, nu blunder den lyse Nat [Denmark, Now the Pale Night is Half Awake] (T. Larsen), 1929
143	Der gaar et stille Tog [A Silent Procession Goes] (B. Bjørnson), 1929
145	Fremtidens land [The Land of the Future] (Bjørnson), 1929
142	Hjemstavn [Native Soil] (F. Poulsen), 1929
147	Vi Jyder [We Jutlanders] (V. Bartrumsen), 1929
151	Gensyn [Reunion] (F. Paludan-Müller), 1930
160	Det som lysner over vangen [Dawn Breaks over the Meadow] (F. Poulsen), 1931, unpubd

CHAMBER AND INSTRUMENTAL

for 3–5 instruments

3a	Various brass trios and quartets, *c*1879–83, lost
3d	String Quartet, d, 1882–3, unpubd
3i	Piano Trio, G, 1883, unpubd
3c	Various movements, str qt, *c*1883–7, unpubd
3k	String Quartet, F, 1887, unpubd
4	String Quartet, g, op.13, 1887–8, rev. 1897–8
5	String Quintet, G, 2 vn, 2 va, vc, 1888
11	String Quartet, f, op.5, 1890
23	String Quartet, E♭, op.14, 1897–8, new version 1899–1900
36	Piacevolezza, op.19, str qt, 1906; rev. as String Quartet, F, op.44, *c*1919
58	Ved en ung kunstners baare [At the Bier of a Young Artist], str qt, db, 1910
68	Serenata in vano, cl, bn, hn, vc, db, 1914
100	Wind Quintet, op.43, 1922

for 1–2 instruments

1	Polka, A, vn, *c*1874
3h	Fantasistykke, g, cl, pf, *c*1881
3b	Sonata no.1, G, vn, pf, 1881–2, unpubd
3e	Duet, A, 2 vn, 1882–3, unpubd
304	Romance, G, vn, pf, *c*1882–3
8	[2] Fantasistykker, op.2, ob, pf, 1889
20	Sonata [no.1], A, op.9, vn, pf, 1895
64	Sonata no.2, op.35, vn, pf, 1912
77	Tre Komponistioner, langleg, 1918
104	Praeludium og Tema med Variationer, op.48, vn, 1923
128	Preludio e presto, op.52, vn, 1927–8
132	Canto serioso, hn, pf, 1913
157	Allegretto, F, 2 rec, 1931

for piano

2	Skomagerens Brudevals [The Cobbler's Wedding Waltz], D, *c*1878
3f	Two character pieces, *c*1882–3, unpubd
10	Fem Klaverstykker [Five Piano Pieces], op.3, 1890
19	Symfonisk Suite, op.8, 1894
22	Humoreske-bagateller, op.11, 1894–7
24	Fest-praeludium 'Ved Aarhundredskiftet' [Festive Prelude 'At the Turn of the Century'], 1900

34	Drømmen om 'Glade Jul' [The Dream of 'Silent Night'], 1905
79	Chaconne, op.32, 1916–17
81	Tema med variationer, op.40, 1917
91	Suite 'Den Luciferiske', op.45, 1919–20
131	Tre Klaverstykker, op.59, 1927–8
148	Klavermusik for små og store [Piano Music for Young and Old], op.53, 2 vols., 1929–30
159	Klaverstykke, *c*1931

for organ

136	29 små praeludier [29 Little Preludes], op.51, 1929
137	To praeludier [2 Preludes], 1930
155	Commotio, op.58, 1930–31

MSS in *DK-Kk*

Principal publishers: Hansen, Samfundet til Udgivelse af Dansk Musik, Skandinavisk & Borups

WRITINGS

Levende musik (Copenhagen, 1925, new edn 1976; Eng. trans., 1953; new edn and Ger. trans., 1992)

Min fynske barndom (Copenhagen, 1927, 13/1970; Eng. trans., 1953; new edn and Ger. trans., 1992)

J.F. Larsen: *Carl Nielsen til sim samtid, artikler, foredrag, interviews, presseindlaeg, vaerknoter og manuskripter* (Copenhagen, 1999)

BIBLIOGRAPHY

A Catalogues. B Correspondence. C Biographical studies. D Life and works. E Analytical studies.

A: CATALOGUES

D. Fog and T. Schousboe: *Carl Nielsen, kompositioner: en bibliografi* (Copenhagen, 1965)

J. Lawson: *A Carl Nielsen Discography* (Glasgow, 1990)

B. Bjørnum and K.Møllerhøj: *Carl Nielsens samling: katalog over komponistens musikhåndskrifter i Det kongelige Bibliotek/The Carl Nielsen Collection: a Catalogue of the Composer's Musical Manuscripts in the Royal Library* (Copenhagen, 1992)

B: CORRESPONDENCE

Breve fra Carl Nielsen til Emil B. Sachs(Copenhagen, 1953)

I.E. Møller and T. Meyer, eds.: *Carl Nielsens breve i udvalg og med kommentarer* (Copenhagen, 1954)

N.M. Jensen: '"Den sindets stridighed": breve fra Carl Nielsen til Julius Lehmann', *Musik og forskning*, vi (1980), 167–85

T. Schousboe and I.E. Møller, eds.: *Carl Nielsen: dagbøger og brevveksling med Anne Marie Carl-Nielsen* (Copenhagen, 1983)

H.H. Jahnn and C. Nielsen: 'Ein Briefwechsel aus dem Jahre 1931', *'Orgelbauer bin ich auch': Hans Henny Jahnn und die Musik*, ed. U. Schweikert (Paderborn, 1994), 212–16

C: BIOGRAPHICAL STUDIES

DBL (K. Jeppesen); *Grove6* (T. Schousboe)

H. Madsen: *Carl Nielsens Fyn* (Odense, 1950)

K.J. Nielsen: *Carl Nielsen* (Copenhagen, 1956)

J. Fabricius: *Carl Nielsen, 1865–1931: en billedbiografi* (Copenhagen, 1965)

T. Schousboe: 'Samtale med Emil Telmányi' [Conversation with Emil Telmányi], *Dansk musiktidsskrift*, xl (1965), 95–100

T. Schousboe: 'Koncertforeningen i København', *DAM*, vi (1968–72), 171–209

M. Wøldike: 'Erindringer om Laub og Carl Nielsen', *Dansk kirkesangs arskrift*, xx (1968–9), 11–27

A.M. Telmányi: *Anne Marie Carl Nielsen* (Copenhagen, 1969)

T. Schousboe: 'Foreningen symfonia: sin tids DUT', *Dansk musiktidsskrift*, xlvi (1970), 156–9, 161–8

E. Telmányi: *Af en musikers billedbog* (Copenhagen, 1978)

M.W. Andreasen: *Kongens musikanter: det kongelige kapels koncerter 1883–1983* (Copenhagen, 1982)

J. Larsen: *Carl Nielsens Barndomshjem* [Carl Nielsen's childhood home] (Odense, 1990) [exhibition catalogue]

P. Rasmussen, ed.: *Carl Nielsen 125 år: Odense 1990*

L. Isaacson: 'Carl Nielsen's "Min fynske barndom": the Childhood as Literary Art', *Scandinavica*, xxx (1991), 161–204

M.R. Mogensen: *Carl Nielsen, der dänische Tondichter: biographischer Dokumentationsbericht* (Arbon, 1992)

U. Schweikert: '"Ich habe ihn niemals persönlich kennengelernt": Jahnn und Carl Nielsen', *'Orgelbauer bin ich auch': Hans Henny Jahnn und die Musik* (Paderborn, 1994), 169–78

K. Brøndum: *Solen mellem tyrens horn* [The sun between the bull's horns] (Copenhagen, 1997) [novel loosely based on Nielsen's wife's career and marriage]

N. Gangsted-Rasmussen: *Carl Nielsen og Skagen* (Copenhagen, 1997)

J. Lawson: *Carl Nielsen* (London, 1997)

D LIFE AND WORKS

H. Knudsen: *Sinfonia espansiva für Orchester von Carl Nielsen* (Leipzig, 1913)

G. Lynge: *Danske komponister i det 20. aarhundredes begyndelse* (Århus, 1916, 2/1917), 91–144

Dansk musiktidsskrift, vii/1 (1932) [Nielsen issue]

T. Kristensen: 'Carl Nielsen som prosaist', *Dansk musiktidsskrift*, vii (1932), 15–19

G. Jeanson: 'Carl Nielsen och Jean Sibelius: en jämförande studie', *Nordens kalender* (1934), 44–54

R. Simonsen: *Sub specie aeternitatis: Musikkulturelle perspektiver* (Copenhagen, 1942)

D. Newlin: *Bruckner, Mahler, Schoenberg* (New York, 1947, 2/1978)

T. Meyer and F.S. Petersen: *Carl Nielsen: kunstneren og mennesket* (Copenhagen, 1947–8)

R. Simpson: *Carl Nielsen: Symphonist* (London, 1952, 2/1979)

J. Maegaard: 'Den sene Carl Nielsen', *Dansk musiktidsskrift*, xxviii (1953), 74–8

K. Clausen: *Dansk folkesang gennem 150 år* (Copenhagen, 1958)

J. Balzer, ed.: *Carl Nielsen i hundredåret for hans fødsel* (Copenhagen, 1965; Eng. trans., 1965)

S. Martinotti: 'Sibelius e Nielsen nel sinfonismo nordico', *Chigiana*, xxii (1965), 109–31

A.M. Telmányi: *Mit barndomshjem* (Copenhagen, 1965, 2/1966)

Oplevelser og studier omkring Carl Nielsen: syv bidrag (Copenhagen and Tønder, 1966)

H. Ottaway: 'Carl Nielsen', *The Symphony*, ed. R. Simpson, ii (Harmondsworth, 1967, 2/1972), 52

T. Schousboe: *Udviklingstendenser inden for Carl Nielsens symfoniske orkestervaerker indtil ca.1910* (diss., U. of Copenhagen, 1968)

N.M. Jensen: 'Den danske solosang i 1920rne og 1930rne', *DAM*, vi (1968–72), 221–4

G. George: *Tonality and Musical Structure* (London and New York, 1970), 200ff

A. Whittall: *Music since the First World War* (London, 1977/*R*)

M. Miller: *The Solo Piano Music of Carl Nielsen: an Analysis for Performance* (diss., New York U., 1978)

S.J. Reid: *Tonality's Changing Role: a Survey of Non-Concentric Instrumental Works of the Nineteenth Century* (diss., U. of Texas, Austin, 1980)

T. Schousboe: 'Tre program-noter af Carl Nielsen om *Sinfonia espansiva*', *Musik og forskning*, vi (1980), 5–14

S. Høgel and T. Schousboe: '*I kølende Skygger*: en ukendt romance af Carl Nielsen', *Musik og forskning*, vii (1981), 177–90

M. Miller: 'Carl Nielsen's Tonal Language: an Examination of the Piano Music', *College Music Symposium*, xxii (1982), 32–45

M. Miller: 'Some Thoughts upon Editing the Music of Carl Nielsen', *CMc*, no.34 (1982), 64–74

E. Telmányi: *Vejledning til indstudering og fortolkning af Carl Nielsens violinvaerker og kvintet for strygere* (Copenhagen, 1982)

C. Ballantine: *Twentieth Century Symphony* (London, 1983)

F. Mathiassen: 'Carl Nielsens forord til Det uudslukkelige', *Dansk musiktidsskrift*, lxii (1987–8), 17–19

R. Clegg: *The Writing of Carl Nielsen's 'Saul og David'* (diss., U. of Leeds, 1989)

H. Tougaard: 'Enigheden og afstanden mellem Thomas Laub og Carl Nielsen i deres salmemelodier', *Dansk kirkesangs årsskrift 1989–93*, 53–70

T. Schousboe: 'Musidramatisk person-karakteristik i Carl Nielsens to operaer', *Den danske Tilskuer*, i (1990), 173–204

T.G. White: *'The Music's Proper Domain': Form, Motive and Tonality in Carl Nielsen's Symphony no.4, op.29 'The Inextinguishable'* (diss., Cornell U., 1991)

D. Fanning: 'Nielsen', *A Companion to the Symphony*, ed. R. Layton (London, 1993), 351–62

M. Fjeldsøe: 'Carl Nielsens 5 symfoni: dens tilblivelse og reception i 1920rne', *DAM*, xxi (1996), 51–68

P. Hauge: 'Carl Nielsens første Opus', *Fund og Forskning*, xxxv (1996), 223–7

F. Krummacher: *Musik im Norden* (Kassel, 1996), 160–205
D. Fanning: *Nielsen: Symphony no.5* (Cambridge, 1997)

E ANALYTICAL STUDIES

K. Harder: 'Carl Nielsen', *Die Musik*, v/4 [no.15] (1905–06), 155–63
R. Simonsen: *Der dänische Tondichter Carl Nielsen* (Copenhagen, 1924)
Musik: tidsskrift for tonekunst, ix/6 (1925) [Nielsen issue]
Dansk musiktidsskrift, ii/1 (1926) [Nielsen issue]
K. Hansen: 'Formproblemet i vor tids musik', *Dansk musiktidsskrift*, vi (1931), 89–95
H. Seligmann: *Carl Nielsen* (Copenhagen, 1931)
L. Dolleris: *Carl Nielsen: en musikografi* (Odense, 1949)
H. Riis-Vestergaard: *Carl Nielsens symfoniske stil, dens forudsaetninger og saerpraeg* (diss., U. of Copenhagen, 1952)
F.S. Petersen: *Carl Nielsen: the Danish Composer* (Copenhagen, 1953)
M. Brod: *Streitbares Leben: Autobiographie* (Munich, 1960), 404–10
K. Jeppesen: 'Carl Nielsen paa hundredaarsdagen: nogle erindringer', *DAM*, iv (1964–5), 137
R. Simpson: 'Carl Nielsen and Tonality', *Dansk musiktidsskrift*, xl (1965), 89–93
R. Simpson: *Sibelius and Nielsen: a Centenary Essay* (London, 1965)
J.C.G. Waterhouse: 'Nielsen Reconsidered', *MT*, cvi (1965), 425–7, 515–1, 593–5
T. Schousboe: 'Carl Nielsens praeludier for orgel', *Organist-bladet*, xxxii (1966), 20–7
K.A. Bruun: *Dansk musiks historie: fra Holberg-tiden til Carl Nielsen*, ii: *Komponister og vaerker fra J.P.E. Hartmann til Carl Nielsen* (Copenhagen, 1969), 326–95
T. Schousboe: 'Barn af huset? –', *Dansk kirkesangs årsskrift 1969–70*, 75–91
N. Schiørring: *Musikkens historie i Danmark* (Copenhagen, 1977–8), iii, 121–63
T. Schousboe: '"Det skulle vaere jaevne viser . . .": notater om et skelsættende samarbejde mellem Carl Nielsen og Thomas Laub', *Festskrift Henrik Glahn*, ed. M. Müller (Copenhagen, 1979), 151–82
P. Langevin and others: *Musiciens d'Europe: figures du renouveau ethnoromantique* (Paris, 1980)
S. Ravnkilde: '". . . du skal blot gjøre store og blanke, selvstændige Arbejder . . ."', *Dansk musiktidsskrift*, lviii (1983–4), 2–15
P. Langevin: 'Danemark: Carl Nielsen, musicien de la vie', *ReM*, nos.388–90 (1986), 129–48
F. Matthiassen: *Livet, musiken og samfundet: en bog om Carl Nielsen* (Aarhus, 1986)
S. Jacobson: *Carl Nielsen* (Borås, 1987)
M. Miller: *Carl Nielsen: a Guide to Research* (New York, 1987)
J.-L. Caron: *Carl Nielsen: vie et oeuvre, 1865–1931* (Lausanne, 1990)
Profile (1990–) [Journal of the Carl Nielsen Society of Great Britain]
Musik og Forskning, xvi (1990–91) [Nielsen issue]
J.I. Jensen: *Carl Nielsen, Danskeren: Musikbiografi* (Copenhagen, 1991)
Espansiva: Journal of the Danish Carl Nielsen Society (1994–)
M. Miller, ed.: *The Nielsen Companion* (London, 1994)
ÖMZ, li (1996) [Nielsen issue]
D.M. Grimley: *Nielsen, Nationalism and the Danish Musical Style* (diss., U. of Cambridge, 1998)
K. Ketting, ed.: *Carl Nielsen: the Man and the Music* (Copenhagen, 1998) [CD-ROM in Dan. and Eng.]

DAVID FANNING

Nielsen, Hans [Fonteio, Giovanni; Fonteijo, Giovanni] (*b* ?Roskilde, *c*1580; *d* ?Copenhagen, 1626 or later). Danish composer and lutenist. He was one of the group of Danes sent to Venice to study with Giovanni Gabrieli in 1599. After a year he returned to Copenhagen and was put in the charge of Melchior Borchgrevinck but was again in Venice for the period 1602–4. He then became a lutenist at the Danish court. During the years 1606–8, however, he was again studying abroad, this time at Wolfenbüttel with Gregorio Huet. From 1608 to 1611 he was once more a lutenist at the Danish court, but when the royal chapel was reduced because of the outbreak of war he took the opportunity to enrol as a student at Heidelberg University. He apparently stayed there for only a year and incurred debts. In 1623 he succeeded Mogens Pedersøn as deputy director of the royal musical establishment, Copenhagen, but on 15 December 1624 he either retired or was dismissed. The last record of him is a small payment of arrears made to him in May 1626 for expenses he had incurred on behalf of the choirboys who had been in his charge. As a composer he is known only by *Il primo libro de madrigali a 5 voci* (Venice, 1606), published under his italianized name Giovanni Fonteio. It contains 21 madrigals (one of which is also in RISM 1605[5], ed. in Dania Sonans, ii–iii, Copenhagen, 1966–7) and displays a fluent command of relatively up-to-date techniques found in the Italian madrigal. An incomplete motet, *Beati omnes qui timent Dominum*, which appears in a manuscript from the 1620s (in *PL-GD*) ascribed to Johannes Fontesio, may be by Nielsen.

BIBLIOGRAPHY

DBL (N. Schiørring)
N. Bolin: 'Heinrich Schützens dänische Kollegen', *Concerto*, v (1984), 45–61
H. Eppstein: 'Vergleichende Madrigalanalysen: Hans Nielsen, Mogens Pedersøn: Udite amanti; Hans Nielsen, Heinrich Schütz: Fuggi, fuggi, o mio core', *Heinrich Schütz und die Musik in Dänemark: Copenhagen 1985*, 275–88
J.P. Jacobsen: '"T'amo mia vita" by Claudio Monteverdi, Hans Nielsen and Mogens Pedersøn', *Heinrich Schütz und die Musik in Dänemark: Copenhagen 1985*, 289–98

JOHN BERGSAGEL/OLE KONGSTED

Nielsen, Inga (*b* Holbaek, 2 June 1946). Danish soprano. After studying in Vienna and Stuttgart, she made her début in 1971 at Gelsenkirchen; engagements followed at Münster, Berne and Frankfurt. She sang a flowermaiden at Bayreuth (1979); her roles at this period included Zerlina, Blonde, Ilia, Norina, Nannetta and Aennchen. She sang Donna Clara in Zemlinsky's *Der Zwerg* with the Hamburg Staatsoper at Edinburgh in 1983, later recording the role, and created Minette in Henze's *The English Cat* at Schwetzingen, repeating the role in the French and American premières of the opera in Paris and Santa Fe (1985). Nielsen sang Amenaide (*Tancredi*) at Wexford (1986), Konstanze at Salzburg and for her Covent Garden début (1987), Fiordiligi at Strasbourg (1989) and Christine (*Intermezzo*) at Geneva (1991). More recently, as her pure-toned, agile soprano has grown in volume, she has taken on such roles as Agathe, Salome, the Marschallin, Ursula (*Mathis der Maler*), which she sang at Covent Garden in 1995, and Elsa, which she first sang at Hamburg in 1998. Nielsen is equally active as a concert singer, and has recorded works including Bach cantatas and his *St John Passion*, Schumann's *Der Rose Pilgerfahrt* and Mahler's Eighth Symphony, in addition to roles in Mozart's *Il re pastore* and Heise's *King and Marshall*.

ELIZABETH FORBES

Nielsen, (Karl Henrik) Ludolf (*b* Nørre Tvede, nr Naestved, 29 Jan 1876; *d* Copenhagen, 16 Oct 1939). Danish composer. He moved to Copenhagen in 1892 to study the violin. At the Royal Danish Conservatory (1896–8) he studied with Valdemar Tofte (violin), J.D. Bondesen (theory) and Albert Orth (piano). As a composer he was self-taught, and his earliest compositions date from his first years in Copenhagen. From 1898 he was a viola soloist in the Tivoli orchestra, and from 1903 also assistant conductor. Active as a chamber musician, particularly in the Bjørvig Quartet, in 1903 he was one of the founders of the Association of Danish Composers. He

worked increasingly as a private instructor in theory and composition, and between 1914 and 1920 conducted the amateur symphony orchestra Euphrosyne. He was the first musical consultant for the newly formed Danish State Broadcasting Company (1926–32), and he composed and arranged a number of pieces for the radio orchestra.

Nielsen achieved his greatest success with his many romances, but the emphasis in his fairly extensive output is on orchestral music, which is generally of a high quality. Stylistically he expanded the Danish Romantic tradition by combining in an original way elements of symbolism, French Impressionism and German late Romanticism with the often national subjects of his works. His predilection for cyclic themes was unusual in Danish music of the period, and he seems to have been the first Danish composer to work with whole-tone and pentatonic scales. His later works increasingly emphasize counterpoint and bitonality. After the outbreak of war in 1914 he did not write music for a number of years. At that time, his most ambitious works, the Third Symphony and the choral work *Babelstaarnet* ('The Tower of Babel'), met with an indifferent reaction from the Danish public. His only notable success thereafter was the ballet *Lackschmi* (1921). From the 1930s Nielsen came to be regarded as conservative in musical circles, and after his death his works largely disappeared from the repertory.

WORKS
(selective list)

Stage: Isbella (op, P.A. Rosenberg), op.16, 1907, Copenhagen, 1915; Uhret [The Clock] (op, A. Lind), op.16, 1911; Lola (op, Rosenberg, after V. Hugo), op.43, 1920; Lackschmi, ballet, op.45, 1921, Copenhagen, 1922; Rejsekammeraten [The Travelling Companion] (ballet, after H.C. Andersen), op.54, 1928; incid music

Orch: I Ørkenen [In the Desert], 1899; Regnar Lodbrog, op.2, 1901; Sym. no.1, b, op.3, 1903; Sommernatsstemning [Summer Night Mood], op.6, 1903; In memoriam, op.7, 1904; Berceuse, op.9, vn, str, 1905; Fra bjaergene [From the Mountains], suite, op.8, 1905; Romance, op.11, vc, orch, 1905; Koncertouverture, C, op.13, 1906; Romance, op.20, vn, orch, 1908; Sym. no.2, E, op.19, 1909; Sym. no.3, C, op.3, 1913; Skovvandring [Woodland Ramble], suite, op.40, 1922; Nocturne lyrique, op.48, 1923; Hjortholm, op.53, 1912; Foraars Ouverture [Spring Ov.], op.56, 1932; Kildemarked [Source Fair], op.60, 1936; arrs. of works by Weyse, Dupuy, Kuhlau and others

Chbr and solo inst: Str Qt no.1, A, op.1, 1900; Str Qt no.2, c, op.5, 1904; 4 Pf Pieces, op.17, 1907, arr. orch; Novelletter, op.21, pf, 1908; Aus dem Skizzenbuch, op.30, hmn, 1911, arr. orch; Str Qt no.3, C, op.41, 1920

Choral: Sct. Hans [Midsummer Day] (V. Stuckenberg), op.14, Bar, SATB, orch, 1908; Babelstaarnet [The Tower of Babel] (G. Lemche), op.35, solo vv, SATB, orch, 1913; Danmark (S.S. Blicher), op.39, SATB, orch, 1914; Dronning Margrethe [Queen Margrethe] (Lemche), op.50, solo vv, SATB, orch, 1919; Valdemars Taarn [Valdemar's Tower] (J.L. Heiberg), op.34, TTBB, brass, 1920; Højsommer [High Summer], op.52, SATB, wind, 1923; Freemasons' cants., many smaller choral songs

Songs (1v, pf unless otherwise stated): Skaersommerduft [Midsummer Scent], op.4, 1901; Media vita, op.12, 1906; Foraar [Spring] (Stuckenberg), op.15, 1906; Sommer (Stuckenberg), op.18, 1908; Efteraar [Autumn] (Stuckenberg), op.22, 1909; Stemninger [Moods] (Lind), op.23, 1909; Skaemteviser [Jocular Ballads], op.24, 1909; Erotiske Stemninger [Erotic Moods] (E. Aarestrup), op.26, 1910; Efteraarsaften [Autumn Evening] (Stuckenberg), op.31, spkr, pf trio/orch, 1912; 3 Lieder (F. Köpp), op.34, 1912; 2 Sange (H.H. Seedorf), op.59, T, orch, 1935

MSS in *DK-Kk*

Principal publishers: Breitkopf & Härtel, Hansen

BIBLIOGRAPHY

G. Lynge: *Danske Komponister i Begyndelsen af det 20. Aarhundrede* [Danish composers at the beginning of the 20th century] (Copenhagen, 1917)

JENS CORNELIUS

Nielsen, Ludvig (*b* Borge, Østfold, 3 Feb 1906). Norwegian composer, organist and conductor. After studies with Sandfold and Lange at the Oslo Conservatory, he attended the Leipzig Conservatory as a pupil of Straube, Raphael and Hochkofler (1931–2). He returned to Oslo to study with Steenberg and Walle-Hansen. He made his début as an organist in 1926 and as a pianist in 1930, both in Oslo. From 1924 to 1932 he was organist of the Høvik Church, in Baerum, Akershus Castle, and then at the Ris Church in Aker (1932–5). From 1935 to 1976 he was organist and conductor of the three choirs at Trondheim Cathedral. He taught at the Oslo Conservatory (1934–5) and at the Trondheim Music School (1942–76). Considered one of the finest of Scandinavian organists, he has given numerous recitals throughout Norway and Sweden. He has conducted annual performances of oratorios and passions in Trondheim Cathedral and ranks among his country's leading composers of church music. Among the awards he has received are the music prize of the Norwegian Culture Council (1976), the Lindeman Prize (1979) and the Culture Prize of the Municipality of Trondheim (1980). He is a Knight of the Order of St Olav (first class) and of the Order of Danebrog.

Nielsen's music is monumental and dignified, but also introverted and meditative. Key ingredients of his style are polyphony, Norwegian folk music and the music of medieval Norway, as are the use of ecclesiastical keys and leitmotif technique. His earliest works were influenced by Palestrina (e.g. in the organ works *Variasjoner over Ingen vinner frem til den evige ro* and *Oslofantasi*, both 1941); in the Te Deum (1945) a more national element is discernible, and *Messe på Olavsdagen* (1948) makes wide use of medieval material. In later compositions, such as the choral work *Fagnadagsongar* (1957), Nielsen's use of dissonance is more apparent; the oratorio *Draumkvedet* (1962) takes its material from the Middle Ages, and in the choral work *Lilja* (1978) freer tonality is employed.

WORKS
(selective list)

SACRED CHORAL

4 arrs., op.1, 5vv, 1940–41; Herre vår Herre [Lord our Lord], op.3, 8vv, 1941; Exultate Deo, op.7, 6vv, 1943; Guds rike [The Kingdom of God], op.8, T, 4vv, org, 1943; TeD, op.9, S, A, T, B, 4vv, org, orch, 1944–5; Messe på Olavsdagen, op.11, S, A, T, B, 4vv, org, orch, 1947–8; Several pieces, op.15, 1956–8; Fagnadarsongar [Church Festival Songs], op.16, S, A, T, B, 4vv, orch, 1954–7; 5 Motets, op.18, 4vv, 1960; Veni Creator, op.20b, 4vv, org, chbr orch, 1965; Draumkvedet [The Dream Ballad], orat, op.21, Bar, double 4vv, wind, org, 1962; Benedicamus, op.24b, 4vv, org, *c*1965; Kling no klokka, op.26, 4vv, org, 1966; 25 pieces, op.28, 2vv, org, 1968; Benedicamus, op.30a, 4vv, org, 1971; Jubilemus cordis voce, op.39, S, A, T, B, 4vv, org, orch, 1978; Hyllest til Elias Blix [Homage to Elias Blix], choral cant., op.64a, 4vv, orch, 1985; Himmelen med all sin her, op.64b, 4vv, 1996

OTHER WORKS

Solo org: Variasjoner over Ingen vinner frem til den evige ro [Variations on No-One Wins through to Eternal Peace], op.2, 1941; Fantasy on 2 Old St Olav Melodies, op.4, 1941; 9 Chorales, op.5, 1942; Introduction and Fugue, op.6, 1943; Fantasy on 3 Old Christmas Melodies, op.10, 1946; Christmas Fantasy, op.12, 1949; Advent Fantasy, Easter Fantasy and other pieces, op.13, 1951–8; Intrada gotica, op.14, 1952; Intrada solemnis, op.17, 1958; Suite, op.19, 1960; 3 Masses, op.20a, 1960, 1962, 1964; Passacaglia on Draumkvedet, op.23, 1963; Chorales, op.24a, 1966–7; Meditations, op.27, 1968; 2 Pieces, op.29, 1969–70; Benedicamus, op.31, 1972; 7 Hymns, op.32, 1972; Norsk orgelmesse ved brudevigsel [Norwegian Organ Mass for Wedding], op.34b, 1975; Nidarosdomnes klokker [The Bells of the Nidaros Domains], op.37b, 1976; Preludium og liten passacaglia,

op.38, 1976; Orgelmesse, op.61, 1984; 50 lette orgelkoraler, op.72, 1992; Symfonisk orgelverk, op.75, 1996

Other works: 6 Songs, op.22, 1v, pf, 1963; Conc., op.25, org, str, 1965; 6 norske folketoner, op.41b, 1v, org, 1977; Konsert, op.56, org, orch, 1982

Editions (with R. Karlsen): Pro organo, chorale preludes (Oslo, 1951–8); Hymnarium, chorus (Oslo, 1953)

Principal publishers: Lyche, Musik-Huset, Norsk Musikforlag, Norsk Notestik & Forlag

BIBLIOGRAPHY

L. Nielsen and N. Grinde: *Laerebok i kontrapunkt etter Bachstilen* [Textbook in counterpoint after the style of Bach] (Oslo, 1966)

B. Moe: *Ludvig Nielsen: biografi og studier i Messe på Olavsdagen* (diss., U. of Trondheim, 1974)

T.J. Hagvar and others, ed.: *Domorganist Ludvig Nielsen* (Trondheim, 1976) [Festschrift]

B.K. Moe: *Ludvig Nielsens opusliste med biografiske opplysninger* (Trondheim, 1996)

KARI MICHELSEN

Nielsen, Riccardo (*b* Bologna, 3 March 1908; *d* Ferrara, 31 Jan 1982). Italian composer. A pupil of Carlo Gatti in Milan, he received a diploma in composition at the Bologna Conservatory in 1931. Between 1946 and 1950 he was superintendent at the Teatro Comunale in Bologna, and from 1952 director of the Istituto Musicale, later Conservatory of Ferrara. He won many prizes, including an Italia Prize in 1953 for his radio opera *La via di Colombo*. He published several editions of Renaissance and Baroque music.

As with many Italian composers of his generation, Nielsen's stylistic development passed from neo-classicism, under the influence of Casella (Sinfonia concertante, 1931) and Stravinsky (*Musica* for 2 pianos, 1939 and *Psalmus in confessione xcix*, 1941) to the rigorous application of 12-note procedures, beginning with *Musica per archi*, first performed at the Festival of Contemporary Music in Venice in 1946. Schoenberghian Expressionism is also evident in the surreal monodrama *L'incubo* (1948). Subsequently Nielsen moulded his serial processes to bring out recognizably tonal formations within simple, airy formal structures. Examples of this approach are the radio opera *La via di Colombo*, with its clear, stylish instrumental writing, and works of the early 1950s, such as the Sonata for two pianos and the two sonatinas for piano. Later he adopted a more radical Webernian rigour; his last works – *Varianti* and *Fasce sonore* – approach the integral serialism of the post-Webern avant garde.

WORKS
(*selective list*)

Dramatic: L'incubo (monodrama, E. Pradella), 1948, Venice, 1948; La via di Colombo (radio op, A. Piovesan, after M. Bontempelli), 1953

Orch: Sinfonia concertante, pf, orch, 1931; Vn Conc., 1932; 2 syms., 1933, 1935; Conc. for Orch, 1936; Musica per archi, 1946; Variations, 1956; Varianti, 1965; Fasce sonore (6 + 5), str, 1968

Choral: Psalmus in confessione xcix, vv, 4 pf, 1941; Musik für Chor und Orchester, 1944; 2 Madrigals, vv, insts, 1950; Requiem nella miniera, solo vv, vv, orch, 1958

Solo vocal: 4 Goethelieder, S, orch, 1958; Invenzioni e sinfonie, 1v, orch, 1961; songs

Chbr: Divertimento, 6 insts, 1934; Adagio e allegro, vc, 11 insts; Trio, ob, bn, pf; Musica, 2 pf, 1939; 2 Sonatine, pf, 1954; Sonata, 2 pf, 1955; Serata musicale, 1958

Principal publisher: Bongiovanni (Bologna)

BIBLIOGRAPHY

DEUMM (A. Trudu)

R. Vlad: *Storia della dodecafonia* (Milan, 1958), 222–5

R. Nielsen: *Le forme musicali* (Bologna, 1958, 2/1961)

R. Zanetti: *La musica italiana nel Novecento* (Busto Arsizio, 1958), 976–8, 1257–60

ROBERTA COSTA

Nielsen, Tage (*b* Copenhagen, 16 Jan 1929). Danish composer. He had early instruction from Langgaard and took the MA in music and French at the University of Copenhagen (1953). He worked for Danish radio (1951–63), and in 1964 was appointed professor and principal at the Jutland Conservatory. As deputy chief of the music department of Danish Radio (1957–63) and in Jutland he has sought to make Danish musical life more open to modern music, and to displace the provincialism which threatened during the years after World War II. He was the director of the Danish Academy in Rome from 1983 to 1989, since when he has lived in Copenhagen.

He began his career as a composer in a traditional style (works of this period include the neo-classical Piano Sonata and Toccata for organ), but with the Two Nocturnes for piano (1960) he turned in a more adventurous direction determined especially by timbre. From this he developed a free avant-garde style, containing significant popular elements in such works as *Bariolage* for orchestra (1965) or the organ divertimento *Marker og enge* ('Fields and Meadows', 1971), and *Passacaglia* for orchestra (1981) which varies the Baroque *lamento* bass.

When in Rome he wrote a number of chamber music works, including *Paesaggi* for two pianos (1985), in which the sound element is exposed to the detriment of the thematic, and *5 operafragmenter* for 13 instruments, a preliminary study for his opera *Latter i mørket* ('Laughter in the Darkness') to a text by Nabokov, first performed in Århus in 1995 and later in Berlin, Innsbruck and Copenhagen. In this work, Nielsen creates a synthesis of the neo-classical and modernist aspects in his earlier works and brings in stylistic quotations as characteristic elements. This gives the music an ironic feature at the same time as underpinning the text's critique of civilization in its character depictions. He has written works involving Expressionist and neo-romantic elements such as the organ work *Lamento* (1993); this formed the basis for *Konzertstück for klaver og 11 instrumenter* (1998) in which a soloist and chamber ensemble contrast in tempo and character in a contemporary commentary on the slow movement of Beethoven's Fourth Piano Concerto.

WORKS
(*selective list*)

Stage: Latter i mørket [Laughter in the Darkness] (op, 3, V. Nabokov), Århus, 1995

Orch: Intermezzo gaio, 1952; 4 miniaturer, str, 1963; Bariolage, 1965; Il giardino magico, 1967–8; Passacaglia, 1981

Inst: Pf Sonata, 1949–50; Toccata, org, 1951; 2 Nocturnes, pf, 1960–61; Varianter, a fl, 1964; 2 Impromptus, va, org, 1967; Marker og enge [Fields and Meadows], org, 1971; Epistel, pf, 1972; 3 karakterstykker og en epilog, pf, 1972–4; Recitative and Elegy, gui, 1975; Arrangement and Landscape, fl, 1981; Improvisation and Fugue, cl, vc, pf, 1983; Salon, fl, va, hp, 1984; Ballade, perc, 1984; Paesaggi, 2 pf, 1985; 5 operafragmenter, 13 insts, 1986–; Lamento, org, 1993; Konzertstück, pf, 13 insts, 1998

Vocal: 3 sange, 1950; 2 franske kaerlighedssange, 1961, 1970; Attisk sommer [Attic Summer], S, gui, perc, 1974; 8 Choral Songs for 1, 2, 3 and 4 vv, 1974; 3 Shakespeare Fragments, S, ob, vc, pf, 1977–8; 3 Black Madrigals (S. Plath), mixed chorus, 1978; 5 Poems by William Blake, S, vib, 1979; 3 Mexican Poems, S, A, T, B, pf, 1982; 2 Choral Songs (H. Nordbrandt), mixed chorus, 1984; Motet: in tribulatione mea, mixed chorus, 1985

JENS BRINCKER

Niemann, Albert (*b* Erxleben, nr Magdeburg, 15 Jan 1831; *d* Berlin, 13 Jan 1917). German tenor. He made his début

in 1849 at Dessau, singing small roles and chorus parts. After studying with Friedrich Schneider and Albert Nusch, in 1852 he was engaged at Halle. Two years later he moved to Hanover, where the king paid for him to study further with Gilbert Duprez in Paris. Having first sung Tannhäuser (at Insterburg) in 1854, Lohengrin in 1855 and Rienzi in 1859, he was chosen by Wagner to sing in the first Paris performance of *Tannhäuser*. He was granted a year's leave of absence from Hanover, his contract with the Paris Opéra running from 1 September 1860 to 31 May 1861 at a salary of 6000 francs a month. After the fiasco of the first (13 March 1861) and two subsequent performances, Wagner withdrew his score and Niemann returned to Hanover.

In 1864 Niemann made a very successful guest appearance in Munich, singing Tannhäuser, Lohengrin, Faust and Manrico (*Il trovatore*). From 1866 until his retirement in 1889, he was engaged in Berlin, where he sang in the first local performances of *Die Meistersinger* (1870), *Aida* (1874) and *Tristan und Isolde* (1876), also taking part in a gala performance of Spontini's *Olympie* (1879). He sang Siegmund in *Die Walküre* during the first complete *Ring* cycle at Bayreuth (1876) and in the first cycle given in London, at Her Majesty's Theatre (1882). It was also as Siegmund that he made his New York début at the Metropolitan (1886). During his two seasons there he sang in the first New York performances of *Tristan und Isolde* (1886), Spontini's *Fernand Cortez* (1888), and *Götterdämmerung* (1888). His last appearance in Berlin was as Florestan (*Fidelio*) in 1888.

Of immense physical stature, Niemann was unrivalled as Siegmund and Tristan during his lifetime. His powerful, heroic tenor voice could express, according to a contemporary, not only 'love and hate, sorrow and joy, pain and delight, but also anger, despair, scorn, derision and contempt'.

BIBLIOGRAPHY

R. Sternfeld: *Albert Niemann* (Berlin, 1904)
A. Neumann: *Erinnerungen an Richard Wagner* (Leipzig, 1907; Eng. trans., 1908/*R*)
W. Altmann, ed.: *Richard Wagner und Albert Niemann* (Berlin, 1924)

ELIZABETH FORBES

Niemann, Walter (*b* Hamburg, 10 Oct 1876; *d* Leipzig, 17 June 1953). German composer and writer on music. He came from a musical family. His father, Rudolph (Friedrich) Niemann (*b* Wesselburen, Holstein, 4 Dec 1838; *d* Wiesbaden, 14 May 1898), was a pianist and composer, a pupil of Moscheles and David in Leipzig, Marmontel and Halévy in Paris (*premier prix*, 1858), and von Bülow in Berlin, then worked at Hamburg (1864–83) and as a teacher at the conservatory in Wiesbaden; he was a virtuoso pianist and his compositions (opp.1–54) are in a fluent and expressive late Romantic style. Rudolph's brother Gustav Adolph Niemann (*b* Wesselburen, 6 Dec 1843; *d* Helsinki, 5 Dec 1881) was a violinist, a pupil of David at Leipzig and later a prominent figure in Helsinki musical life.

Walter Niemann was a pupil of his father, then of Humperdinck, and from 1898 at Leipzig Conservatory under Reinecke and at the University of Leipzig under Riemann, graduating with a dissertation on early ligatures and mensural music. He worked first (1906–7) as a teacher in Hamburg, then in Leipzig. He was briefly editor of the *Neue Zeitschrift für Musik*, but worked principally as teacher, composer, pianist and writer, serving as critic of the *Leipziger neueste Nachrichten*, 1907–17. Niemann was a prolific composer, especially for the piano (his opus numbers reach 189); at first influenced by Schumann and Brahms, he later admitted folksong and narrative elements, and drew too on impressionism and exoticism. He composed sonatas, educational music, dances and abstract works, but above all numerous character-pieces, often programmatic or portraying Nature.

Niemann was an outspoken and sometimes vitriolic critic, whose influence can be gauged from Max Reger's threat in 1910 to pursue a libel suit against him. An adherent of the *Heimatkunst* movement, he contributed to various *völkisch* periodicals, and he attached great importance to the discipline of ethnomusicology. He praised nationalist composers such as Pfitzner, Sibelius and MacDowell, while denouncing the 'pathological' and 'sensuous' music of Richard Strauss, Mahler and Schoenberg. Niemann's important biography of Brahms sought to distance the composer from his liberal milieu, placing him within the context of North German regionalism.

WRITINGS

Über die abweichende Bedeutung der Ligaturen in der Mensuraltheorie der Zeit von Johannes de Garlandia (Leipzig, 1902/*R*)
Musik und Musiker des 19. Jahrhunderts bis zur Gegenwart (Leipzig, 1905)
ed.: A. Kullak: *Die Ästhetik des Klavierspiels* (Leipzig, 4/1905, 5/1916, 7–8/1920
Die Musik Skandinaviens (Leipzig, 1906)
Das Klavierbuch: Geschichte der Klaviermusik und ihre Meister (Leipzig, 1907, 3/1913)
with G. Schjelderup: *Edvard Grieg: Biographie und Würdigung seiner Werke* (Leipzig, 1908)
Das Nordlandbuch (Weimar, 1909)
'Rudolph Niemann', *Neue Musik-Zeitung*, xxx (1909), 275 [with work-list]
Die musikalische Renaissance des 19. Jahrhunderts (Leipzig, 1911)
Taschenlexikon für Klavierspieler (Leipzig, 1912, 3/1917 as *Klavier-Lexikon: Virtuosen, Komponisten, Pädagogen, Methodiker und Schriftsteller des Klaviers*)
Die Musik seit Richard Wagner (Leipzig, 1913; 5th and later edns. to 18–20/1922 as *Die Musik der Gegenwart der letzten Vergangenheit bis zu den Romantikern, Klassizisten und Neudeutschen*)
Jean Sibelius (Leipzig, 1917)
Die nordische Klaviermusik (Leipzig, 1918)
ed.: O. Klauwell: *Die Formen der Instrumentalmusik* (Leipzig, 2/1918)
Die Virginalmusik (Leipzig, 1919)
Meister des Klaviers (Berlin, 1919, 2/1921)
Brahms (Leipzig, 1920, 15/1933; Eng. trans., 1929/*R*)
Articles in *KJb*, *Neue Musik-Zeitung*, *ZfM* etc.

BIBLIOGRAPHY

MGG1 (R. Sietz) [with work-list]
H. Fey: *Schleswig-holsteinische Musiker* (Hamburg, 1922), 76
M. Steinitzer: 'Walter Niemann und die Exotik', *Simrock-Jb*, i (1928), 115–19
H. Wilske: *Max Reger: zur Rezeption in seiner Zeit* (Wiesbaden, 1995)

ROSE MAURO

Niemecz [Němec], **Joseph** [Pater Primitivus] (*b* Vlašim, 9 Feb 1750; *d* Vienna, 9 Jan 1806). Bohemian maker of mechanical instruments and viol player. He was ordained as a priest in 1776, taking the name of Father Primitivus. In 1780 he was appointed librarian to Prince Nikolaus Esterházy, with additional duties as viol player in the orchestra under the direction of Joseph Haydn. In 1795 he moved with the Esterházy household to Vienna. Niemecz became one of the most innovative of the Viennese clockwork barrel organ makers (*see* MUSICAL CLOCK), although there is no record of where he learnt

such skills. Haydn admired his mechanical ability and produced a number of pieces of music (H XIX) for him to transcribe on to his organ cylinders. Four of his organs dating from the early 1790s still exist, each playing various of these Haydn pieces. Niemecz also made instruments for Müller's Kunstkabinett, a Viennese exhibition for which Mozart wrote three pieces of music (K594, K608, K616), and Beethoven a further three. He is also said to have made a musical chair which played a tune when a person sat down on it, and a musical spinning wheel. A full account of his career is given in A.W.J.G. Ord-Hume: *Joseph Haydn and the Mechanical Organ* (Cardiff, 1982).

ARTHUR W.J.G. ORD-HUME

Niemetschek [Niemeczek], **Franz Xaver** [Němeček, František Xaver (Petr)] (*b* Sadska, Bohemia, 24 July 1766; *d* Vienna, 19 March 1849). Czech teacher and music critic. Born into a large and musical family, he attended the Gymnasium in Prague (1776–82) and studied philosophy at the university. He taught poetry at the gymnasiums in Plzeň (1787–92) and in the Malá Strana district of Prague, meanwhile developing his music publishing activities. In 1800 he was awarded the doctorate, and in 1802 appointed professor of philosophy at Prague University, where he also lectured on logic, ethics and pedagogy; among his pupils was the composer Voříšek. He also served as book censor and as director of the institute for the deaf and dumb. In 1819 he sided with the dean of the philosophical faculty, who was charged with having an undesirable influence on the students; and in 1820 he was formally transferred to Vienna and there prematurely retired at his own request. His estate, which included a rich correspondence with the Mozart family, was formerly in the possession of A. Richter of Portschach, Lower Austria, but is now lost.

Niemetschek was one of the earliest music critics in Prague. Among the first to appreciate Italian opera, he blamed Viennese Singspiel for the decline of musical taste in Prague. He saw in the works of Mozart the fulfilment of his aesthetic ideals; his monograph (1798), for which Mozart's widow lent him many documents, was the first independent publication on Mozart and has remained a valuable source, not the least of its interest lying in its revelation of the Bohemian enthusiasm for Mozart and his music and in Niemetschek's early appreciation of *Idomeneo* and other then little-valued pieces. He was also responsible for the posthumous edition of Mozart's works by Breitkopf & Härtel and other publishing firms. After Mozart's death he accepted responsibility for the education of the composer's son, Carl Thomas.

WRITINGS

Leben des k.k. Kapellmeisters Wolfgang Gottlieb Mozart nach Originalquellen beschrieben (Prague, 1798, enlarged 2/1808/*R*; Eng. trans., 1956/*R*); critical edn by E. Rychnovsky as *W.A. Mozarts Leben nach Originalquellen* (Prague, 1905); ed. and Fr. trans. G. Favier (St Etienne, 1976)

'Über den Zustand der Musik in Böhmen um 1800', *AMZ*, ii (1800), 488–94, 497–507, 513–23, 537–40

BIBLIOGRAPHY

ČSHS

W. Hitzig: 'Die Briefe Franz Xaver Niemetscheks und der Marianne Mozart an Breitkopf & Härtel', *Der Bär: Jb von Breitkopf & Härtel auf das Jahr 1928* (1928), 101–16

P. Nettl: *Mozart in Böhmen* (Prague, 1938)

M. Zenger and O.E. Deutsch: *Mozart und seine Welt in zeitgenössischen Bildern/Mozart and his World in Contemporary Pictures* (Kassel, 1961), 272 [portrait]

T. Volek: 'Repertoir Nosticovského divadla v Praze z let 1794, 1796–98' [The repertory of the Nostitz Theatre, 1794, 1796–8], *MMC*, no.16 (1961), 5–191

T. Volek: 'Neznámá tvář F.X. Němečka' [The unknown face of Niemetschek], *HRo*, xix (1966), 427 only

R. Angermüller and S. Dahms-Schneider: 'Neue Brieffunde zu Mozart', *MJb 1968–70*, 211–41

TOMISLAV VOLEK

Niemöller, Klaus Wolfgang (*b* Gelsenkirchen, 21 July 1929). German musicologist. He studied musicology (from 1950) with Fellerer at Cologne University, where he took the doctorate in 1955 with a dissertation on Nicolaus Wollick (1480–1541). After studying in Paris, Rome and Freiburg (1955–6) and holding an assistant lectureship at the musicology department of Cologne University (1958–64), he completed his *Habilitation* in musicology at Cologne in 1964 with a dissertation on music in Germany's Latin schools from the late Middle Ages to 1600. He then became a lecturer in musicology at Cologne University, supernumerary professor (1969), research fellow and professor (1970). He was subsequently made director of the musicology department of the universities of Münster (1975–83) and Cologne (1983–94). He is an active administrator (chairman of the Joseph-Haydn-Institut, 1977–; chairman of the Gesellschaft für Musikforschung, 1983–93; chairman of the Robert-Schumann-Forschungsstelle, Düsseldorf, 1983–; vice-president of the Nordrhein-Westfälischen Akademie der Wissenschaften, 1996–) and has edited many congress reports to which he has also contributed. He is a member of the editorial board of the new collected edition of Schumann's works. He was awarded the Dent Medal in 1971. He specializes in music theory, Renaissance music, 19th- and 20th-century composers (Schumann, Liszt, Shostakovich, Prokofiev, B.A. Zimmermann), the music history of the Rhineland, and interdisciplinary studies related to music and language.

WRITINGS

ed.: N. Wollick: *Die musica gregoriana* (Cologne, 1955)

Nicolaus Wollick, 1480–1541, und sein Musiktraktat (diss., U. of Cologne, 1955; Cologne, 1956)

'Othmar Luscinius, Musiker und Humanist', *AMw*, xv (1958), 41–59

Kirchenmusik und reichsstädtische Musikpflege im Köln des 18. Jahrhunderts (Cologne, 1960)

ed.: M. Schanppecher: *Die musica figurativa* (Cologne, 1961)

ed., with H. Drux and W.Thoene: *Studien zur Geschichte des Rheinlandes*, ii: *Karl Gustav Fellerer zum 60. Geburtstag* (Cologne, 1962) [incl. 'Joseph Aloys Schmittbaurs Werke und ihr Würdigung im 18. Jahrhundert', 377–90]

Untersuchungen zu Musikpflege und Musikunterricht an den deutschen Lateinschulen vom ausgehenden Mittelalter bis um 1600(Habilitationsschrift, U. of Cologne, 1964; Regensburg, 1969)

'Der "Recitativo"-Satz in Max Bruchs 2. Violinkonzert: Gedanken zu Instrumentalrezitativ und musikalischer Prosa im 19. Jahrhundert', *Max Bruch-Studien: zum 50. Todestag des Komponisten*, ed. D. Kämper (Cologne, 1970), 67–79

'Zur Musiktheorie im Frühen 20. Jahrhundert: Georg Capellens Ideen einer Erneuerung des Tonsystems', *Musicae scientiae collectanea: Festschrift Karl Gustav Fellerer*, ed. H. Hüschen (Cologne, 1973), 402–8

ed.: *Studien zur Geschichte des Rheinlandes*, iv (Cologne, 1975) [incl. 'Die "Brevis institutio musica vulgaris" in J. Gippenbuschs Psalteriolum von 1662', 13–22]

ed., with G. Massenkeil and W.Wiora: *Religiöse Musik in nicht-liturgischen Werken von Beethoven bis Reger* (Regensburg, 1978) [incl. 'Zur religiösen Tonsprache im Instrumentalschaffen von Franz Liszt', 119–42]

Der sprachhafte Charakter der Musik (Opladen, 1980)

'Zum Einfluss des Humanismus auf Position und Konzeption von Musik im deutschen Bildungssystem der 1. Hälfte des 16.

Jahrhunderts', *Musik in Humanismus und Renaissance*, ed. W. Ruegg and A. Schmitt (Weinheim, 1983), 77–97
'Werkkonzeption im Schnittpunkt von Gattungs-und Formtraditionen: zu Franz Liszts 2. Klavierkonzert', *Das musikalische Kunstwerk: Festschrift Carl Dahlhaus*, ed. H. Danuser and others (Laaber, 1988), 527–45
'Zum Paradigmenwechsel in der Musik der Renaissance: vom numerus sonorus zur musica poetica', *Literatur, Musik und Kunst im Übergang vom Mittelalter zur Neuzeit: Göttingen 1989–92*, ed. H. Boockmann and others (Göttingen, 1995), 187–215
'Die musikalische Rhetorik und ihre Genese in Musik und Musikanschauung der Renaissance', *Renaissance-Rhetorik/Renaissance Rhetoric*, ed. H.F. Platt (Berlin, 1993), 285–315
'Academia musicale-musikalische Akademie: zum Wandel einer italienischen Institution im nördlichen Europa bis um 1800', *Akademie und Musik: Festschrift für Werner Braun*, ed. W. Frobenius, N. Schwindt-Gross and T. Sick (Saarbrücken, 1993), 89–106
'Kölner Musikleben und jüdisches Mäzenatentum bis 1933', *Die Moderne im Rheinland*, ed. D. Breuer (Cologne, 1994), 225–41
'Die Händelüberlieferung in historischen Notenarchiven des Musikvereins Düsseldorf: zur Händelpflege des 19. Jahrhunderts im Umkreis von Mendelssohn und Schumann', *Georg Friedrich Händel: ein Lebensinhalt: Festschrift Bernd Baselt (1934–1993)*, ed. K. Hortschansky and K. Musketa (Kassel, 1995), 207–25

CONGRESS REPORTS

with A. Mayeda: *Schumanns Werke: Text und Interpretation: Düsseldorf 1985* [incl. 'Zur analytischen Interpretation der Musik Robert Schumanns', 149–53]; with V. Zaderackij: *Shostakovisch Symposium: Cologne 1985* [incl. 'Schostakowitsch und Klassizität', 1–15]; with W. Konold: *Zwischen den Generationen: Cologne 1987* [incl. 'Religiosität im Schaffen von Bernd Alois Zimmermann', 7–24]; with M. Gervink and P. Terse: *Charles Ives und die amerikanische Musiktradition bis zur Gegenwart: Cologne 1988* [incl. 'John Cage und das Zeitproblem in der Musik des 20. Jahrhunderts', 221–46]; *Sergej Prokofjew: Cologne 1991* [incl. 'Identität und Weltbürgertum: der Internationalist Sergej Prokofjew', 1–23]; *Die Musik der Deutschen im Osten und ihre Wechselwirkung mit den Nachbarn: Cologne 1992*[incl. 'Jacob Chimarrhäus: ein Kölner Musiker am Habsburger Hof Rudolfs II. in Prag', 359–74]

BIBLIOGRAPHY

Die Sprache der Musik: Festschrift Klaus Wolfgang Niemöller zum 60. Geburtstag, ed. J.P. Fricke and others (Regensburg, 1989) [incl. list of writings 655–70]

HANS HEINRICH EGGEBRECHT/WOLFRAM STEINBECK

Nierop, Dirck Rembrandtszoon van (*b* Nieuwe Niedorp, North Holland, *c*1610; *d* Nieuwe Niedorp, 1682). Dutch amateur scientist. His manuscript notes (dated 1642–4) in a copy of Jacob Vredeman's *Isagoge musice* (1618; copy now in *NL-LE*) suggest that this book played an important part in his music education. It is said that he also benefited from talking to Descartes when the latter was at Egmond, near Alkmaar, around 1645–8. Van Nierop wrote many popular scientific books and booklets in Dutch, disseminating among laymen recent discoveries in, for example, astronomy, physics, mathematics and navigation. His brief music treatise *Wis-konstige musyka* ('Mathematical music'; Amsterdam, 1659) is of the same nature. In four sections, it includes the fundamentals of acoustics and musical proportions, instructions on the tuning of the cittern and harpsichord, and something about Greek music theory. Further musical material may be found in his *Tweede deel op de wiskonstige rekening* ('Second volume on mathematical calculus'; Amsterdam, 1680).

BIBLIOGRAPHY

C.L. Thijssen-Schoute: *Nederlands cartesianisme* (Amsterdam, 1954)
R.A. Rasch: 'Six Seventeenth-Century Dutch Scientists and their Knowledge of Music', *Music and Science in the Age of Galileo*, ed. V. Coelho (Dordrecht, 1992), 185–210

RUDOLF A. RASCH

Niert [Nyert, Niel, Nielle, Denièle], **Pierre de** (*b* Bayonne, *c*1597; *d* Paris, 12 Feb 1682). French nobleman, courtier, singer and singing teacher. He was an avid musical amateur whose interest in the Italian vocal revolution of the early 17th century had profound effects on French vocal music by the middle of the century. He visited Rome in 1633 in the company of Marshal de Créqui, French Ambassador to the Holy See; there he heard the new Italian style of dramatic singing in the operatic productions of the Barberini family and apparently became acquainted with a number of Italian singers and studied under them. He returned to France in 1635, became 'premier valet de la garde-robe' to Louis XIII in 1638 and later 'premier valet du chambre' to Louis XIV. He took part in *ballets de cour*, and one song by him survives (*Si vous voulez que je cache ma flame*, *F-Pn*). Luigi Rossi is said to have found his singing so moving that he wept (see 'Discours' added to B. de Bacilly: *Remarques curieuses sur l'art de bien chanter*, Paris, 2/1671 and subsequent edns only). By 1640 he had begun to have a profound influence on musicians of the French court such as Lambert and Bacilly, both of whom studied with him and adopted his italianate concerns for natural prosody, clear pronunciation, subtle declamation and a more sensitive approach to texts. He also urged that more agile diminutions be employed in the improvised variations of the second verses of *airs* and that they be better related to the meaning and structure of the poetry. His profound influence can be seen in the radical change in the style of *airs* after 1640 following his precepts and in the paeans of praise with which many court composers dedicated their works to him. He was also admired by several non-musicians, including Jean de La Fontaine, who in 1677 wrote an *Epître à M. de Nyert*.

BIBLIOGRAPHY

G. Tallemant der Réaux: 'De Niert, Lambert et Hilaire', *Historiettes*, ed. A. Adam, ii (Paris, 1835, 3/1860/*R*), 521–8
C. St. Evremond: 'Sur les opéras', *Oeuvres en prose*, iii (Paris, 1966), 129–64, esp. 159
Saint Simon: *Mémoires* (Paris, 1879–1931), i, 62–4
H. Prunières: *L'opéra italien en France avant Lulli* (Paris, 1913)
A.B. Caswell: *The Development of Seventeenth-Century French Vocal Ornamentation and its Influence upon Late Baroque Ornamentation Practice* (diss., U. of Minnesota, 1964)

AUSTIN B. CASWELL (with GEORGIE DUROSOIR)

Niesle. *See* NISLE family.

Nieto, Miguel (*b* Reus, 17 Oct 1844; *d* Madrid, Aug 1915). Spanish composer. At the age of nine he was a member of the military band in which his father also served, and when he was 15 his first zarzuela, *La toma de Tetuán*, was given in Córdoba. He taught the piano in Badajoz from 1861 to 1863; for the next six years he conducted and taught the piano and flute in Valladolid. Settling in Madrid, he was choirmaster of the Teatro Rossini and Teatro Real, and was active as a conductor; most of his nearly 200 zarzuelas were composed during this period, including the very successful *Cuadros disolventes* (performed in 1896). A dance-tune from this work, *Con una falda de percal planchao*, became extremely popular in Spain. He also wrote an autobiography, *Memorias añejas ... que comprenden mi infancia y mi primera juventud hasta los 29 años* (Madrid, 1915).

WORKS
(*selective list*)

ZARZUELAS

La sonámbula, 1872; El marsellés, 1875; El prado de noche, 1877; Mantos y capas, 1881; Madrid se divierte, 1882; El bergantín

andante, 1883; Gato encerrado, 1884; Don Benito Pentoja, 1885; El himno de Riego, 1886; Los trasnochadores, 1887; Certamen nacional, 1888; La estrella del arte, 1888; Calderón, 1890; Los belenes 1890; Toros y cañas, 1892; El mixto de Andalucía, 1893; La maja, 1895; Cuadros disolventes, 1896; El gaitero, 1896; El principe heredero, 1896; Manolita la prendera, 1897; El feminista, 1898; El seminarista, 1898; Chiqueta bonica, 1899; Comediantes y toreros, 1899; El barbero de Sevilla, 1901

OTHER WORKS

Requiem; pf compositions; songs for 1v, pf

BIBLIOGRAPHY

SubiráH
J. Subirá and A. Cherbuliez: *Musikgeschichte von Spanien, Portugal, Lateinamerika* (Zürich, 1957), 137–8

ANTONIO IGLESIAS

Nietow, Gottlieb. *See* NITTAUFF, GOTTLIEB.

Nietzsche, Friedrich (Wilhelm) (*b* Röcken, nr Leipzig, 15 Oct 1844; *d* Weimar, 25 Aug 1900). German philosopher. His chief significance for the aesthetics of music is the distinction he drew between the 'Romantic' and the 'Dionysian' – a distinction which leads to the repudiation of Romanticism as an expression and product of sickness. The immediate application – and quite certainly what Nietzsche had principally in mind – is to the music of Richard Wagner. In 1868, when he was 24, he was introduced to Wagner, who was more than 30 years his senior, and became, as he afterwards wrote, 'one of the corruptest Wagnerians'. He was an intimate of Wagner's household and one of the most active advocates of Wagner's cause. His first published book, *Die Geburt der Tragödie aus dem Geiste der Musik* (1872), was regarded by its first readers, and by Nietzsche himself, as primarily a work of Wagnerian propaganda: to a subsequently very influential theory of the ritual origin of Greek tragedy, originally framed within the context of his classical studies and without any thought of Wagner, is appended a much inferior thesis that Wagnerian music drama represents a modern rebirth of tragedy – the final effect being to make the earlier sections of the book, in which its value in fact lies, seem only a preparation for the later. *Richard Wagner in Bayreuth*, published in 1876 to coincide with the inauguration of the Bayreuther Festspiele, attempts an analysis of Wagner's character and aims which is vitiated by the disciple's determined exaggeration of the significance of Wagner's art. But it is clear from the present knowledge of Nietzsche's biography that by 1876 it required an effort of will for him to continue to side so completely with the composer; during the festival itself this effort was no longer forthcoming and Nietzsche left Bayreuth, suffering from severe headaches, and began work on *Menschliches, Allzumenschliches*, in which Wagner is not mentioned by name but which contains many critical aphorisms on 'the artist' which obviously refer to him. Thereafter Nietzsche maintained a continuously sceptical attitude towards the pretensions of the Wagnerians and an increasingly critical evaluation of Wagnerian opera which culminated in *Der Fall Wagner* (1888), an extremely brilliant and ferocious attack which, without for a moment diminishing one's sense of Wagner's artistic importance, undercuts his every claim to greatness. This volte-face with regard to Wagner was explained by Nietzsche as the consequence of his having come to recognize that in evaluating Wagner's art so highly he had committed a specific error: the error of mistaking the Romantic for the Dionysian. 'With regard to all aesthetic values', he wrote in *Die fröhliche Wissenschaft* (book 5), 'I now avail myself of this principal distinction: I ask in each individual case "is it hunger or is it superfluity which has here become creative?"'. He explained this distinction:

Every art, every philosophy may be viewed as an aid and remedy in the service of growing and striving life: they always presuppose suffering and sufferers. But there are two kinds of sufferer: firstly he who suffers from superabundance of life, who desires a Dionysian art and likewise a tragic view of and insight into life – and then he who suffers from poverty of life, who seeks in art and knowledge either rest, peace, a smooth sea, delivery from himself, or intoxication, paroxysm, stupefaction, madness. The twofold requirement of the latter corresponds to all Romanticism in art and knowledge, it corresponded ... to Schopenhauer and Richard Wagner, to name the two most famous and emphatic Romantics which were formerly misunderstood by me.

Romantic music is neurotic: 'Wagner's art is sick ... *Wagner est une névrose*' (*Der Fall Wagner*). Against Wagner's music he sets that of *Carmen*, which seems to him 'perfect':

It approaches lightly, lithely, politely. It is amiable, it does not sweat. 'The good is easy, everything godlike runs on light feet': first proposition of my aesthetics. This music is wicked, cunning, fatalistic: it remains at the same time popular ... It is rich. It is precise. It constructs, organizes, finishes: it is therewith the antithesis of the polyp of music, 'endless melody'.

Carmen dispenses with 'the *lie* of the grand style'. He concludes: '*Il faut méditerraniser la musique*' and demands a 'return to nature, health, cheerfulness, youth, *virtue*' in music. Finally, in his autobiography *Ecce homo* (1888; published in 1908) he sums up: 'What is it I suffer from when I suffer from the destiny of music? From this: that music has been deprived of its world-transfiguring affirmative character, that it is *décadence* – music and no longer the flute of Dionysus'. This contrast between neurotic, decadent, perspiring Romantic music and healthy, light-footed, unburdened Dionysian music is sufficiently close to that drawn by the anti-Romantic reaction of the 1920s and later to make of Nietzsche a strikingly direct precursor of that reaction, and of the 20th century's repudiation in general of all that is overburdened, over-decorated and heavy in the art of the 19th.

It should be remarked that Nietzsche was an excellent pianist, and during his youth – roughly 1854–74 – an amateur composer: he published one later composition, *Hymnus an das Leben* (Leipzig, 1887), a setting for chorus and orchestra of a poem by Lou von Salomé. Some of his songs appeared in a critical edition (Leipzig, 1924), but until Janz's critical edition of all Nietzsche's surviving works, most of his compositions, including sacred and secular choral works and many piano pieces, were available only in manuscript (in *D-WRgs*). Late 20th-century recordings of some of his compositions have served only to make more clearly apparent their lack of individuality. A number of musical works have been based on or inspired by Nietzsche's writings, particularly by *Also sprach Zarathustra*; the most important of these are the fourth movement of Mahler's Third Symphony, Delius's *A Mass of Life* and Requiem, Diepenbrock's *Im grossen Schweigen* for baritone and orchestra, Rezniček's *Ruhm und Ewigkeit* for tenor and orchestra; songs by Delius, Medtner, Peterson-Berger, Ludomir Różycki, Schoenberg and S.I. Taneyev; and programmatic works by Campo (the string quartet *Las horas de Nietzsche*), Ingenhoven (*Symphonische Fantasie über Zarathustras*

Nachtlied) and Richard Strauss (the symphonic poem *Also sprach Zarathustra*).

WRITINGS

only those relating to music

Editions: *Friedrich Nietzsche: Werke*, ed. K. Schlechta (Munich, 1954–6, 8/1977); index (Munich, 1965, 2/1967)

Friedrich Nietzsche: Werke, ed. G. Colli and M. Montinari (Berlin, 1967–80) [critical edn]

Friedrich Nietzsche: Der musikalische Nachlass, ed. C.P. Janz (Kassel, 1976)

Das griechische Musikdrama, 1870

Die dionysische Weltanschauung, 1870

Die Geburt der Tragödie aus dem Geiste der Musik (Leipzig, 1872, enlarged 3/1886); Eng. trans. in Kaufmann, 3–144

Über Musik und Wort, 1871

Vorwort an Richard Wagner, 1871

Unzeitgemässe Betrachtungen, iv: *Richard Wagner in Bayreuth* (Chemnitz, 1876; Eng. trans., 1910)

Menschliches, Allzumenschliches (Chemnitz, 1878–80)

Morgenröte (Chemnitz, 1881)

Die fröhliche Wissenschaft (Chemnitz, 1882)

Also sprach Zarathustra (Chemnitz, 1883–91)

Jenseits von Gut und Böse (Leipzig, 1886); Eng. trans. in Kaufmann, 180–435

Der Fall Wagner (Leipzig, 1888); Eng. trans. in Kaufmann, 603–53

Götzendämmerung (Leipzig, 1889)

Nietzsche contra Wagner (Leipzig, 1889)

Ecce homo (Leipzig, 1908) [written 1888]; Eng. trans. in Kaufmann, 656–791

BIBLIOGRAPHY

K. Hildenbrandt: *Wagner und Nietzsche* (Breslau, 1924)

K. Jaspers: *Nietzsche* (Berlin and Leipzig, 1936, 2/1947)

E. Newman: *The Life of Richard Wagner*, iv (London, 1947/R)

E. Heintel: 'Adrian Leverkühn und Friedrich Nietzsche', *Wissenschaft und Weltbild*, iii (1950), 297–303

W.A. Kaufmann: *Nietzsche: Philosopher, Psychologist, Antichrist* (Princeton, NJ, 1950, 4/1974)

T.W. Adorno: *Versuch über Wagner* (Berlin and Frankfurt, 1952, 2/1964); repr. in *Gesammelte Schriften*, xiii: *Die musikalischen Monographien*, ed. G. Adorno and R. Tiedemann (Frankfurt, 1971), 7–148

R.A. Nicholls: *Nietzsche in the Early Work of Thomas Mann* (Berkeley, 1955)

C. von Westernhagen: *Richard Wagner* (Zürich, 1956, 2/1978; Eng. trans., 1978)

C. von Westernhagen: 'Nietzsches Dionysos-Mythos', *NZM*, Jg.119 (1958), 419–25

R. Hollinrake: 'Nietzsche, Wagner and Ernest Newman', *ML*, xli (1960), 245–55

J.W. Klein: 'Nietzsche's Attitude to Bizet', *MR*, xxi (1960), 215–25

W. Reichert and K. Schlechta, eds.: *International Nietzsche Bibliography* (Chapel Hill, NC, 1960, 2/1968)

F.R. Love: *Young Nietzsche and the Wagnerian Experience* (Chapel Hill, NC, 1963)

L. Schrade: *Tragedy in the Art of Music* (Cambridge, MA, 1964)

M. Vogel: 'Nietzsches Wettkampf mit Wagner', *Beiträge zur Musikanschauung im 19. Jahrhundert*, ed. W. Salmen (Regensburg, 1965), 195–225

I. Frenzel: *Friedrich Nietzsche in Selbstzeugnissen und Bilddokumenten* (Reinbek, 1966)

E. Lockspeiser: 'Schoenberg, Nietzsche, and Debussy', *Essays on Music*, ed. F. Aprahamian (London, 1967), 209–12 [orig. in *The Listener* (9 March 1961)]

G. Abraham: 'Nietzsche's Attitude to Wagner: a Fresh View', *Slavonic and Romantic Music* (London, 1968), 313–22 [orig. in *ML*, xiii (1932), 64–74]

J. Galecki: 'Nietzsche und Bizets Carmen', *Wissenschaft und Weltbild*, xxi (1968), 12–29

K. Grunder, ed.: *Der Streit um Nietzsches 'Geburt der Tragödie': die Schriften von E. Rohde, R. Wagner und U. von Wilamowitz-Möllendorff* (Hildesheim, 1969)

H. Mainzer: 'Thomas Manns "Doktor Faustus": ein Nietzsche-Roman?', *Wirkendes Wort*, xxi (1971), 24–38

C.P. Janz: 'Die Kompositionen Friedrich Nietzsches', *Nietzsche-Studien*, i (1972), 173–84

D.S. Thatcher: 'Nietzsche and Brahms: a Forgotten Relationship', *ML*, liv (1973), 261–80

D.S. Thatcher: 'Musical Settings of Nietzsche Texts: an Annotated Bibliography', *Nietzsche-Studien*, iv (1975), 284–323; v (1976), 355–83

F.R. Love: 'Nietzsche, Music and Madness', *ML*, lx (1979), 186–203

R. Hollinrake: *Nietzsche, Wagner and the Philosophy of Pessimism* (London, 1982)

M. Eger: *'Wenn ich Wagnern der Krieg mache ...': der Fall Nietzsche und das menschliche Allzumenschliche* (Vienna, 1988)

J. Köhler: *Friedrich Nietzsche und Cosima Wagner: die Schule der Unterwerfung* (Berlin, 1996; Eng. trans., 1998)

R.J. HOLLINGDALE

Nieuwkoop, Hans van (*b* Voorhout, 16 July 1948). Dutch organist and organologist. He studied at the Amsterdam Conservatory with Albert de Klerk, where he was awarded the *prix d'excellence* in 1974, and won first prize in the Internationale Orgeldagen Rijnstreek in 1976. In 1978 he took his doctorate in musicology at the University of Utrecht with his dissertation *Haarlemse orgelkunst van 1400 tot heden*. In 1983 he was appointed to teach the organ at the Sweelinck Conservatory at Amsterdam. He also taught at the Antwerp Conservatory and was a member of the jury at several international organ competitions. As a performer van Nieuwkoop specialized in the period 1600 to 1750, and he made recordings on the historic organs in Alkmaar, Oosthuizen and Groningen. In 1997 illness forced him to stop playing in public and to relinquish his teaching duties. He has published studies of historic Dutch organs, and was editor of the encyclopedia *Het Historische Orgel in Nederland*.

GERT OOST

Niewiadomski, Stanisław (*b* Saposzyn, nr Lemberg [now L'viv], 4 Nov 1859; *d* Lwów [now L'viv], 15 Aug 1936). Polish composer, teacher and critic. He studied with Mikuli in Lemberg, with Krenn in Vienna (1882–5), with Paderewski (1885) and with Jadassohn in Leipzig. In 1886–7 he managed the Lemberg Opera, and from 1887 until 1914 he was professor of history, harmony, counterpoint and the piano at the conservatory; he contributed music criticism to periodicals in the city from 1885. During World War I he stayed in Vienna where he organized a music school for Polish refugees. In 1918 he returned to Lemberg as manager of the opera and editor of the *Gazeta muzyczna*. He was appointed professor at the Warsaw Conservatory in 1919. In 1924 he was founder-chairman of the Polish Society of Music Writers and Critics, and he was first chairman of the Section of Modern Polish Composers founded in 1915. Almost all of his abundant output was of vocal music. Along with Moniuszko and Gall he was one of the greatest Polish song composers: among European contemporaries he may be compared with Massenet, Saint-Saëns, Tosti and Rubinstein. His songs, many of which became extremely popular, are characterized by melodic richness, simple rhythm and colourful, but not exquisite, harmony; folk rhythms and melodic patterns are often incorporated.

WORKS

(*selective list*)

Songs: Pieśni i piosnki [Songs and Little Songs], opp.5, 23, 29, 37, 39, 40; Z wiosennych tchnień [Breaths of Spring], opp.11, 18; Jaśkowa dola [Jaśko's Fate], opp.14, 20–21; Kurhanek Maryli [Mary's Tombstone], op.24 (*c*1928); Chansons d'avril, op.46; Słonko [The Sun], op.49; Maki [Poppies], op.50

Arr. songs: Polskie pieśni żołnierskie [Polish Soldiers' Songs], op.42; 12 polnische Volkslieder, op.43; Z wysokich Parnasów [From Parnassian Heights], op.48; Jadą ułany [The Mounted Guard are Coming]

Other works: 2 syms.; 4 ovs.; Str Qt, d; Thème et variations, d, pf (1928); choral works

WRITINGS

Wiadomości z muzyki: zasadnicze i ogólne [Information on music: principle and general] (Lwów, 1909, 3/1926)
Historia muzyki (Warsaw, 1927)
Stanisław Moniuszko (Warsaw, 1928)

BIBLIOGRAPHY

PSB (T. Przybylski); *SMP* (J. Prosnak)

TERESA CHYLIŃSKA

Niger (Fr. République du Niger). Country in West Africa. It has a total area of 1,186,408 km², and a population of 10·8 million (2000 estimate). Like its neighbour Mali, Niger is situated between Arab cultures to the north and sub-Saharan African to the south. A sovereign state since 1960, Niger is historically, linguistically and culturally diverse and is far from possessing a unified national identity.

1. LANGUAGES, ETHNIC GROUPS AND HISTORICAL BACKGROUND. Four languages with subdialects are spoken, each belonging to one of the major African language families: Hausa, Songai-Dyerma (Songhai-Dyerma), Tamajeq (Tamachek) and Fulfulde. There are at least four major population groups – Hausa, Songai-Dyerma, Tuareg and Fula (Fulani or FulBe) – and within each subgroups are recognized. Several minorities are also known, such as the Manga in the far south-east, who speak Hausa, but are culturally akin to the Kanuri. Also to the east of Zinder live a number of Kanuri-speaking peoples formerly known as 'Beriberi' (now considered a derogatory name), and small communities of Kanembu and Buduma on the shores of Lake Chad.

Despite this cultural and linguistic diversity, several factors account for a certain degree of homogeneity in the musical traditions of the country. Most of the area, from at least the 11th century, had slowly come under the homogenizing impact of Islam, even though important pockets of resistance to Islamicization continued to persist into the 19th century and even to the present. Several waves of powerful centralized states (most notably the Songai empire in the 15th–16th centuries and, to a lesser extent, the empire of Ghana in the 9th–11th centuries, the Hausa states from 1400 to 1800 and the Sokoto caliphate in the 19th century) have imposed a certain cultural uniformity and facilitated the spread of certain goods (including musical instruments) and practices associated with the ruling dynasties to the dominated groups, such as the display and glorification of chiefly power in musical performances. A third factor contributing to the cross-cultural mixing of performance styles and musical instruments is the high degree of nomadism in the area and the existence of old networks of long-distance trade linking the Guinea Coast and North Africa.

2. MUSIC OF THE MAIN ETHNIC GROUPS. For further information on each of the four main ethnic groups *see* HAUSA MUSIC, SONGAI MUSIC, FULBE MUSIC and TUAREG MUSIC.

(i) Hausa. The Hausa comprise a cluster of populations living in the southernmost strip of the country who speak Hausa and who mostly identify themselves as belonging to one of several historical centres of Hausaland, e.g. Katsinawa and Gobirawa from the kingdoms of Katsina and Gobir, respectively, Aderawa from the region of Ader etc. Others, such as the Anne of the region of Maradi, consider themselves to be in a different category because of their allegiance to cultural and religious practices predating the Fulani conquest and Islamic *jihad* (holy war) of 1804–11. Not strictly Hausa, but speaking the Hausa language, are a number of Arabic groups called Mauri, who live north of Dosso. Differences between these groups with regard to music are minimal and relate mostly to dance styles, lyrical content of songs and, less frequently, to musical instruments and musical structure.

An important feature of Hausa musical life is the existence of musical professionals, often incorrectly referred to as *griots*, who are allocated a particular position within society. Strictly speaking, even the use of the term 'professional' for these individuals can be misleading, since the degree of economic specialization does not always coincide with their assigned cultural role. Thus, many professional performers may actually derive most of their income from farming, while a farmer who depends on extra money earned through praise-singing will not usually be considered a professional praise-singer. Instead, Hausa think of certain forms of music-making as *sana'a* (a craft), a designation that refers more to certain normative social behaviour, such as particular marriage restrictions and hereditary rules, than any marked degree of economic specialization. Even the term 'music', in this context, can be misleading, since certain crafts may include performers of instrumental music and singers but also persons whose speciality would be more properly considered as speech-related.

Several categories of crafts involve various forms of instrumental and vocal performance corresponding more or less to Western notions of music. The most generic term for such a performer is *maka'di*, i.e. someone who does *ki'di* (drumming and, by extension, handling of any other musical instrument). Although *maka'da* (pl. of *maka'di*) occupy the lowest rank among all crafts groups, there are numerous recognizable subdivisions within the *maka'da* class that mirror the stratification of Hausa society. The highest-ranking *maka'da* are those associated with the kings and *sarakuna* (chiefs), followed by those performing for *noma* (farmers) and *maka'da* whose patrons are butchers, traders and *yam mata* (young girls). The least prestige is attached to *maka'da* performing for *yam bori* (adepts of the *bori* cult), prostitutes and other *maka'da*. All these performers seek permanent relationships with their patrons that often last for generations. Another category of performers are *marok'a* (sing.: *marok'i*). They are considered beggars who derive their income from eulogizing the rich and powerful in song and speech and who, unlike the *maka'da*, do not attach themselves to a particular patron.

(ii) Songai-Dyerma. Although the Songai language belongs to a completely different language family, Songai-Dyerma music shares many of the characteristics of Hausa music. No systematic study of it has yet been undertaken. By contrast, the *holey* possession cult of the *hauka* spirits has been the object of considerable scholarly inquiry, primarily by anthropologist Paul Stoller and film maker Jean Rouch, whose works also contain useful information on Songai-Dyerma musical performance (see §4 below).

(iii) Fulani. The Fulani in Niger are part of a large group of mostly cattle-owning people distributed widely over

West Africa. The origins of today's Fulani groups in Niger (e.g. Jelgoo'be) lie in Masina in contemporary Mali, from where they migrated east in the 15th century. Hence, it is with the musical traditions of the Fulani of Mali that there exist numerous similarities. Monophonic, pentatonic call-and-response singing dominates, and instrumental accompaniment frequently involves the use of a *sereendu* (flute), *teekuluwal* (reed-pipe), hand-clapping and calabash *tummude* (drums) or gourd rattles.

A number of nomadic groups (Wodaabe and Weweebe) collectively known as Bororro form an important subgroup of the Fulani. Although they speak Fulfulde, their social organization and culture differ substantially from those of their Fulani neighbours. Most prominent among their performance genres are dances such as *ruume*, *yake*, *bamoul* or *lilore*. Danced and sung by youths during major annual festivals such as the *geerewol*, these genres feature restrained leisurely movements and are characterized by call-and-response structures and the accompaniment of elaborate hand-clapping patterns.

(iv) Tuareg. The principal Tuareg group living in Niger is the Kal (Kel) Gress, and it has been claimed that subtle differences exist between their music and that of other Tuareg groups in neighbouring Algeria. As with the Tuareg of Algeria, poetry is the basis of all musical performance in Niger, and the various poetic metres (*ilaner jalla*, *seienin*, *heinena* etc.) determine numerous aspects of Tuareg song. Each song is said to be based on a *tuit*, a model of melodic and rhythmic patterns that combines the essential features of a poetic metre with certain melodic formulae used within and at the end of each verse.

The principal performance genres are *tindé nomnas*, female praise-songs, and *tindé n'gouma*, songs for spirit possession. These genres derive their names from the drum *tindé* that consists of a mortar covered with a goatskin that the performers pull tight at both ends. The corresponding male genre is an unaccompanied solo song called *tichioue*.

3. Musical features and instruments. Features common to the musical traditions of all peoples in this zone are: a monophonic structure with the occasional element of harsh-sounding heterophony, a strong admixture of Arab-influenced melisma and traces of chromaticism, and a rudimentary polyrhythmic structure. Equally prominent in all groups is a high degree of specialization. Among the Tuareg there is a small number of skilled and renowned female players of the *imzad* (bowed lute), while the Songai-Dyerma and especially the Hausa have adopted a complex system of craft groups that comprises a variety of musical specializations, such as praise-singing, drumming for public dances, begging etc.

Throughout the area, with the exception of the Fulani-Bororro, who do not seem to use any musical instruments other than the *bomboro* (jew's harp), there is a great variety of musical instruments, including the following major categories: mono- and polychord lutes (Hausa: *garaya*, *molo*; Fulfulde: *molooru*; Songai-Dyerma: *kuntiji*); single-string bowed lutes (Hausa: Goge; Tuareg: *imzad*; Songai-Dyerma: *goje*; Fulfulde: *gegeeru*); calabash drums (Hausa: *kwarya*; Fulfulde: *tummude*; Songai-Dyerma: *gasi*); single-head gourd drums (Hausa: *duma*), single- and double-head hourglass drums (Hausa: *kotso*, *kalangu*, *kazagi*; Songai-Dyerma: *doodo*); end-blown flutes (Tuareg: *sarewa*; Fulfulde: *sereendu*). Most of these instruments can be considered indigenous to West Africa; the alleged Arab origin of the bowed lute may be disputed.

Other instruments of North African origin that came with Islam and are found wherever there is a chiefly court include large double-headed cylindrical drums (Hausa and Songai-Dyerma: Ganga); long metal trumpets (Hausa: Kakaki), the oboe Algaita and a variety of kettledrums of different sizes.

4. Music and society. Music is an integral part of social life, and in each ethnic group it facilitates the celebration of major social and political events affecting the community (public holidays, ceremonies concerning the traditional chiefs and authorities, and the Islamic festivals of *'Īd-al-Fiṭr* and *'Īd-al-Adhā*). Music also marks the various stages of the life-cycle (most significantly at weddings) and accompanies key economic activities such as farming, harvesting, hunting and fishing. Smaller occupational groups such as blacksmiths, tanners and prostitutes are also frequently associated with specific performance genres. Two aspects of music's social uses are detailed below.

Practically all performance genres in Niger involve some form of eulogizing of individuals (and frequently of cattle and camels). Praising is an essential means of establishing and validating power relationships, and genres in which praise is expressed are important markers of social position. The act of praise-singing is not the exclusive domain of professional performers but is also widely used as a form of respectful address among ordinary



1. A bori ceremony in Maradi, 1979 (the spirit seen in the picture is 'Dan galadima)



2. *A woman (under blanket) being initiated into the bori cult, Riadi, 1979*

performers, forming a part of many social events such as evening dances, wedding ceremonies etc.

Since Islamic liturgical practice, strictly speaking, excludes any kind of music (chanting of Qur'anic verses and religious hymns are excluded from the definition of music), Hausa, Songai-Dyerma, Tuareg and, to a lesser degree, Fulani use music primarily in connection with spirit-possession rituals. The Hausa *bori* and the Songai-Dyerma *hauka* cults are among the most widespread of these rituals (figs.1 and 2). Numerous varieties of these cults are found that depend on the nature of the spirits invoked, and the types of songs and musical instruments used vary accordingly. The predominant instruments, however, for both *bori* and *hauka* ceremonies are the bowed lute *goge* or *goje* and the calabash drums *kwarya* or *gasi*. The latter are beaten with wooden sticks among the Hausa and with a brush among the Songai-Dyerma. Also, among the latter the calabash drums are suspended over a large hole in the ground to increase resonance.

5. MODERN DEVELOPMENTS. The influence of Western popular music on Niger has been limited. Malian pop singers are popular in cities such as Niamey, and some modern pop bands from Benin play in a small number of clubs in Niamey. Groups performing in Songai-Dyerma or Hausa are extremely rare. In recent years, the Centre El Hadj Taya under its director Alhaji Mahaman Garba, a well-known Maradi-born singer, has begun training students in Western music and jazz performance.

6. RESOURCES. Collections of musical instruments are found at the Musée d'Ethnologie in Niamey and at the Musée d'Ethnographie of Neuchâtel, Switzerland. Historically important recordings of Hausa, Fulani, Songai-Dyerma and Tuareg music were made in the 1950s and 60s by the French Office de Coopération Radiophonique (OCORA) and in part released on its label, a tradition that has since been discontinued. Major holdings of unpublished sound and video recordings are found at the Museum für Völkerkunde, Berlin, and at Westdeutscher Rundfunk (WDR), Cologne. French cinematographer and ethnographer Jean Rouch made numerous films of the Songai *holey* (most notably *Yenaandi de Ganghel*, *Dongo horendi* and *Les tambours d'avant: Turu et bitti*) that include important material on music.

BIBLIOGRAPHY
AND OTHER RESOURCES

Z. Estreicher: 'Chants et rythmes de la danse d'hommes Bororo', *Bulletin de la Société neuchâteloise de géographie*, ii (1954–5), 57–93
J. Rouch: *La religion et la magie Songhay* (Paris, 1960, 2/1989)
T. Nikiprowetzky: *Trois aspects de la musique africaine: Mauritanie, Sénégal, Niger* (Paris, 1967)
D.W. Ames and A.V. King: *Glossary of Hausa Music and its Social Contexts* (Evanston, IL, 1971)
B. Surugue: *Contribution à l'étude de la musique sacrée Zarma Songhay-Djerma (République de Niger)* (Niamey, 1972)
V. Erlmann: 'Data on the Sociology of Hausa Musicians in the Valley of Maradi (Niger)', *Paideuma*, xxvii (1981), 63–110
P. Stoller: 'Sound in Songhay Cultural Experience', *American Ethnologist*, xi (1984), 559–70
F. Borel: 'Rythmes de passage chez les touaregs de l'Azawagh (Niger)', *Cahiers de musiques traditionnelles*, i (1988), 28–38
F. Borel: 'Une viel éphémère: l'anzad touareg du Niger', *Cahiers de musiques traditionnelles*, ii (1989), 101–24
V. Erlmann and H.Magagi: *Girkaa: une cérémonie d'initiation au culte de possession boorii des Hausa de la région de Maradi (Niger)* (Berlin, 1989)
G. Kubik: *Westafrika* (Leipzig, 1989)
P. Stoller: *Fusion of the Worlds: an Ethnography of Possession among the Songhay of Niger* (Chicago, 1989)

RECORDINGS

The Music of the Peuls, EMI Odeon 3 C 064-18121 (1975) [incl. notes by S. Arom]
Nomades du Niger: musique des Touareg, musique des Bororo, rec. Feb–March 1963, Ocora OCR 29 (197[?]) [incl. notes by T. Nikiprowetzky]

VEIT ERLMANN

Niger, Franciscus [Negro, Pescennio Francesco] (*b* Venice, 17 April 1452; *d* after 1523). Italian theorist and humanist. His studies at Venice and Padua were encyclopedic and naturally included music. He is primarily known for his grammatical treatise *Brevis grammatica* (Venice, 1480 and later editions), which includes five monophonic musical settings appropriate for different Latin metres: hexameters ('heroica gravis' and 'heroica bellica'), elegiacs, sapphics and a remaining category called 'lyrica'. Printed without staves, these are the first examples of printed mensural notation, as well as the first humanistic odes. Niger is also the author of a lost *Musica praxis*. His *Cosmodystychiae libri XII* (*I-Rvat* Vat. lat. 3971), sent to Pope Leo X in 1514, includes two sections on music: one repeats that in the *Brevis grammatica*; the other, on mensural music, is based largely on Johannes de Muris' *Libellus cantus mensurabilis* but also includes a division of the monochord (Gallo).

BIBLIOGRAPHY

KingMP [incl. illustration]
G. Mercati: *Ultimi contributi alla storia degli umanisti. II: note sopra A. Bonfini, M.A. Sabellico, A. Sabino, Pescennio Francesco Negro, Pietro Summonte e altri*, Studi e testi, xci (Vatican City, 1939), 24–109
F.R. Goff: 'Early Music Books in the Rare Books Division of the Library of Congress', *Notes*, vi (1948–9), 58–74
E.E. Lowinsky: 'Humanism in the Music of the Renaissance', *Proceedings of the Southeastern Institute of Medieval and Renaissance Studies: Durham, NC, 1978*, ed. F. Tirro (Durham, 1982), 87–220, repr. in E.E. Lowinsky: *Music in the Culture of the Renaissance and Other Essays*, ed. B.J. Blackburn (Chicago, 1989), 154–218, esp. 158–61
F.A. Gallo: 'La trattatistica musicale', *Storia della cultura veneta dal primo Quattrocento al Concilio di Trento*, iii/3 (1981), 297–314, esp. 312–13

BONNIE J. BLACKBURN

Nigeria, Federal Republic of. Country in West Africa. It has an estimated population of 128·79 million (2000 estimate) and a total area of 923,773 km². It is one of the most musically diverse countries in Africa. The high profile of music of a few groups (*see* HAUSA MUSIC, YORUBA MUSIC and IGBO MUSIC), and the relative

familiarity of certain heavily promoted urban subgenres serves to obscure the overall picture of Nigeria (fig.1).

If the pattern of musical styles and musical instrument types can be reduced to a single factor, it is the interweaving of Islamic influence, spreading southwards from the desert kingdoms in Niger and Chad, encountering the differing types of music characteristic of such southern peoples as the Yoruba, Edo (Ẹdọ or Bini), Ijo (Ịjọ), Igbo and Efik/Ibibio. Christianity became a significant factor on the 19th century, spreading widely throughout southern Nigeria and in parts of the north, such as the Jos plateau, where Islam has been resisted.

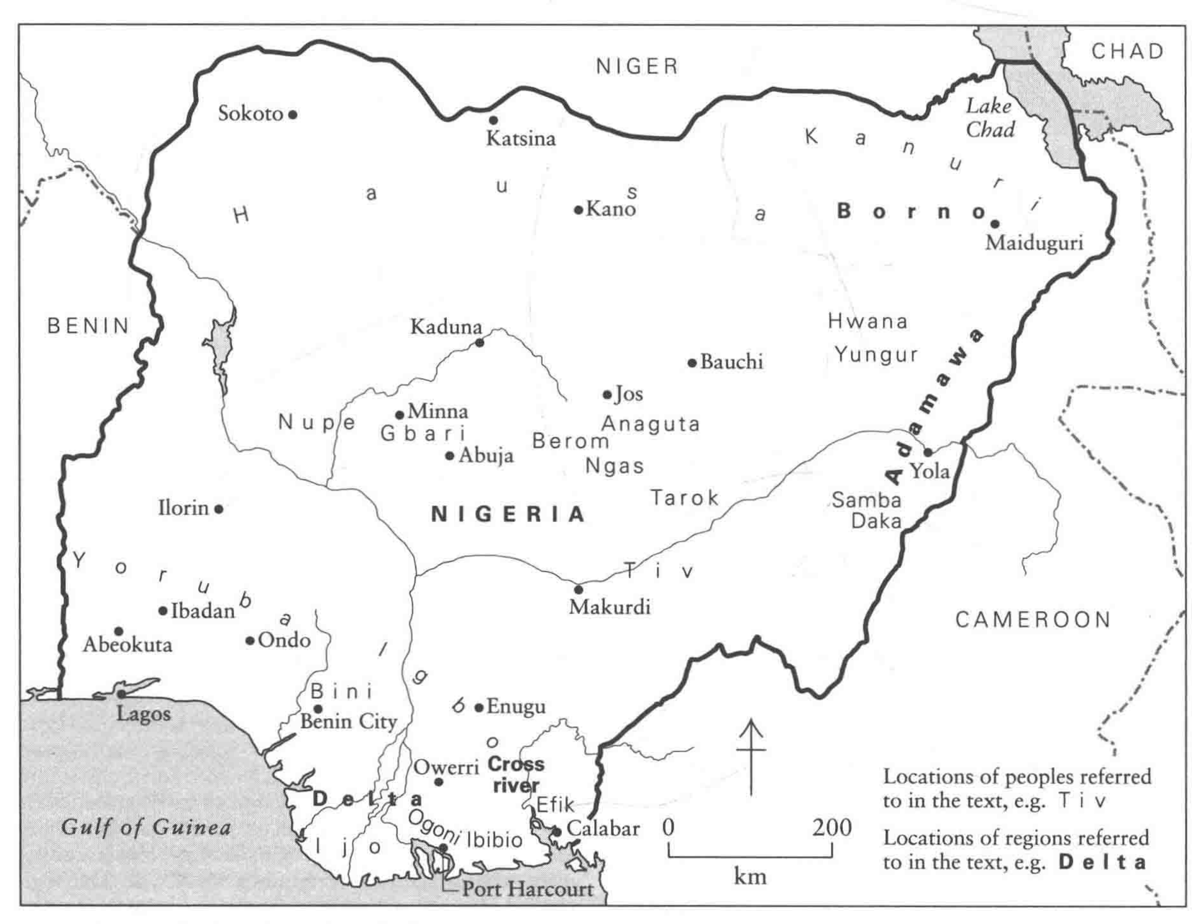
1. Music and society. 2. Surrogate speech. 3. Music and dance. 4. Music and gender. 5. Children's music. 6. Impact of world religions. 7. Musical forms. 8. Musical instruments. 9. Modern developments. 10. Research.

1. MUSIC AND SOCIETY. Music in Nigeria cannot easily be separated from the society that produces it; all music has a function, and it is not usually conceptualized as an art in the Western manner. The appropriate use of text is often a cause for admiration, rewarded by 'spraying' (i.e. placing a monetary gift against the forehead of the musician). Music accompanies life-cycle rituals, weddings, funerals, religious ceremonies, political rallies and all types of work. Solo performance is unusual, although older people and children play instruments for their own amusement. Performance is strongly linked to seasons or activities such as planting or harvest; in the semi-arid regions it is common to find prohibitions on particular instruments during part of the year, for example when crops are growing. Musical forms allow something to be sung that would be offensive if spoken.

The professionalization of music is highly variable within Nigerian societies. Among the Islamic peoples of the north, for example, musicians form specialized occupational groups. In Adamawa, in the extreme east, musicians belong to castes associated with blacksmithing and funerals. In much of the southern and central areas musicians are not specialized, and there are no social prohibitions against playing an individual instrument, although a tradition often runs within families. It is often thought that playing an instrument is not a skill that needs to be learnt and that practice is unnecessary.

The ideology of composition also shows striking variations; in some cases, for example among the Tiv, all songs are the product of a named composer, except perhaps children's songs. In the north-east, among the Hwana for example, all songs are attributed to the ancestors, even when contemporary references suggest this cannot be true. Among the Efik/Ibibio, songs with ritual content are never innovated, whereas it is quite normal to compose secular songs.

Music frequently accompanies work, keeping the rhythm of a particular activity and encouraging physical labour, especially in the fields or in housebuilding. In the riverine areas, paddling songs were used to keep the pace



1. Map of Nigeria showing main peoples and regions

of canoes. Groups of women frequently pound yams in large mortars that require accurate coordination; elaborate rhythmic patterns with ornamental flourishes accompany the pounding songs. In most of the regions north of the forest, the seasonality of rainfall requires farmers to work collectively on their farms. The host farmer is usually expected to have musicians to entertain the labourers.

Trance or ecstatic music is principally associated with the Hausa *bori* (*bòòríí*) cult, widespread in Sahelian Africa and carried to Tripoli by the Saharan trade. Accompanied by either the GOGE (*gòògè*) fiddle or the *garaya* (*gàrááyáá*) lute and a struck hemispherical calabash, women and other socially excluded groups fall into trances and act out characters or personalities. Often the stereotyped behaviour and the gestures that are adopted, such as becoming a pig or mimicking sexual behaviour, are forbidden in 'normal' contexts. The possessed characters have individual praise-songs or 'litanies' (*kirari* or *kíràrì*). In the Niger delta the 'mermaid' cults also have an ecstatic character.

Apart from masquerades, there is a tradition of travelling musical theatre in some regions. In the eastern delta among the Ogoni and Tiv (*kwagh-hir*) and Borno, itinerant puppet theatres move around accompanied by musical ensembles. The plays are a blend of humour and moralizing and were updated with topical references to specific communities. These have largely disappeared, although the Tiv still perform plays with adult performers. Yorubaland has a rich tradition of *alaarinjo* (*Aláàrìnjó*), a type of travelling dance-theatre that dates to the 16th century and that was recorded by early European travellers. The *alaarinjo* probably developed from the *egungun* (*egúngún*) mask, but soon became professional and subdivided into competing groups. The development of road infrastructure in the colonial era allowed these troupes to travel farther and to attempt to outdo other groups with special effects. The heart of these groups is traditional drums, but these are increasingly displaced by amplified European instruments, recorded sound tracks and even short film extracts. The *alaarinjo* groups were also the inspiration for the 'African Music Research Party' introduced by Chief Hubert Ogunde in 1946, the ancestor of modern professional theatre troupes.

2. SURROGATE SPEECH. Music in Nigeria tends to be conceptualized in song. Even with instrumental music, the underlying song is usually identifiable. Performers are usually praised in terms of the textual content of their songs, rather than delivery or vocal quality. With few exceptions, Nigerian languages are tonal, that is, syllables are assigned musical pitches that are essential to their prosody. Some languages may include as many as five pitch levels, although two or three are more usual. On this basis, a sound-producer (even whistling) that faithfully reproduces the tonal contours of a spoken utterance may be said to 'speak' and be understood by those competent in the language. Some languages are more amenable to this than others, depending on the number of level tones and the phonological contrast in segments. Where intelligibility is relatively low, 'talking' instruments have a number of set idioms or standard paraphrases with which audiences are familiar. However, in other languages, almost any spoken utterance can be readily translated into surrogate speech.

The following examples illustrate the principle of speech surrogates. Exx.1*a* and 1*b* were played on the *evogi* lute of the Nupe, a two-string spike lute with a calabash resonator. The player was a hunter 'speaking' common proverbs on his instrument. In this transcription the melody closely follows the relative pitch contour of the utterance.

The use of musical instruments for surrogate speech is fundamental to the maintenance of social structures and of ethnic boundaries. Surrogate speech is essential in musical performances within hierarchical societies, since the praises of powerful individuals are uttered on instruments. Loud instruments, such as long trumpets or hourglass drums, broadcast the current status of individuals more rapidly and effectively than sung praises.

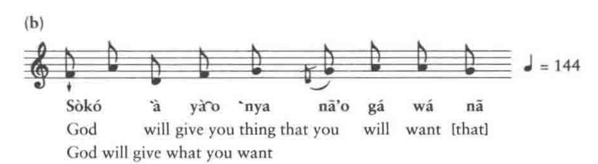
Surrogate speech is also found in egalitarian societies, however. Among some Igbo groups, for example, narrative songs can be performed on multi-player xylophones. The performer playing the high notes will create the narrative, while two players on the lower register of the instrument repeat ostinato patterns that are actually short phrases meaning 'it is true' or some similar affirmation. Among the Bena (Ɓɛana or Yungur) in the north-east, the xylophonists accompanying a dance play a truncated proverb with the right hand when someone new enters the dance circle; the audience understands the application of the proverb to a particular individual. The Nupe transverse clarinet is played at harvest time to announce the names of proposed wives, as shown in ex.2.

Ex.1

(a) Surrogate speech played on the evogi lute, Nupe, Nigeria
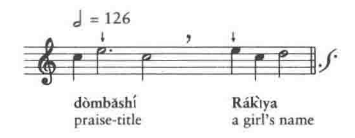
♪ = 144

Wo gá tígí kpè Sòkó
You will cry on(to) God
If you plead with God



In the Niger delta, among the Kolokuma Ijo, drummers use drum pitches to 'speak' to masqueraders, communicating a sequence of dance steps. In this case, more strikingly, the dancers, who hold curved swords, slap the jingles around their ankles in a particular sequence and 'speak' back to the drummers, indicating a particular phrase or pattern. The Gbari people sometimes use pairs of gourd rattles, which, although of no specific pitch, have distinct timbres, so that an equivalence is set up between

Ex.2 Nupe praise poem played on a transverse clarinet



pitch-height and tone of the rattle. Ex.3 is a transcription of a Gbari man performing a greeting in Hausa, a

Ex.3 Gbari greeting performed on a set of gourd rattles

Music and dance

♩ = 152

yàya nì, yàya nì, mùn ʒé, mùn ʒé,

brother our, brother our, let us go, let us go,

language with only two tone-heights that can be more easily represented by paired rattles.

3. Music and dance. Dance pervades most musical performance in Nigeria; only praise-music and some types of ceremonies are not conceptualized in terms of dance. In many languages, the terms for 'song' and 'dance' are either exactly the same or closely related. The repertory of solo instruments played for amusement, such as the *sansa* (lamellophone) or the raft zither, generally consists of dance-songs. The most energetic dances are found in the forest area, while those in the north tend to be more restrained, a possible result of Islamic influence. Dancers frequently wear rattles on their arms or legs, which are sounded rhythmically with the dance; women frequently play gourd rattles in more southern areas. Masks frequently involve quite elaborate dances, a considerable feat in the sometimes cumbersome costumes.

4. Music and gender. Gender roles are strongly marked in Nigerian music. Throughout the country, men dominate in instrumental playing, and in extreme cases women hardly play any instruments at all, for example in the strongly Islamicized regions of the north. In the south and south-east, it is common for women to play a wide variety of instruments within their own associations, but it is men who play at public events. Instruments usually played by women include gourd rattles and, less often, other types of idiophones. This tradition carries over into church music, where women play percussion instruments to accompany services.

By contrast, women dominate in singing in many societies. Even in some strongly Islamicized areas of the north, women are thought to be more proficient than men, and their grasp of appropriate proverbs and epithets more fluent. As a result, among the Nupe or the Kanuri, for example, women singers can become extremely wealthy and influential in ways that would otherwise be impossible. Among the Nupe, some well-known praise-singers (*enígbá*) form their own ensembles (*enyàkó*) of drummers and flautists to perform at major ceremonies, both public and private.

5. Children's music. In most Nigerian societies, children have distinct musical cultures, both in terms of sung repertories and in the construction of sound-producers. Singing games are popular among children and are usually accompanied by call-and-response patterns with lyrics that may be archaic or obscure. Some children's songs have explicitly erotic lyrics; among the Tarok people of east-central Nigeria, the herders have an entire repertory of obscene songs (*ǹnap-ǹshì ován gi bil*), accompanied by a pottery drum. Although tolerated in the context of 'the bush', such songs are never sung near the village. Similar singing games exist in many different societies with different song texts. In some societies, for example among the Idoma, adults consider the correct performance of children's games part of their moral education, and an adult will undertake to supervise them on moonlit nights.

Children make and use their own distinctive sound-producers. Sometimes these imitate those of adults, for example unpitched raft zithers of cornstalks and tin-can drums with plastic heads. Other instruments, such as the widespread *zagadu* (*zàgàdúú*), a jew's harp made from sorghum stalk, and the *kabushi* (*kàbúúshì*), a double-reed pipe made from a green papaya stem slit lengthways, seem to be restricted to children. Hausa children capture and irritate puffer fish so that they inflate, allowing the children to beat out rhythms on their stomachs. Children also imitate 'forbidden' sound-producers, reproducing the wooden-plaque bullroarers of male secret societies with sorghum internodes and the voice-disguisers with cereal stalks made into simple mirlitons.

6. Impact of world religions. Apart from instruments directly imported from North Africa, Islam has brought specific musical forms such as the *dhikr* (or *zikr*). The large ceremonial ensembles characteristic of the northern Nigerian courts, including kettledrums slung on camels' backs, trumpets and shawms, are typical of the Maghreb. Vocal production of Hausa praise-singers is influenced by Arab singing styles as well as the monodic recitational ensembles that gather during Ramadan. Islamic folk culture is also present; the ecstatic *bori* cult resembles other Islamic cults, such as the Somali *zar*, and uses the one-string horsehair fiddle, while the *gani* cult of the Nupe, performed with hobby-horse and dancers with brightly coloured clothes, is part of the same tradition as Morris dancing. The essentially monodic style of North African music has virtually eliminated polyphony in all areas influenced by Islam.

European musical traditions were imported in the 19th century, but they seem to be blended with musical styles brought by ex-Sierra Leoneans who were descendants of freed slaves who became entrepreneurs along the coast. Some Nigerian instruments associated with Christianity, such as the frame drum, reflect a direct New World influence. Along the coast, older Anglican churches still reproduce faithfully an English style of service, but in general even established churches use African instruments in services. A typical ensemble consists of frame drums, gourd net-rattles, large struck pots, and smaller hand-held struck pots. Typically these instruments have spread from the coast and remain alien to the cultures of people who play them. There is a lively tradition of church music composition among academic composers, while oral hymn composition flourishes in some communities in the south.

The other aspect of mission culture relevant to music was the destructive prohibition of any type of performance associated with 'paganism'. During the early colonial period, converts were discouraged from taking part in any ceremonies that had non-Christian overtones. In some areas, masks and instruments were physically burnt, and even today some Christians still eschew secular dancing and music. The large number of independent churches actively encourage the use of traditional musical instruments.

7. Musical forms. The overall pattern of musical forms in Nigeria reflects its historical layering. The most common underlying pattern, as elsewhere in Africa, is

essentially the call-and-response structure where a lead singer articulates a semi-improvised text to which a chorus, vocal but often supported by instruments, responds, either shadowing the lead text or repeating an ostinato vocal phrase. These sometimes overlap, producing a simple polyphony. Beyond this, a distinct difference can be discerned between northern traditions and those of the centre and south of Nigeria. Much of the forest area is dominated by drums and idiophones, and the music is rhythmically correspondingly complex with numerous unpitched instruments playing interlocking patterns. Such solo melody instruments include the *sansa*, pluriarc, arched harp and raft zither. The *oba* (ruler) of Benin who was noted for playing the *akpata* (*ákpátá*) lamellophone *c*1700 would be a relatively unusual figure today (*see* PLURAIC, fig.1).

In the sub-humid regions north of the forest the predominant musical type is the polyphonic wind ensemble, and the structural elements of this form are also found in vocal and xylophone music. Further north, music is essentially monodic, again with a greater emphasis on drums, reflecting the influence of Islam, although some comparative evidence suggests that this may also have been a pre-Islamic pattern. The distribution of these musical forms is also strongly related to ecology and social structure. Polyphonic ensembles, where each player has an equal musical part, perhaps not technically demanding but requiring considerable rhythmic precision to perform the music correctly, are characteristic of small-scale egalitarian societies. Typically, the instruments are aerophones such as side-blown horns, end-blown gourd horns, panpipes, single-note cylindrical whistles or even notch flutes with finger-holes. According to the prevailing scale in a given society, an instrument is tuned to each degree of the octave, and these sets may cover up to three octaves. Each instrument has a short phrase to play and enters in sequence like an extended canon. Sometimes there is a sequenced 'answering' of phrases. Among the Anaguta (Iguta) of the Jos plateau, a flute producing a full scale allows a more elaborate interweaving of complementary melodies.

From the tuning of instruments such as the xylophone and raft zither, we can deduce that pentatonic and heptatonic scales predominate throughout much of the country. There is little doubt that the influence of radio and recordings has normalized tunings to Western intervals, for there seem to be traces of older equiheptatonic scales. Research with Tiv composers suggests that their melodies are not conceptualized in terms of octaves; what seems to matter most are intervals.

Individuals are not usually singled out as expert performers, and there may be no term for 'musician' in the vernacular since everyone is expected to be able to play. Related to this is a notion that one need not practise on a musical instrument since performance is a skill all individuals have. In the more hierarchical societies of the north and south-west, by contrast, proficient and well-rewarded individuals perform vocal and instrumental music and play an important role in the validation of authority structures through praise-singing. Immense changes in demography, infrastructure and the distribution of wealth have begun to blur this pattern in the 20th century, and migrant communities often transport musical forms, adapting them in part to the conditions of their new situation. Some Middle Belt communities now maintain dual ideologies, accepting the ideology of the master-musician for incoming styles, associated with singing the praises of the wealthy and powerful, while still maintaining egalitarian ideologies for the older, polyphonic styles.

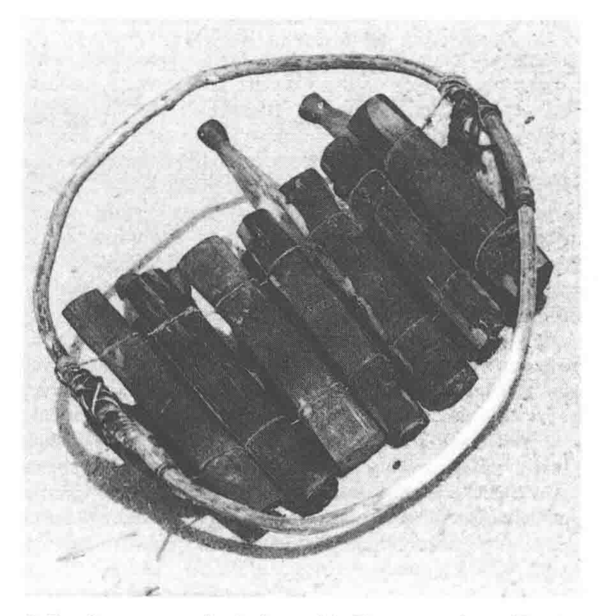
This pattern does not correspond to the delta and Cross river areas, where societies are largely small-scale, egalitarian and dominated by numerous cross-cutting associations that reflect gender, religion or economic links. Percussion dominates the music of this region, and wind and string instruments are rare. Melodies are provided by multi-player xylophones or tuned drum sets. However, as with wind ensembles, the musical forms are participatory, with numerous players taking part according to their level of skill. However, since many societies are quite exclusive, particularly those associated with specific masks, specialized musicians are quite common, although they do not serve the political function found in hierarchical societies.

A musical form found only in some places is the performance of epic poetry. Although treated by some authors as 'poetry' in the sense of text, this is always a musical performance. Among the Hausa and the Kanuri, long epic poems are performed by often blind itinerants, either unaccompanied or with a string instrument and sometimes reflecting unorthodox versions of Islam. Many Arabic poetic metres were brought to West Africa and adapted to the prosodic requirements of indigenous languages. These epic recitations are a surviving link to similar traditions in the Maghreb and medieval Europe. The recent rise of orthodox Islam led to prohibitions on some of these performers, making the task of recording and transcribing these epics all the more urgent. In the Niger delta, by contrast, the Ozidi saga, a hero-myth that traditionally takes seven days to perform, includes dancing, mime, narrator, chorus and percussion ensemble.

8. MUSICAL INSTRUMENTS. Nigerian sound-producers are diverse, especially idiophones and drums. Those described below represent only a sample of the most common types. Idiophones are extremely varied and can be subdivided into tuned and untuned instruments. Among the tuned idiophones, the most important is probably the xylophone. Xylophones are found throughout the south and south-east, where they are of the Central African type, loose wooden bars laid across banana logs often with several performers playing one instrument simultaneously, using interlocking patterns. Pit- and box-resonated xylophones are found more rarely in this region. In parts of the Jos plateau and the north-east, xylophones resonated with cow horns or gourds and slung from the performer's neck are used in sets of up to seven instruments (fig.2). The resonators have holes covered with spider-web mirlitons that produce a buzzing sound. Leg xylophones have also been recorded from the plateau area and Igboland, generally played by women for amusement.

Various types of *sansa* (lamellophone) are found throughout much of southern and central Nigeria. The original type seems to have been made from raffia midribs with keys of the same material, tuned with latex, but instruments with iron keys attached to a heavy wooden board, sometimes box-resonated, now predominate. Very large instruments with two or three untuned keys used as bass notes in ensembles are found in the Niger delta.

Ensembles of tuned clay pots, beaten on the open mouth with a soft pad, produce deep booming notes with a partially aerophonic component. Usually producing a



2. *Cow horn resonated xylophone of the Yungur, north-east Nigeria*

pentatonic scale, individual pots are tuned by placing water inside them and may be found in one- or two-octave sets. These sets are used throughout the Niger delta and in adjacent areas for entertainment. Untuned single instruments may be used to create a rhythmic bass pattern in some ensembles, as well as in church music.

The most important of the untuned idiophones are the slit-drums, hollow logs slit lengthways, often with resonator holes at the ends of the slit, producing two distinct notes. Slit-drums are common throughout southern Nigeria and were formerly used for communication. Very large slit-drums existed at one time in the south-east, but a combination of deforestation and modern transport has caused them to disappear. However, smaller slit-drums made from bamboo internodes are regularly used for dance accompaniments and still sometimes 'speak' in ritual contexts.

Clapperless bells or iron gongs, single or double bells struck with a beater seem to have been originally part of chiefly regalia in most regions. In some Middle Belt societies, they were the prerogative of secret societies, perhaps because iron was rare and expensive. The emergence of cheap iron with European trade made them more available, and they are now used as a common time-keeping instrument in all types of music throughout the country (fig.3). Urban popular groups sometimes attach tuned sets of these bells to a frame. Bronze clapperless bells are found in Islamic chiefly orchestras in parts of the north. Clapper bells of a similar design are used more rarely and usually in ritual contexts.

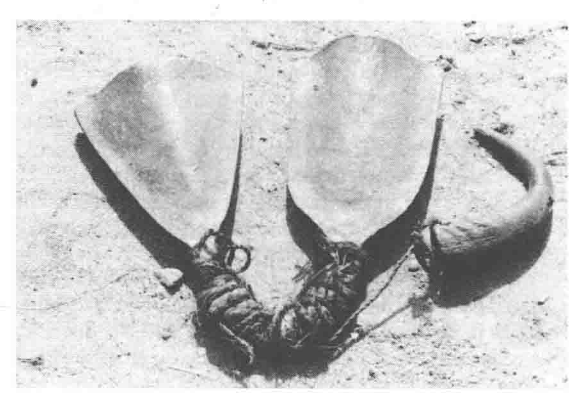
Struck gourds are a common accompanying instrument; large, hemispherical gourds are placed on a cloth and struck with paired sticks to accompany various types of women's entertainment music as well as for the Hausa *bori* possession dances. They are sometimes held against the chest and beaten with the hands. In a variant of this, the gourd can be upturned in a basin of water, and the pitch adjusted by the amount of air trapped under it. These instruments are common throughout the north-central regions. A recent variant of this recorded in the south-west includes a tuned set of such gourds floating in an oblong trough.

Scrapers of various designs are used throughout the south, but a specific type is the notched stick: a thin piece of hardwood carved with rings, along which is threaded a spheroidal bush-fruit. A scraping noise is produced by sliding the dried fruit-shell along the stick and different pitches result from the speed at which the shell is moved. The notched stick is found throughout most of southern Nigeria and is used primarily by children to produce insulting epithets. However, it can also be a court instrument played by women in some areas of eastern Yorubaland where the stick is replaced by an iron rod with brass mounts.

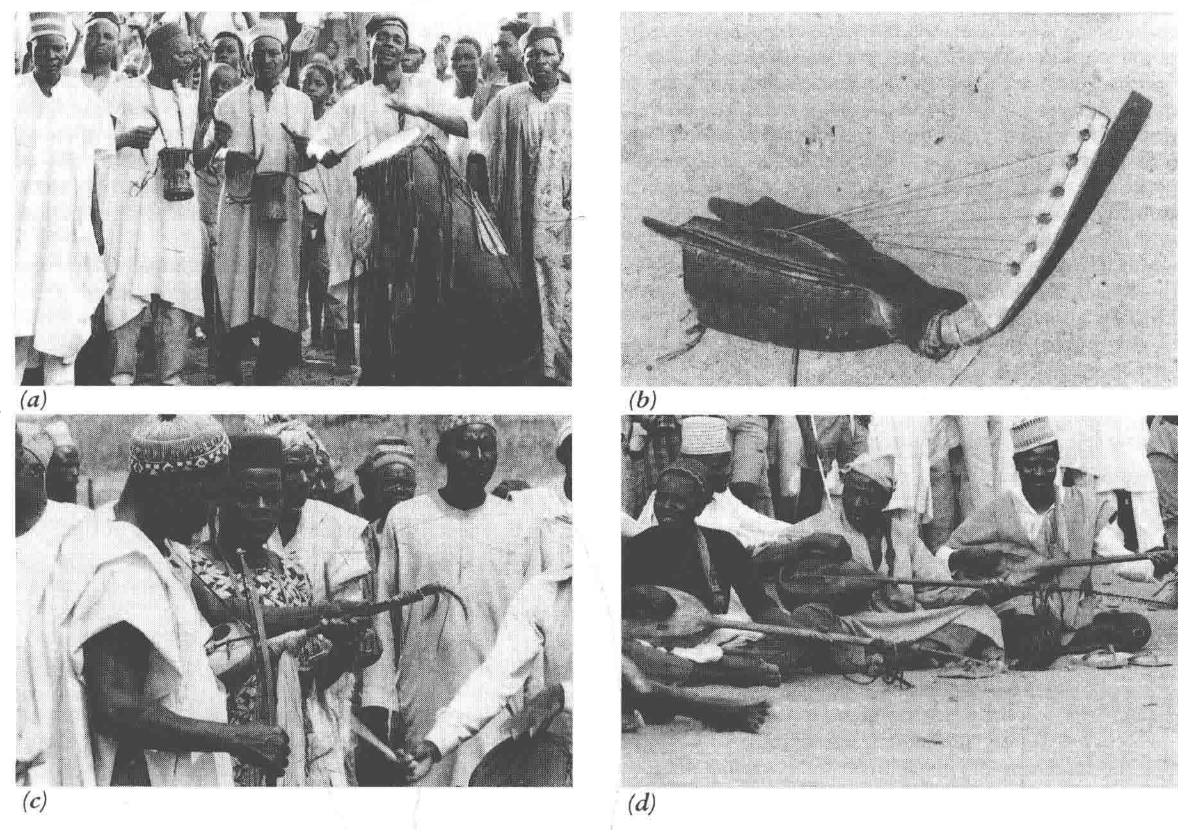
Gourd rattles containing seeds or pebbles are common almost everywhere, but a more elaborate type is the net-rattle, which has a string network of fruit-shells or beads loosely enclosing a dried gourd. The network is held by the performer and slapped rhythmically against the gourd. The net-rattle is played predominantly by women in ritual contexts, but it has also become central to church ensembles and can be found all over the country in this context.

Drums dominate musical ensembles throughout Nigeria and exist in a variety of shapes and reflect a variety of construction methods. Drums are usually made of single pieces of wood or more recently, salvaged oil-drums, but can also be made from spherical or hemispherical calabashes. One of the most common drum types is the *kalangu* (*kàlàngúú*) hourglass drum, a double-headed drum with laces connecting the heads, held under the arm. The laces are squeezed to alter the pitch of the drum-head during performance and beaten with a curved stick. Often referred to as a TALKING DRUM (although many other types of drum can be used to 'talk'), it is common among Hausa, Yoruba and many other Islamic peoples, and is used by praisesingers to imitate speech-tones. Various single-headed hourglass drums are used as rhythmic accompanying instruments.

The *ganga* (*gàngáá*) double-headed barrel drum, with its two heads laced together, is slung from the performer's shoulder and beaten with sticks or hands (fig.4*a*). It is often used to accompany dancing, praise-singing and various types of secular performance. The performer may damp the second skin with his hand to alter the pitch of the struck head. Single-headed drums, open at the base with the skins either pegged or laced and wedged, are found throughout the country in a great variety of shapes,



3. *Double iron clapperless bell played with antelope horn for secret societies, Vere, south of Yola*



4. *(a) Paired single-headed hourglass drums and long barrel drum played for dancing, Vere, south of Yola; (b) pentatonic arched harp used for songs of social comment, Verse, south of Yola; (c) Hausa performer playing the goge (gòògè fiddle) at an Icen ceremony, south-east Nigeria; (d) ensemble of garaya (gàrááyáá) players accompanying a possession dance, Icem, south-east Nigeria*

sizes and designs. Commonly played with the palm of the hand, these drums are occasionally played with sticks. In the Niger delta and the Cross river area, conical drums with wedges used to tune the heads are made in sets of six or eight and played by a single performer.

Frame drums are less common, but a distinctive type that may have come originally from Brazil is now used in churches and in some types of secular music. The *samba* rectangular frame drum has a second, interior frame that allows wedges to be used to tighten the head. It is usually placed against the knees of a seated player and struck with paired sticks. Frame drums made from the broken necks of pots, with a head kept in place by a network of short sticks, are used to accompany specific praise-song repertories.

Nigerian chordophones are similar to those found elsewhere in West Africa. The oldest type is probably the musical bow, which usually has a mouth-resonated vegetable-fibre cord that is either plucked or struck while a small flat stick is placed against the string to produce different harmonics. The musical bow is played throughout central Nigeria and is often associated either with stages of crop growth or with songs of social criticism.

Raft zithers are made from dried cereal-stalks laid parallel and bound together; strings are supported by two bridges and tuned by overwound vegetable fibres. The tuning is usually pentatonic, with the strings arranged in groups of three and the main string doubled on each side at the octave. The raft zither is played with the thumbs using a strumming technique and is found throughout central Nigeria. It is generally a solo instrument used for beer-drinking or other entertainment. Children make untuned replicas of raft zithers at harvest time.

The arched harp is found across a wide area of east-central Nigeria, becoming a dominant prestige instrument along the Cameroon border, where it is frequently associated with the blacksmith caste. Among Tarok composers, the arched harp is associated with songs of social criticism. The harp almost always has five to six strings with a pentatonic tuning, although some two-octave instruments have been recorded (fig.4*b*). Pluriarcs with five or six strings are found in the Igbo areas and in some parts of the south-east. Pluriarcs were strongly associated with ritual but now seem to have largely disappeared.

One of the most prestigious instruments in the north is the one-string *goge* horsehair fiddle, a bowl-resonated spike fiddle with a lizard-skin table (fig.4*c*). It is of North African origin and is related to similar instruments in both Ethiopia and Central Asia. It is principally played in Islamic societies to accompany praise-singing and ecstatic cults such as the Hausa *bori*. A Hausa proverb, '*gòògè kan bidi'a ke nan*' (the *goge* is the source of heresy), associates the *goge* with worldly and deviant beliefs.

There are different types of spike lutes, especially among the Hausa and the Kanuri. The *molo* (*móólóó*), a two-string lute with a trough-shaped wooden soundbox, is similar to those found widely across the West African savanna and is used both for *bori* and by hunters. The *kuntugi* (*kùntúgì*) is a related type with one string and a

resonator made from an oval herring-tin, played by popular radio singers. The *garaya* (*gàràáyáá*) has a spherical ground resonator covered in skin and can be quite large. *Garaya* are often played in ensembles of three to four instruments that produce a rhythmic thrumming associated with possession dances (fig.4*d*). Lutes with necks that transpierce the resonator to anchor the strings beneath it are sometimes found among other peoples of central Nigeria.

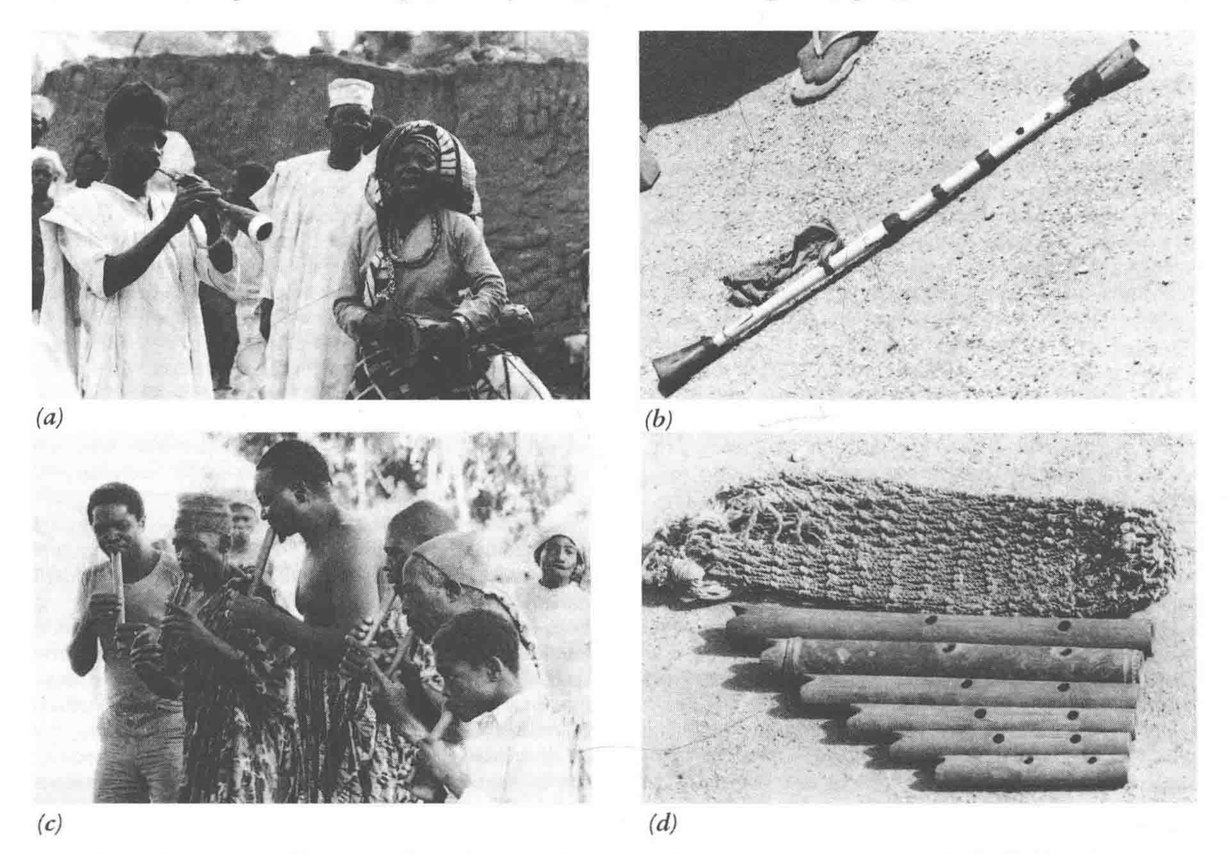
Aerophones include a variety of instruments, such as those associated with Islamic courts throughout the north. The best known of these is the *kakaki* (*kààkààkíí* or long trumpet) usually made of brass or bronze, although now frequently made of scrap materials including aluminium. They are usually played in pairs, but sometimes in sets of up to six, and are used to imitate speech. Permission to have a set made was widely recognized as the seal of authority of a newly established or upgraded polity. They are almost always played together with the *algaita* (*àlgáità*) oboe (fig.5*a*) and are historically linked to analogous ensembles in Morocco and Uzbekistan. Instruments operating on the same principle, though historically unrelated to the *kakaki*, include the end-blown wood trumpets common in ensembles in the plateau area and the end-blown gourd trumpets made of cylindrical and spherical gourds played by the Samba Daka in tuned ensembles along the Cameroon border.

Horns are usually side-blown. Some southern chieftaincies had large side-blown elephant tusks similar to those in the Democratic Republic of the Congo (formerly Zaïre), but antelope horns are more common. These are disappearing for lack of antelope, now replaced by either cow horns or wood. The distal end may be open or closed, producing either one or two notes. Although most commonly treated as unpitched, on the Jos plateau, among the Ngas and related peoples, they are played polyphonically in tuned sets, the largest ensemble spanning three octaves. These horns are used as a ceremonial or signal instrument.

Long trumpets are invariably accompanied by the ALGAITA oboe, a sub-Saharan version of the Maghrib *ghaiṭa* that presumably dates from the medieval trans-Saharan trade. The *algaita* is almost always played together with the *kakaki* trumpet in Islamic court ensembles to produce surrogate speech in ceremonial contexts. The Tiv people in the south-east, however, have adapted the instrument for secular dance music, *swange*, increasing both its size and volume.

Tilɓoro (*tilboro*) or *damalgo* side-blown clarinets made from cereal-stalk internodes (fig.5*b*) are found throughout the north-central regions. These clarinets are open at the distal end with the reed cut directly from the stem. Children blow them after the sorghum harvest, although more elaborate instruments that have resonators of bush-orange or animal horn at one or both ends are used for speech imitation.

End-blown flutes blown across a chamfered embouchure, played in a manner similar to the Arab *ney*, with up to four finger-holes are found widely throughout northern Nigeria (fig.5*c*), sometimes with elaborate



5. *(a) Algaita (àlgáità; oboe) and kotso (single-headed hour glass drum), played for dances, Icen, south-east Nigeria; (b) side-blown clarinet with cowhorn bells, Yungur, north-east Nigeria; (c) tuned pentatonic set of notch-flutes being played in Vere, south Yola; (d) ensemble of notch-flutes*

decoration, such as the Kanuri *shilá*. Single closed tubes blown across the top and used in tuned sets are common in the Middle Belt; bound sets forming panpipes are rare. Such ensembles accompany secular dance music.

Cruciform conical wooden whistles (fig.5*d*), blown across the top like panpipes, have two finger-holes in either side of the body, often on projecting arms. Usually untuned, they may have developed from signal instruments, since they are still common among hunters for communicating without disturbing animals. Among the Tarok, they are used on market days to transmit information about the state of the market and who is present. They are often used in dances to mark changes in songs or steps and occasionally found in pentatonic tuned sets. These instruments are the origin of the whistles that mark the Brazilian samba and are made with modern materials. Similarly, spherical fruit-shell ocarinas were probably once designed as hunters' signals; they are now used to make music in the bush or blown to imitate the voices of masks.

Masks and their associated secret societies are one of the most common forms of religious expression, and it is generally held that the spiritual entity inhabiting the mask cannot use ordinary speech or song. It is therefore common for masks to make use of voice-disguisers as well as to sing in ritual or archaic languages. Commonly these voice-disguisers have mirliton membranes similar to a kazoo, inserted in the sidewall of a wooden, bamboo or horn tube. In initiation cermonies, these can be constructed in gradated sets like wind ensembles. Other voice-disguisers include spherical clay pots and wooden megaphones.

9. MODERN DEVELOPMENTS. Even before the establishment of the colonial regime, the first importation of Western music began through the missions and, once recordings became widespread, urban populations were exposed to a wide range of musical styles. Fusions of traditional forms with European instruments began in the 1930s with major growth in the 40s and 50s, probably fuelled by the experience of soldiers. By the 1960s, a wealth of musical styles had developed, especially in the south-west, where the Yoruba had been very active in creating hybrid forms. Music from the former Zaïre had been very influential, along with West Indian calypso, Latin American styles such as samba and some types of African American music such as jazz. Ensembles tend to mix traditional drums and iron clapperless bells with guitars, keyboards and, increasingly, electronics.

Recordings created as exports have songs chopped into three-minute cuts, but in performance individual songs can be extended with improvised segments of praises of those present. Musical styles now develop quickly, and the music press in Nigeria reports and documents these developments. Local subgenres of urban music are found throughout the south, but further north, urban music has remained notably more traditional, where the updating of textual materials is given greater priority than instruments or musical styles. Song texts tend to be in English, pidgin or major languages such as Yoruba, Hausa and Igbo. The market for other languages is rather restricted, and local performers tend to become known via state radio stations or cassettes.

Nigeria has produced many well-known modern performers, some of whom became internationally famous such as FELA KUTI and 'KING' SUNNY ADÉ, as well as those of an earlier generation such as 'Bobby' (Bernard Olabanji) Benson. Nigeria has always had a lively industry for its own urban music, although this remained home-grown until the promotion in Europe of artists such as Sunny Adé in the 1970s. High levels of dubbing of recordings make it difficult for Nigerian recording artists to make an income from local distribution, and many prefer to record, press and distribute outside the country, so that a proportion of sales can earn foreign exchange. CDs have yet to become widespread, but there is a lively market for local cassette production. There are few recordings of non-electric music available except in the case of popular northern praise-singers. Scholarly field recordings of Nigerian music are few, although the Institute of African Studies at the University of Ibadan produced a series of striking recordings, none of which is still available.

Western-style compositions with notated scores have been produced since the late 19th century, usually by musicians trained primarily in the church. The rise of the university system encouraged more composers to experiment with African texts, instruments and rhythms in their music. However, this remains an urban phenomenon, largely restricted to the south-west. Composers of the first generation who experimented with producing African church music include J.T. Ransome-Kuti, A.T. Ola Olude and T.K. Ekundayo-Phillips. More recent composers include FELA SOWANDE, AKIN EUBA, AYO BANKOLE and Lazarus Ekueme.

10. RESEARCH. Sources for the history of Nigerian music are limited. Musical instruments appear on Benin plaques, and medieval chronicles record the introduction of trumpets in the Islamic region. Instruments also appear in the engravings of some early travellers. The first scholarly account dates only to 1892, and history must therefore be derived from secondary sources by plotting the contemporary distribution of instruments and performance types and linking them with known linguistic and archaeological data.

Given the size and richness of Nigerian musical traditions, scholarly interest in the country's music has unfortunately been slight. Music departments in Nigerian universities have contributed greatly with indigenous descriptive work, and some institutions, such as the Centre for Nigerian Cultural Studies (CNCS) in Zaria, have archived student dissertations containing much valuable information about otherwise unknown musical traditions. The archives of the Borno Music Documentation Project (BMDP), based in Maiduguri, contain are unparalleled range of sound and video recordings of the music of north-eastern Nigeria, and material is still being added to their collections. However, the continuing crisis in the university system has severely restricted local research, although information about music can sometimes be found in locally published ethnographies. Nigeria's multiplicitous radio and television stations have recorded a wide variety of materials over the years, but these are not readily accessible to researchers. Recordings made from the 1960s to the 80s by the Institute of African Studies, Ibadan, and the CNCS represent a valuable archive of material, but financial problems put their long-term future in doubt.

BIBLIOGRAPHY

AND OTHER RESOURCES

C.R. Day: 'Music and Musical Instruments', *Up the Niger* (London, 1892), 264–81

M. Mackay: 'The Traditional Musical Instruments of Nigeria', *Nigerian Field*, xv/3 (1950), 112–33
M.G.M. Lane: 'The Music of Tiv', *AfM*, i/1 (1954), 12–15
R.G. Armstrong: 'Talking Instruments in West Africa', *Explorations*, iv (1955), 140–53
H.U. Beier: 'Yoruba Vocal Music', *AfM*, i/3 (1956), 23–8
A.V. King: 'Employments of the Standard Pattern in Yoruba Music', *AfM*, ii/3 (1960), 51–4
A.V. King: *Yoruba Sacred Music from Ekiti* (Ibadan, 1961)
L. Bouquiaux: 'Les instruments du musique des Birom', *Tervuren-Africa*, viii/4 (1962), 105–11
W.W. Echezona: *Ibo Musical Instruments in Ibo Culture* (diss., Michigan State U., 1963)
W. Konrad: 'Über Buduma-lieder und den Bau einer fünfsaitigen Buduma-harfe', *Jahrbuch museens Völkerkunde Leipzig*, xxii (1966), 64–74
K. Krieger: 'Musikinstrumente der Hausa', *Bässler-Archiv*, xvi (1968), 373–430
G. Kubik: 'Àló Yoruba Story Songs', *AfM*, iv/2 (1968), 10–32
D.L. Thieme: *A Descriptive Catalogue of Yoruba Musical Instruments* (diss., Catholic U. of America, 1969)
S.E. Akpabot: 'Standard Drum Patterns in Nigeria', *AfM*, v/1 (1971), 37–9
D.W. Ames and A.V. King: *Glossary of Hausa Music and its Social Contexts* (Evanston, IL, 1971)
D.W. Ames, E.A. Gregersen and T. Neugebauer: 'Taaken Samarii: a Drum Language of Hausa Youth', *Africa*, xli (1971), 12–31
P. Dark and M. Hill: 'Musical Instruments on Benin Plaques', *Essays on Music and History in Africa*, ed. K.P. Wachsmann (Evanston, IL, 1971), 65–78
A. Euba: 'Islamic Musical Culture among the Yuruba: a Preliminary Survey', ibid., 171–81
F.E. Besmer: *Hausa Court Music in Kano, Nigeria* (Ann Arbor, 1972)
D.W. Ames: 'A Sociocultural View of Hausa Musical Activity', *The Traditional Artist in African Societies*, ed. W. d'Azevedo (Evanston, IL, 1973), 128–61
B. Ranung: 'Music of Dawn and Day: Music and Dance Associations of the Igede of Nigeria', *Ethnos*, xxxviii (1973), 24–42
L.E.N. Elwueme: 'African Music in Christian Liturgy: the Igbo Experiment', *AfM*, v/3 (1973–4), 31–9
F.E. Besmer: *Kídà Dáràn Sállà: Music for the Muslim Festivals of Id al-Fitr and Id al-Kabir in Kano, Nigeria* (Bloomington, IN, 1974)
L.E.N. Elwueme: 'Linguistic Determinants of Some Igbo Musical Properties', *Journal of African Studies*, i (1974), 335–53
S.E. Akpabot: *Ibibio Music in Nigerian Culture* (Ann Arbor, 1975)
K. Nicklin: 'Agiloh, the Giant Mbube Xylophone', *Nigerian Field*, xl (1975), 148–58
T.A. Sebeok and D.J. Umiker-Sebeok, eds.: *Speech-Surrogates: Drum and Whistle Systems* (The Hague, 1976)
J.D.C. Djedje: *The One-String Fiddle in West Africa: a Comparison of the Hausa and Dagomba Traditions* (diss., UCLA, 1978)
C. Keil: *Tiv Song* (Chicago, 1979)
O. Arewa and N. Adekola: 'Redundancy Principles of Statistical Communication as Applied to the Yoruba Talking Drum', *Anthropos*, lxxv (1980), 185–202
M. Nzewi: 'Folk Music in Nigeria: a Communion', *AfM*, vi/1 (1980), 6–21
U.N. Abalogu, G. Ashiwaju and R. Amadi-Tshiwala, eds.: *Oral Poetry in Nigeria* (Lagos, 1981) [incl. A.V. King: 'Form and Functions in Hausa Professional Songs, 118–35]
K. Gourlay: 'Long Trumpets of Northern Nigeria in History and Today', *AfM*, vi/2 (1982), 48–72
C. Iyimoga: 'Kundung: the Berom Xylophone', *Nigeria Magazine*, no.142 (1982), 49–52
F.E. Besmer: *Horses, Musicians and Gods: the Hausa Cult of Possession-Trance* (Zaria, 1983)
M.A. Omibiyi-Obidike: 'Bobby Benson: the Entertainer Musician', *Nigeria Magazine*, cxlvii (1983), 18–27
R.M. Blench: 'The Morphology and Distribution of Sub-Saharan Musical Instruments of North African, Middle Eastern and Asian Origin', *Musica Asiatica*, iv (1984), 155–91
J. Uzoigwe: 'Tonal Organisation in Ukom Drum Performance', *Nigeria Magazine*, liv/3 (1986), 53–60
R.M. Blench: 'Idoma Musical Instruments', *AfM*, vi/4 (1987), 42–52
A.E. Inanga: 'The Social Role of Song Texts in Bèmbé Music among the Ègbá', *Nigeria Magazine*, lv/3 (1987), 73–81
I. Iyortange: 'Continuity and Change in Tiv Music and Drama', *Nigeria Magazine*, lv/4 (1987), 52–6
J.N. Lo-Bamijoko: 'Classification of Igbo Musical Instruments, Nigeria', *AfM*, vi/4 (1987), 19–41
R. Boyd and R. Fardon: 'Bisíwéèri: the Songs and Times of a Muslim Chamba Woman (Adamawa State, Nigeria)', *African Languages and Cultures*, v/1 (1992), 11–41
E. Kini-Olusanyin: 'Bembe: the Sound of Ritual Drum', *Yoruba Ideas*, i/1 (1997), 10–17

RECORDINGS

Nigeria, i: *Hausa Music; Nigeria*, ii:*Hausa Music; Nigeria*, iii: *Igbo Music*, coll. D.W. Ames, Bärenreiter BM 30 L2306, 2307, 2311 (1968, 1969, 1975) [UNESCO Anthology of African Music]
Ancient Music of the Idoma, coll. R.A. Armstrong, Asch Mankind Series AHM 4221 (1969)
Music of Dawn and Day, coll. B. Ranung, Love Records LXLP 513/4 (1970)
Music from the Villages of North-Eastern Nigeria, coll. P. Newman, Asch Records AHM 4532 (1971)
The Kings of Otukpo and Adoka, Benue State, coll. R.A. Armstrong, Institute of African Studies, Ibadan EMI-NCR18 (1972)
Nigeria: musiques du plateau and *Musiques du Nigeria Central*, coll. B. Quersin, OCORA 82, 85 (1973)
The Igede of Nigeria, coll. R. Nicholls, Music of the World CDT-117 (1991)

ROGER BLENCH

Nigetti, Francesco (*b* Florence, 26 April 1603; *d* Florence, 14 Feb 1681). Italian organist, theorist and composer. His earliest musical education probably took place in the Florentine Compagnia dell'Arcangelo Raffaello, in which he enrolled on 1 January 1613. He certainly studied both composition and the organ with Marco da Gagliano (*maestro di cappella* of the confraternity) and completed his musical education with Frescobaldi while the latter was in Florence in the service of the Medici court (between 1628 and 1634). On 11 December 1629 he became *maestro di cappella* and organist of Prato Cathedral and from 19 August 1649 until his death was first organist of Florence Cathedral. For more than 30 years he devoted himself to the construction and perfection of a Vicentino-inspired instrument, a 'cembalo omnicordo' called 'Proteus', which was very difficult to play. It had five manuals for the division of each ordinary scale-degree into five parts, for the supposed imitation of the three Greek genera and for the production of both large and small semitones; after his death it went to his pupil G.M. Casini and then to Bresciani. Though Bonini declared that Nigetti's compositions were prized in their day like precious stones, only three pieces by him, of no great interest, are known to have survived. They are a solo song, a duet and a trio, all with continuo (all are in *I-Bc* Q49 and the last two also appear, anonymously, in *CZ-Pnm* Sign.II.La 2; the solo song is edited in AMI, v, n.d., 37).

BIBLIOGRAPHY

P. Nettl: 'Über ein handschriftliches Sammelwerk von Gesängen italienischer Frühmonodie', *ZMw*, ii (1919–20), 83–97
N. Fortune: 'A Florentine Manuscript and its Place in Italian Song', *AcM*, xxiii (1951), 124–36
P. Barbieri: 'Il cembalo omnicordo di Francesco Nigetti in due memorie inedite di G.B. Doni (1647) e B. Bresciani (1719)', *RIM*, xxii (1987), 34–113
G. Giacomelli: 'Fortuna dell'opera frescobaldiana in Toscana attraverso il carteggio di Francesco Nigetti (1618–1657)', *L'organo*, xxv (1987–8), 97–112

EDMOND STRAINCHAMPS

Nigg, Serge (*b* Paris, 6 June 1924). French composer. After initial studies with Ginette Martenot, he entered the Paris Conservatoire at the age of 17, studying fugue and counterpoint with Plé-Caussade and harmony with Messiaen. He left the Conservatoire in 1946 and took up studies in 12-note technique with Leibowitz. The path that Nigg's music subsequently took was marked by

sudden enthusiasms and violent rejections and may be seen as a reflection of the contradictions of the immediate postwar years. Although Messiaen remained for him 'the awakener' and was a strong influence on his earliest works (e.g. *Timour*), Nigg was one of the first French composers to master 12-note composition, as his Variations of 1947 demonstrate: he viewed serial procedures as a fertile form of discipline and as the logical culmination of musical evolution.

Moved by a concern over communication, he soon formed the desire to 'express no longer the symbols of the past, but the events of our time in every form capable of reaching the largest possible public' (Leibowitz). In such works as *Le fusillé inconnu* (1949) he proceeded to challenge the hermeticism of serial technique; together with Désormière he founded the French Association of Progressivist Musicians and made several journeys to eastern Europe. Pursuing his populist convictions, he turned away from forms that he saw as ideologically limiting to devote himself, in the main, to large-scale choral pieces, capable of making a strong and immediate impression.

It was when he was in his early 30s that Nigg composed the works that he later considered his most important: the Piano Concerto no.1 and the Violin Concerto. Other compositions in conventional forms followed, displaying Nigg's rigorous handling of structure, while a series of orchestral pieces (the *Jérôme Bosch-Symphonie*, *Le chant du dépossédé*, *Visages d'Axel* and *Fulgur*) bears witness to his imaginative powers. During this period he gave lectures in the USA (1967) and in the USSR (1970); in 1967 he was appointed principal inspector of music, with special responsibility for vocal art.

One of the abiding characteristics of Nigg's music is a certain mixture of tenderness and aggressiveness reminiscent of Ravel, the composer with whom he has the deepest affinity. Nigg demands an artisan-like respect for the composer's craft and a strict self-discipline and this approach is very evident in his music. His lyricism blossoms most abundantly in orchestral works, of which *Visages d'Axel* is a most accomplished example; in such pieces a wide variety of elements – modal, polytonal or atonal harmony and serialism – are always finely controlled within a tight fabric.

From 1974, when he reached 50, in a surge of creativity, Nigg embarked on new symphonic works: *Les fastes de l'imaginaire*, *Mirrors for William Blake* (a symphony for orchestra and piano), and *Millions d'oiseaux d'or* (a title taken from Rimbaud) first performed in Boston Symphony Hall (1981). Percussion, celesta and harps are prominent among the instrumental forces employed in these three works, and in the *Poème*, given its première in Quebec in 1990.

During this same period Nigg was awarded several prizes. He became president of the Société Nationale de Musique in 1982, and in the same year he took on the newly created course in instrumentation and orchestration at the Paris Conservatoire. He was elected to the Institut de France (Académie des Beaux-Arts) in 1989, and in 1995 he took on the heavy responsibility of the presidency for its bicentenary year and celebrations.

WORKS
(*selective list*)

ORCHESTRAL

Timour, sym. poem, 1944; Conc., pf, str, perc, 1947; Conc., pf, ww, perc. 1948; 3 mouvements symphoniques, 1948; Pour un poète captif, sym. poem, 1950; Billard, ballet, 1951; Pf Conc. no.1, 1954; Vn Conc., 1957; Jérôme Bosch-Symphonie, 1960; Conc., fl, str, 1961; Visages d'Axel, 1967; Fulgur, after Artaud: Héliogabale, 1968–9; Pf Conc. no.2, 1970–71; Les fastes de l'imaginaire, 1974; Scènes concertantes, pf, str, 1975; Mirrors for William Blake (sym., orch, pf), 1978; Millions d'oiseaux d'or, 1980; Va Conc., 1988; Poème, 1989; much film music

VOCAL

4 mélodies (P. Eluard), 1948; Le fusillé inconnu (oratorio, F. Monod), 1v, spkr, orch, 1949; Petite cantate des couleurs (Monod), chorus, 1952; Les vendeurs d'indulgences (cant., Eluard), 1v, chorus, orch, 1953; Prière pour le premier jour de l'été (cant., L. Masson), spkr, chorus, orch, 1956; Le chant du dépossédé (cant., S. Mallarmé), Bar, spkr, orch, 1964; Du clair au sombre (Eluard), S, chbr orch, 1986

CHAMBER AND INSTRUMENTAL

Pf Sonata no.1, 1943; 2 pièces, pf, 1947; Variations, pf, 10 insts, 1947; Qnt, fl, vn, va, vc, hp, 1953; L'étrange aventure de Gulliver à Lilliput, suite, after Soupault, 12 insts, 1958; Le tombeau de Jérôme Bosch, pf, 1958; Musique funèbre, str, 1959; Histoire d'oeuf, perc, 1961; Pf sonata no.2, 1965; Vn Sonata, 1965; Pièce, tpt, pf, 1972; Str Qt, 1982; Arioso, vn, pf, 1987; Sonata, vn, pf, 1994

Principal publishers: Jobert, Billaudot

WRITINGS

'Réponse à une enquête', *Contrepoints* no.3 (1946), 78
'Réponse à une enquête: les jeunes musiciens devant le dodécaphonisme', *Journal musical français* no.3 (1954), 10
'La musique symphonique française de Berlioz à nos jours', *Konzertbuch*, ii, ed. K. Schönenwolf (Berlin, 1960), 861
'La Musique, création absolue de l'homme?', Les Actes des Colloques du Bicentenaire de l'Institut de France (Paris, 1995), 109 only

BIBLIOGRAPHY

R. Leibowitz: *L'artiste et sa conscience* (Paris, 1950)
C. Rostand: *La musique française contemporaine* (Paris, 1952, 4/1971; Eng. trans., 1955/*R*)
B. Gavoty and D. Lesur: *Pour ou contre la musique moderne* (Paris, 1957)
A. Goléa: 'Panorama de la musique française moderne', *Tendances*, no.6 (1960), 24
J. Roy: *Présences contemporaires: musique française* (Paris, 1962)

BRIGITTE MASSIN

Niggun. In Jewish music a centonized chant used in the Ashkenazi Synagogue; also a genre cultivated by Ḥasidic Jews. *See* JEWISH MUSIC, §III, 3.

Night Horn. *See under* ORGAN STOP (*Nachthorn*).

Nightingale. A type of bird whistle. *See* BIRD INSTRUMENTS.

Nigrin, Georg. *See* ČERNÝ, JIŘÍ.

Nigun (Heb.: 'melody'; pl. *nigunim*). In the liturgical music of the Ashkenazi Jews, an early form of centonized chant, also known as *nusaḥ*. Among the East European Ḥasidic Jews, the term refers to a type of vocal music, often sung to nonsense syllables and accompanied by dancing, of which one of the important forms is the *nigun devequt*. *See* JEWISH MUSIC, §III, 3(ii)–(iii). Among the Karaite Jews the term *nigun* signifies a mode; *see* JEWISH MUSIC, §III, 10.

Nihon Ongaku-gakkai (Jap.). *See* MUSICOLOGICAL SOCIETY OF JAPAN.

Nijazi [Tagi-zade-Hajibeyov, Nijazi Zul'fagarovich] (*b* Tbilisi, 20 Aug 1912; *d* Baku, 2 Aug 1984). Azerbaijani conductor and composer. He studied composition with Mikhail Gnesin and others (1925–30) and at the Baku Conservatory (1930–32). He was conductor at the Akhundov State Academic Theatre in Baku (1937–51),

becoming principal conductor in 1958, having also been appointed principal conductor and artistic director of the Azerbaijan State SO in 1948. He played an important role in the development of opera and symphonic music in Soviet Azerbaijan, where he fostered the work of local composers and conducted many premières, including such operas as *Vetan* by Hajiyev and Karayev (1955) and Amirov's *Sevil'* (third version, 1959), and the ballet *Gyul'shen* by Sultan Hajibeyov (1951). Nijazi appeared with other companies in the USSR, including the Kirov Theatre, Leningrad, where in 1962 he conducted the première of Melikov's ballet *Legenda o lyubvi* ('Legends of Love'); he also toured in other countries. He commanded a virtuoso conducting technique. As a composer Nijazi was important in the early development of distinctively nationalist Azerbaijani music. One of his best works is a symphonic suite *Rast* (1949), the title identifying the first of the modes of Azerbaijani folk music, which has been widely performed. Nijazi's music is rich in national character and emotional feeling. Besides songs and music for theatre and cinema, he wrote *Khosrov i Shirin* (1942), a romantic opera based on a work by Nizami, the 12th-century Azerbaijani poet and philosopher, and the ballet *Chitra*, based on a work by Rabindranath Tagore; both were performed at Kuybïshov in 1962 and in new versions at the Azerbaijan Opera and Ballet Theatre in 1972.

BIBLIOGRAPHY

L. Karagicheva-Bretanitskaya: *Narodnïy artist Azerbaydzhanskoy SSR kompozitor Niyazi: ocherk tvorchestva kompozitora i dirizhyora* [Nijazi: essay on the work of the composer and conductor] (Moscow, 1959)

E. Abasova: *Nijazi* (Baku, 1965)

I.M. YAMPOL'SKY

Nijinsky, Vaclav. *See* BALLET, §3(i).

Nikisch, Arthur (*b* Lébényszentmiklós, 12 Oct 1855; *d* Leipzig, 23 Jan 1922). Austro-Hungarian conductor. He was born of a Moravian father and a Hungarian mother, and at an early age he showed exceptional musical ability. He received his first music tuition privately and in 1866 became a student at the Vienna Conservatory, where he studied the violin with Hellmesberger and composition with Dessoff. As a student he won various prizes for composition as well as violin and piano playing, but it was the violin on which he concentrated. He played in Beethoven's Ninth Symphony, conducted by Wagner at the laying of the Bayreuth Festspielhaus foundation stone. In 1874 he joined the Vienna Court Orchestra where he played under Brahms, Liszt, Verdi and Wagner, as well as Herbeck and Dessoff, and also took part in the first performance of Bruckner's Second Symphony under the composer's own direction.

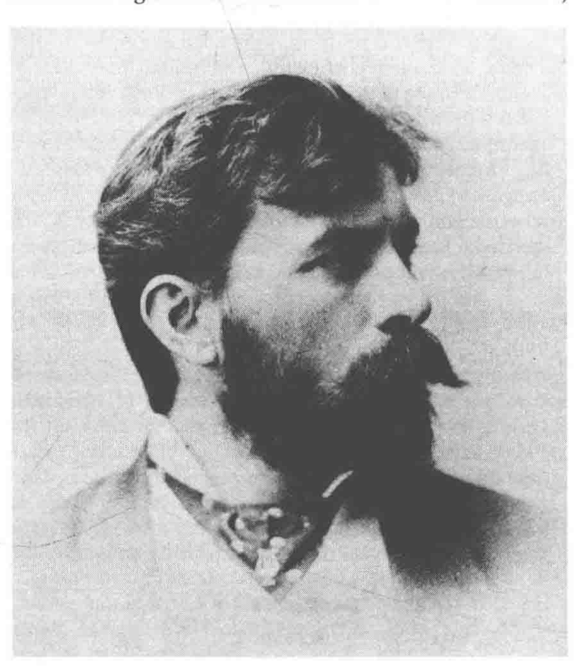
In 1878 he became second conductor at the opera in Leipzig, the city with which he was to maintain connections for the rest of his life, becoming principal conductor in 1879. His career now entered upon a new stage of activity and fame. In 1889 he accepted the conductorship of the Boston SO and undertook many tours throughout the USA. In conservative Boston, his interpretatative liberties – as in Beethoven's Fifith Symphony – ignited a storm of controversy; his Boston predecessors (and succesors) were more literal-minded. In 1893, he took over the Budapest Opera as musical director; but two years later he was offered almost simultaneously the conductorship of the Leipzig Gewandhaus Orchestra (in succession to Reinecke) and of the Berlin PO (in succession to Bülow). He accepted both posts, retaining them to the end of his life, and in 1897 also succeeded Bülow as conductor of the Philharmonic concerts in Hamburg.

With the Berlin orchestra he toured Europe, travelling as far as Moscow. He appeared as guest conductor with the Amsterdam Concertgebouw Orchestra and Vienna PO and in 1921 gave concerts in Buenos Aires. Having conducted a series of concerts in London after coming back from America, he returned in 1902 and was a frequent guest conductor of the LSO from 1904 until 1914, touring America with them in 1912. Occasionally he also conducted at Covent Garden, notably Wagner's *Ring* in 1913. In addition to his many other duties he was director of the Leipzig Opera (1905–6) and the Leipzig Conservatory, where he was also in charge of the conductors' class.

Nikisch was the most impressive and influential conductor of his day. He excelled in Romantic music, and his performances of Schumann, Brahms, Bruckner, Tchaikovsky and Wagner, as well as of Beethoven, have remained famous. It was Nikisch who, with his première of the Seventh Symphony in 1884, first won wide fame for Bruckner, and who, after Tchaikovsky's Fifth Symphony had been coolly received under the composer's direction in St Petersburg in 1888, vindicated it triumphantly in the same city. Tchaikovsky himself, who heard the 32-year-old Nikisch in 1887, has left an impression of his celebrated restraint and discipline:

> Herr Nikisch is elegantly calm, sparing of superfluous movements, yet at the same time wonderfully strong and self-possessed. He does not seem to conduct, but rather to exercise some mysterious spell; he hardly makes a sign, and never tries to call attention to himself, yet we feel that the great orchestra, like an instrument in the hands of a wonderful master, is completely under the control of its chief.

Nikisch was famous for the passionate yet controlled beauty of the string tone he elicited from his players, as well as for his broad and flexible sense of tempo. He influenced a generation of conductors who followed him,



Arthur Nikisch, c1890

including in different ways Furtwängler, his successor in Leipzig and Berlin, and Boult. Among the contemporary composers whom he supported were Mahler, Reger and Strauss. His own music is forgotten, but he also won fame as an accompanist, and in this respect his name will always be linked with that of his pupil Elena Gerhardt. He married the singer Amélie Heusner, and their son Mitja (1899–1936) had a successful career as a pianist.

BIBLIOGRAPHY

F. Pfohl: *Arthur Nikisch als Mensch und Künstler* (Leipzig, 1900, 2/1925)
A. Dette: *Nikisch* (Leipzig, 1922)
H. Chevalley, ed.: *Arthur Nikisch: Leben und Wirken* (Berlin, 1922)
A.C. Boult: 'Arthur Nikisch', *ML*, iii (1922), 117–21
A.C. Boult: 'Nikisch and Method in Rehearsal', *MR*, xi (1950), 122–5
F. Herzfeld: *Magie des Taktstocks* (Berlin, 1953), 71ff
L.N. Raaben, ed.: *Artur Nikisch i russkaya muzykal'naya kul'tura* (Leningrad, 1975)
T.-M. Langner, ed.: 'Arthur Nikisch', *Grosse deutsche Dirigenten: Hundert Jahre Berliner Philharmoniker* (Berlin, 1981), 35–60

HANS-HUBERT SCHÖNZELER/JOSEPH HOROWITZ

Nikodemowicz, Andrzej (*b* Lwów [now L'viv], 2 Jan 1925). Polish composer and pianist. Born and educated in Ukraine, he first studied the piano with Nadia Bilenka-Lavrowsky and then Roman Sawycky. In 1944 he entered the L'viv Conservatory, graduating in 1950 from the composition class of Adam Soltys and in 1954 from the piano class of Tadeusz Majerski. He initially supported himself as a church organist (1939–40 and 1947–50), but in 1951 he joined the faculty of the L'viv Conservatory firstly as lecturer (1951–67) before being appointed assistant professor (1967–73) to teach composition, theory and the piano. During this period he was active as a pianist and as resident composer and pianist of the Polish Theatre in L'viv. In 1973 he was dismissed from the conservatory for his firm religious beliefs; he then made his living from private teaching. In 1980 he emigrated with his family from L'viv to Lublin, Poland, where he became professor at the Lublin Catholic University and the University of Maria Curie-Sklodowska. In 1989 he was appointed chairman of the Lublin branch of the Polish Composers' Union. In 1981 he received the Brother Albert Prize for his creative work in composition. His works have been performed not only in Poland and Ukraine but also in England, Germany, Greece, Mexico and the Vatican. He is an extremely prolific composer and although he has written in most genres, he has concentrated on chamber and sacred vocal compositions. His music is imbued with a highly stylized sonoristic theatricality, very typical of the Polish and Ukrainian school of the late 1960s, but this is often pierced with an acute sense of spiritual wonder, laconism and even asceticism of expression. *The Glass Mountain* (1969) is structured around the interaction of music, words, elements of pantomime and puppet theatre. The work is a setting of poems by Bronislawa Ostrowska which concern human conceit, humility, love, punishment and forgiveness, themes of continual interest to Nikodemowicz.

WORKS

Stage: The Glass Mountain (fable-pantomime, B. Ostrowska), nar, inst ens, 1969

Orch: Expressions, 20 miniatures, pf, orch, 1960; Chbr Conc., 1968; Conc., vn, orch, 1973, 2nd version pf, orch, 1994; Sym., 1974–5; Canzona, fl, ww, 1992; 7 Meditations, fl, str, 1997

Vocal-orch: De nativitate (anon. 17th-century), S, chorus, orch, 1958; Planctus Christi morientis (Philippus de Grevia), Bar, chorus, orch, 1960; Musica concertante, S, orch, 1963; Rhythmus de virgine (Petrus Damiani), S, pf, hp, perc, str, 1967; 2 rubaiyatas (O. Khayyam), Bar, orch, 1976; Magnificat (Pol. trans. F. Karpinski), 4-part female chorus, 1977–8, rev. 3- or 4-part female chorus, orch, 1987; Hear My Cry, O God (Bible: *Psalms*), A, chbr orch, 1981; Sequentia paschalis (anon. 11th-century, trans. J. Gamska-Lempicka), chorus, orch, 1984; Laudate Dominum (Bible: *Psalms*, Pol. trans. M. Skwarnicki), S, Mez, Bar, chorus, orch, 1985–7; Loreto Litany III, S, male chorus, orch, 1989; Loreto Litany IV, chorus, str, 1990; Loreto Litany II, S, ww, 1992; In matutinum (Hilarius), S, Bar, chorus, orch, 1993; Via crucis (Skwarnicki), solo vv, chorus, chbr orch, 1997; 4 Polish Folksongs, S, orch, 1998

Other vocal: 3 Fairytales about the Night and the Moon (J. Porazinska), S, pf, 1966; Lamentation, S, 2 cl, bn, vc, 1971, 2nd version S, fl/pic, vc, 2 pf, 1978, 3rd version S, org; Il Canto Solingo, S, tape, 1979; Loreto Litany II, S, 1983–4, 2nd version S, org, 1985; Lullaby (trad. text), S, pf, 1988; 4 Polish Folksongs, Mez, pf, 1988; Lumps of Incense II, 6 miniatures, S, A, 1989; Triptych (Bible: *Psalms xvi, xviii, lxxxviii*, Pol. trans. J. Kochanowski), S, org, 1990; Lumps of Incense III, S, A, Bar, ens, 2nd version T, ens, 1991; 4 Songs (G. Herbert), S, tpt, org, 1992; numerous choruses

Chbr and solo inst: 3 Poems, vn, pf, 1955–6; 6 Small Etudes, pf, 1958; Sonata no.3, pf, 1958; Variations, C, pf, 1958; Expressions, 6 cycles of 11 miniatures, pf, 1959–60; 3 Etudes, pf, 1963–4; 3 Cradle Songs, ob, pf, 1964; 5 Dialogues, fl, bn, 1964; 3 Nocturnes, tpt, pf, 1964; Impression, pf, 1965; Improvisation, 2 vn, pf, 1966; Sonorita, pf, 1966; Sonorita, vn, 1966; Musica concertante per tre, fl, va, pf, 1966–7; Composizione sonoristica, pf trio, 1971; Sonorita, vc, 1971; Sonorita in 3 Stanzas, pf, 1972; Suite, ens, 1973; Capriccio, vn, 1976; Etude-Toccata, pf, 1984; 4 Meditations, pf, 1986; 5 Lullabies, vn, pf, 1991; Variations on Ave maris stella, org, 1991–2; Concertino on Themes from Clementi's Sonatina in C Major, pf/2 xyl, 8 ww, 1967, 1993; 2 Toccatas, org, 1993; Polish Suite, org, 1995; Variations on Christ has Awaken, org, 1996; Variations on Glory, O God, org, 1996

WRITINGS

'Zapomniany kompozytor Lwowski' [A L'viv Composer Remembered: Tadeusz Majerski], *Ruch Muzyczny*, xxxiii/12 (1989)

'Muzyka Soltysow w Krakowie' [Music of Soltys in Kraków], *Ruch Muzyczny*, xxxiv/13 (1990)

BIBLIOGRAPHY

T. Kaczynski: 'Lwowianin w Lublinie' [A L'vivian in Lublin], *Ruch Muzyczny*, xxxviii/13 (1994)
S. Pavlyshyn: 'Kompozytor–eksperymentator' [Composer–Experimenter], *Muzyka* (1996), no.3

VIRKO BALEY

Nikolai, David Traugott. *See* NICOLAI, DAVID TRAUGOTT.

Nikolaus von Krakau. *See* MIKOŁAJ Z KRAKOWA.

Nikolayev, Aleksey Aleksandrovich (*b* Moscow, 24 April 1931). Russian composer and writer on music. He graduated from the history faculty of Moscow University (1953) and then from the Moscow Conservatory, where he did postgraduate work under Shebalin and was appointed to teach composition in 1959. Secretary of the governing body of the RSFSR Composers' Union, he holds the title Honoured Art Worker of the RSFSR. His music is distinguished by vivid character, emotional candour and warmth; his themes are remarkable for their simplicity and lyrical charm. The fresh and individual harmony is intimately linked with the Russian tradition, though the expressive quality of Nikolayev's work is distinctly contemporary.

WORKS
(*selective list*)

Stage: Zolotoy klyuchik [The Golden Key] (ballet, Nikolayev, after A. Tolstoy), 1952; Gore – ne beda [Grief – not Misfortune] (op,

Nikolayev, after S. Ya. Marshak), 1956–61, Moscow Conservatory, 1962; Lastochka [The Swallow] (operetta, P. Gayni), 1960–61; Lunoglazka [Mooneye] (ballet, R. Borisova), 1960–61; Tsenoyu zhizni [At the Cost of Life] (op, S. Tsenin, after A. Salïnsky), 1962–4, Moscow, 1965; Togda v Sevil'ye [That Time in Seville] (operetta, G. Granovsk, after S. Alyoshin), 1972–3, collab. A. Kremer; Razgrom [Devastation] (op, M. Zakharov, after A. Fadeyev), 1975; Pir vo vremya chumï/Graf Nulin [A Feast in the Time of Plague/Count Nulin] (op, 2), 1980–82; Mïslitel' [The Thinker] (op, Nikolayev, after A.P. Chekhov), 1984; Posledniye dni [The Last Days] (op, A. Kuznetsov, Nikolayev, after M. Bulgakov), 1986; Peshchenoye deystvo [The Fiery Furnace] (musical drama, Nikolayev, after Bible: *Daniel*, S. Polotsky, Russ. chronicles), 1992

Choral: Mastera [Masters] (orat, A. Voznesensky), 1968; Gibel' kazach'yego voiska [The Destruction of the Cossack Army] (orat, P. Vasil'yev), 1973; Rodnoy ochag [The Native Hearth] (orat, T. Tabidze), 1983; Dom u dorogi [The House by the Road] (orat, A. Tvardovsky), 1975–85; Pesenka o vremeni [A Little Song about Time] (orat, N. Zabolotsky), 1986; Venok Alyab'yevu [A Wreath for Alab'yev] (orat, Russ. poets), 1992

Orch: Liricheskaya syuita na mordovskiye temï [Lyrical Suite on Mordvinian Themes], 1957; Prazdnichnaya syuita [Festive Suite], 1958; Sud'ba cheloveka [The Fate of a Man], sym. poem, after M. Sholokhov, 1959; 5 syms., 1960, 1961, 1962, 1968, 1971; Conc., pf, chbr orch, 1986; Fl Conc., 1992; Pf Conc., 1993; Triple Conc., vn, vc, pf, orch, 1993; Vn Conc, 1995; Ob Conc., 1996

Chbr inst: Pf Sonata, 1959; Sonata, vn, pf, 1959, arr. vc, pf, 1979; Pf Trio, 1979; Str Qt no.1, 1980; Str Qt no.2, 1985–91; Qt, fl, vn, vc, pf, 1995; Qt, vn, va, vc, pf, 1995; Trio, fl, vc, pf, 1995; Str Qt no.3, 1997

Vocal: song cycles after Ye. Baratïnsky, F. García-Lorca, A. Gidas, M. Karem, M. Lermontov, N. Tryapkin, M. Tsvetayeva, F. Tyutchev, P. Vyazemsky, A. Zhigulin; folksong arrs.

WRITINGS

Opera S. Balasanyana 'Leyli i Medzhnun' [S. Balasanian's opera 'Leyli and Medzhnun'] (Moscow, 1959)

'Pamyati V. Shebalina' [In memory of V. Shebalin], *Muzïkal'naya zhizn'* (1963), no.14, p.20

'Vozvrashcheniye Semyona Kotko' [The return of Semyon Kotko], *Pravda* (12 April 1970)

'Pyatnadtsataya simfoniya D. Shostakovicha' [Shostakovich's 15th symphony], *Vechernyaya Moskva* (1971), no.8, p.3

BIBLIOGRAPHY

T. Fyodorova: 'Smekh v opere "Gore – ne beda"' [Laughter in the opera 'Gore – ne beda'], *SovM* (1960), no.5, pp.41–5

K. Kondrashin: 'Simfonii A. Nikolayeva', *SovM* (1961), no.3, pp.34–6

D. Blagoy: 'Stanovleniye talanta' [The formation of talent], *SovM* (1962), no.3, pp.48–54

E. Dobrïnina: 'Rozhdeniye novoy operï' [The birth of a new opera], *SovM* (1966), no.2, pp.41–7

M. Rakhmanova: 'Ob odnoy russkoy simfonii' [About one Russian symphony], *SovM* (1970), no.1, pp.20–23

GALINA GRIGOR'YEVA

Nikolayev, Leonid (Vladimirovich) (*b* Kiev, 13 Aug 1878; *d* Tashkent, 11 Oct 1942). Russian pianist, teacher and composer. He studied the piano with Vladimir Pukhal'sky and composition with Yevgeny Rib in Kiev. He then attended the Moscow Conservatory, graduating in the piano from Safonov's class in 1900 and two years later from the composition class of Taneyev and Ippolitov-Ivanov. After a period as répétiteur at the Bol'shoy Theatre, during which time he also carried out extensive research on Tchaikovsky and Taneyev, he became a teacher at the Moscow Philharmonic School (1904–6). At this time he also produced a number of works which brought him recognition as a composer whose command of form and of harmonic inflection betrayed the influence of Tchaikovsky and Rachmaninoff, yet whose subtler melodic nuances revealed a personal voice of true expressive power. From 1909 he taught at the St Petersburg Conservatory and was made professor in 1912, remaining there until 1942, when he moved to Tashkent to escape the German invasion.

As a teacher, Nikolayev was instrumental in establishing one of the most distinctive yet heterogeneous schools of Russian pianism. Although Leschetizky's legacy was a pervasive influence, the unifying feature among Nikolayev's students was their predisposition to large-scale dynamic structures and imaginative colouristic effects. Most notable among his piano pupils were Sofronitsky, Shostakovich, Yudina and Serebryakov; his composition students included Bogdanov-Berezovsky, Deshevov and Aleksandr Krein. Nikolayev's own compositions include a Piano Sonata, Variations for piano, Tarantella for piano and Suite for two pianos, in addition to a Violin Sonata, a Cello Sonata, three string quartets and songs. He also made transcriptions of organ works by Buxtehude and Pachelbel that gained popularity through the performances of his most distinguished students.

CHARLES HOPKINS

Nikolayeva, Tat'yana (Petrovna) (*b* Bezhitza, 4 May 1924; *d* San Francisco, 22 Nov 1993). Russian pianist, teacher and composer. Her mother was a professional pianist and former pupil of Godenweiser, with whom Nikolayeva herself had lessons from the age of 13. She continued studies with him at the Moscow Conservatory, graduating from his class in 1947 and, following that, from Golubev's composition class in 1950. In the latter year she won first prize at the Bach Competition in Leipzig. Shostakovich was a member of the jury and was so impressed with her playing that he took a special interest in her career and later wrote the 24 Preludes and Fugues op.87 with her in mind. Nikolayeva recorded the set three times. She began teaching at the Moscow Conservatory in 1959, and from 1965 was a professor. Although she had an extensive career throughout the USSR and Eastern bloc countries, it was not until the 1980s that her playing became widely known in Western Europe, where her interpretation of Bach, in particular, was admired for its intelligence and resourceful use of tonal variety. Her repertory was comprehensive, with cyclical performances of works such as Bach's '48' and *Art of Fugue* and the 32 Beethoven sonatas being a speciality. Nikolayeva's own compositions, which include two piano concertos, a set of 24 concert studies for piano, a piano sonata and quintet, as well as symphonic music, are based on firmly polyphonic structures – a characteristic that was so much the mark of her own approach to interpretation.

JAMES METHUEN-CAMPBELL

Nikolov, Lazar (Kostov) (*b* Burgas, 26 Aug 1922). Bulgarian composer. Together with Konstantin Iliev he was a founder of Bulgaria's postwar avant garde, and among the first composers in eastern Europe to subscribe to modernism and the use of non-tonal techniques. His compositional aesthetic ran counter to the doctrines of the communist regime which was particularly oppressive at the start of his career in the late 1940s. For most of his professional life his work was censored.

In 1946 Nikolov completed his formal education at the Bulgarian State Music Academy, having studied the piano and composition with Nenov and composition, briefly, with Pancho Vladigerov. From the time of his graduation to the time he was appointed teacher of score reading at the State Academy (1961) Nikolov worked as an accompanist. From 1966 to 1969 he was secretary of the Union

of Bulgarian Composers; in 1992 he became its chairman. During a distinguished career he has received numerous awards, including major prizes from the Bulgarian Composers' Union (1983, 1984), the Order of the People's Republic of Bulgaria (1982), the title People's Artist (1984) and from the Académie des Beaux-Arts (1992). His works have been performed at the Warsaw Autumn, the Zagreb Biennial, the Berlin Musik-Biennale and the Prague Spring festivals.

In addition to Nenov, Nikolov's early influences included Shostakovich, Stravinsky and Hindemith. Like Iliev he rejected folk music sources and the late Romantic style of Vladigerov, seeking instead smaller forms and economical means of expression that were clear and linear. In early works such as the First and Second Piano Sonatas Nikolov employed Classical forms and polyphony. The bulk of his output is instrumental, preferring instrumental to vocal forces to express purely abstract musical ideas. His first successsful composition and the beginnings of an evolving, individual style was his Concerto for String Orchestra (1949). Following its première the work was criticised harshly by the authorities but quickly gained widespread popularity; it has since become one of his most well-known works. Throughout the 1960s he experimented with instrumental timbre, controlled aleatory elements and highly virtuoso techniques, as evidenced in the First String Quartet (1964–5) and *Pianistichni otblyasatsi* ('Piano Reflections', 1972).

A special place in his compositional output has been reserved for the sonata, a genre he has regularly employed. His piano sonatas (1950–91), in particular, have served to document the various stages of his style. In his later sonatas, as well as other works, Nikolov makes extensive use of aleatory techniques, tone clusters, glissandi played directly on the strings and other colouristic effects. The freer sections, however, are controlled by means of detailed instructions to the performer.

WORKS
(*selective list*)

Dramatic: Prikovaniyat Promotey [Prometheus Chained] (chbr op-orat, after Aeschylus), 1963–9; Chichovsti [The Uncles] (op-comique), 1971

Orch: Pf Conc. no.1, 1947; Conc., str orch, 1949; Vn Conc., 1952; Sym. no.1, 1953; Pf Conc. no.2, 1954; Sym. no.2, 1960–62; Concertino, pf, orch, 1964; Syms., 13 str, 1965; Divertimento concertante, 1968; Sym. no.3, 1976; Sym. no.4, 1984; Sym. no.5, 1988; Lento, 1990; Otblyasatsi i zalez [Reflections and Sunset], 1990; Metamorfozi no.4, 12 vc, 1991

Chbr: Sonata, vn, pf, 1953–4; Sonata, va, pf, 1955; Pf Qnt, 1958–9; Sonata, fl, pf, 1962; Sonata, vc, pf, 1962; Sonata, cl, pf; Str Qt no.1, 1964–5; Str Qt no.2, 1970; Sonata, 2 hp, 1970–72; Sonata, db, pf, 1971–2; Sonata, ob, pf, 1975–6; Sonata, bn, pf, 1976; Sonata, tpt, pf, 1983–4; Sonata, tbn, pf, 1985–6; Str Qt no.3, 1990; Trio, vn. va, pf, 1993; Intermezzo per 3, vn, vc, pf, 1994; Pezzo tempestoso, vc, pf, 1994; Sonata no.2, vn, pf, 1996

Pf: sonatas: 1950, 1951, 1955–6, 1964, 1979–80, 1982, 1991; 2 sonatas, 2 pf, 1952, 1992; Pianistichni otblyasatsi [Piano Reflections], pf, 1972

Solo vocal: Pesnopeniya [Songs], 1969–70; Requiem, Mez, pf, 1995; Ogromni utrinni zvezdi [Enormous Morning Stars], S, pf, 1996

Principal publishers: Muzika, Nauka i Izkhustvo (Sofia), Muzyka (Moscow), Schott, Peters

BIBLIOGRAPHY

'60 Godini Lazar Nikolov', *Balgarska muzika*, xxxiii/7 (1982)

L. Nikolov: 'Begli Spomeni i Misli v Pomosht na Badeshtiia Biograf', *Balgarska muzika*, xxxiv/8 (1983), 52–7

R. Raicheva: 'Kontzert za Strunen Orkestar ot Lazar Nikolov: Fakturinii i Muzikalno-Protsesualni Osobenosti', *Balgarska muzika*, xxxvi/10 (1985), 12–20

ANN LEYY, GREGORY MYERS

Nikolovski, Vlastimir (*b* Prilep, 20 Dec 1925). Macedonian composer. He studied at the Skopje Music School, at the Leningrad Conservatory with Evlahov (composition, 1947–8) and at the Belgrade Academy of Music, where he graduated from Živković's composition class in 1955. He then worked in Skopje as a music teacher, manager of the opera, a music journalist for Radio Skopje, professor at the pedagogical academy and, from 1966, professor and dean at the University of Skopje School of Music. He became a member of the Macedonian Academy of Sciences and Arts in 1972. After an early romantic period based on folk music, he went on to refine and modernize his style, though without losing contact with Macedonian folklore. The essential features of his work are a use of ancient modes, the derivation of melody from speech intonation and a rich deployment of asymmetrical rhythms. Later pieces are abundantly polyrhythmic and polytonal.

WORKS
(*selective list*)

Orch: In modo antico, op.8, 1957: Sym. no.2, op.30, 1968

Vocal: Po putevima [On the Roads], op.12, lv, orch, 1960; Serdarot [Commander] (cant.), op.20, 1963; Klimentu (orat), op.29, 1966; Sinfonia barbara, op.31, ballet, solo vv, chorus, orch, 1968; Antiliturgy, op.35, solo vv, chorus, orch, 1973; choral cycles, pf and chbr pieces

Principal publishers: Društvo na Kompozitorite ma Makedonija, Muzika, Peters, Savez Kompozitora Jugoslavije

STANA DURIC-KLAJN/DIMITRIJE BUZAROVSKI

Nikol′skaya, Irina Il′inichna (*b* Ukhta, Komi, 27 Dec 1943). Russian musicologist. After studying at the Gnesin Music Teachers' Training College and the musicology institute at Warsaw University (with Lissa), she graduated from Gnesin in 1973. She completed her postgraduate studies at the Moscow State Institute of Art Studies, where she was appointed directing academic officer in 1976. She took the doctorate in 1992. She has received the Asaf′yev Prize for musicology, the medal of the Polish Union of Composers for her 'outstanding contribution towards the study of Polish music' (1989), and the 'Ordre du Mérite Culturel' (1981). Her main areas of interest are 19th- and 20th-century Polish music and 20th-century Russian instrumental music. Her work is particularly concerned with questions of musical style in contemporary Russian music, such as symphonies composed during the 1970s and 80s and the works of Gubaidulina, Ustvol′skaya and Weinberg.

WRITINGS

'Profil dynamiczny w polskiej muzyce współczesnej na tle tradycji romantycznej' [A dynamic profile in Polish music against the background of the romantic tradition], *Muzyka*, xxiv/3 (1979), 3–20 [with Eng. summary]

ed., with Yu. Kreynina: *K. Shimanovskiy: vospominaniya, stat′i, publikatsii* [Szymanowski: reminiscences, articles, publications] (Moscow, 1984)

'Dramaturgie und Form bei F. Chopin und die polnische Musik des 20. Jahrhunderts', *Chopin a romantyzm: Warsaw 1986*, 233–45

'Karol Shimanovskiy' [Karol Szymanowski], *Muzika XX veka: ocherki* [The music of the 20th century: essays], ii/5, ed. M. Aranovsky and D. Zhitomirsky (Moscow, 1987), 111–47

'O ewolucji twórczości instrumentalnej K. Pendereckiego' [The evolution of Penderecki's instrumental work], *Muzyka*, xxxii/1 (1987), 31–53 [with Eng. summary]

Ot Shimanovskogo do Lutoslavskogo i Penderetskogo: ocherki razvitiya simfonicheskoy muzїki v Pol′shye XX veka [From Szymanowski to Lutosławski and Penderecki: essays on the development of symphonic music in 20th-century Poland] (Moscow, 1990)

'Wiederbelebung der Melodie: über einige Grundzüge thematischer Formung in W. Lutoslawskis Musik der achtziger Jahre', *Musiktexte*, no.48 (1991), 51–8
Ot Shimanovskogo do Lyutoslavskogo i Penderetskogo [from Szymanowski to Lutosławski and Penderecki] (diss., Moscow State Institute of Art Studies, 1992)
'Russkiy simfonizm 80-kh godov: nekotorïye itogi' [Russian symphonism of the 1980s: a few summary facts], *MAk* (1992), no.4, pp.39–46
'Symfonizm Witolda Lutosławskiego' [The symphonism of Witold Lutosławski], *Muzyka*, xxxvii (1992), 37–51 [with Eng. summary]
'Sofia Gubajdulinas symfoniska kompositioner underb åttiotalert', *Melos*, li/2 (1992), 21–3
'Samïy luchezarnïy iz tvortsov (materialï o A.N. Skryabine iz domashnego arkhiva E.O. Gunsta)' [The most radiant of creators (materials on Skryabin from the domestic archive of E.O. Gunst)], *MAk* (1993), no.4, pp.168–75
Conversations with Witold Lutosławski (1987–1992) (Stockholm, 1994)
'Symfonie K. Meyera' [The symphony of Meyer], *K. Meyer: do i od komposytora*, ed. Maciej Jabłonski (Poznań, 1994), 109–20
Besedï Irinï Nikol′skoy s Vitol′dom Lyutoslavskim: stat′i, vospominaniya [Conversations between Irina Nikol′skaya and Witold Lutosławski: articles, reminiscences] (Moscow, 1995)
'Ob istinnïkh tvortsakh i opasnosti kanonizatsii' [On true creators and the danger of canonization], *MAk* (1995), no.3, pp.38–41
'On some Symphonic Works in the 80s', *The Music of K. Penderecki: Poetics and Reception: Studies, Essays and Materials*, ed. M. Tomaszewski (Kraków, 1995), 45–53
'Postmodernizm w interpretacji Pawla Szymańskiego' [Postmodernism in the interpretation of Szymańowski], *Muzyka polska 1945–1995*, ed. K. Droba, T. Malecka and K. Szwajger (Kraków, 1996), 297–307
ed., with Yu. Khokhlov: *Russko-nemetskiye muzïkal′nïye svyazi* [Russian-German musical contacts] (Moscow, 1996)
'Simfonicheskaya muzïka Rossii' [The symphonic music of Russia], *Istoriya-muzïki narodov SSSR*, vii/1, ed. G. Golovinsky and N. Shakhnazarova (Moscow, 1997), 83–128
ed., with Yu. Kovalenko: *Pol′skoye sovremennoye iskusstvo i literatura: ot simvolizma k avangardu* [Polish contemporary art and literature: from symbolism to the avant garde] (Moscow, 1998)

LYUDMILA KORABEL′NIKOVA

Nikomachos. *See* NICOMACHUS OF GERASA.

Nilsson, Anders (Göran) (*b* Stockholm, 6 July 1954). Swedish composer. After beginning as a rock and jazz musician, he specialized in music at the Statens normalskola (1971–3) and at the Birkagården folk high school in Stockholm later in the 1970s, while also working as a theatre musician. He then studied privately with Eklund (1978–9) and later composition with Bucht, Ferneyhough and Sven-David Sandström at the Royal College of Music in Stockholm from 1979 to 1983. In 1986 he became a board member of the Swedish section of the ISCM.

His début as a composer was the condensed and polyphonically structured *Trois pièces pour grand orchestre*, likened by Bucht to 'the leap of a tiger'. The treatment of orchestral sound is subtle yet powerful. He has since then gradually relaxed the complexity of his music, giving it a more open and airy sound and indicating a more intuitive way of working (*Ariel*, Organ Concerto). His works from *Cadenze* onwards show a freer and more spontaneous expression, culminating in a synthesis of all these elements in the musical language of Symphony no.1. One of the most artistically mature of the younger Swedish generation of composers, he uses a tonal language that is basically traditional, reflective of Mahler's late Romanticism. It mirrors not only the cultural vision of Bartók or Berio, but also has an abstraction and concreteness belonging to a new age.

WORKS

Orch: 3 pièces, 1980–83; Shawns, ob, str orch, tape, 1985; Ariel, ob, str orch, tape, 1985–6; Aurora, 11 str, 1987; Org Conc., 1987–8; Cadenze, chbr orch, 1989; Sinfonietta, 1992; Conc. grosso, sax qt, orch, 1995; Mind the Gap!, ov., 1997; Pf Conc., 1997; Sym. no.1, 1997; Titanics, ov., 1997; Mar Conc., 1998
Chbr: Spegeln (Le miroir), gui, 1980; Mountains (La cathédrale du mont), org, 1984; Résonance, org, 1984; Les cloches de la nuit: prélude, pf, 1987; Wedding Music Appendix: Air, org, 1989; 5 Orch Pieces: Suite, pf, 1990; Divertimento, fl, cl, str qt, pf, 1991; Partita, org, 1992; Krasch, sax qt, 6 perc, tape, 1993; Fanfare: intrada, org, 1996; Rounds, mar, 6 perc, 1996
Vocal: [3] Reflections (Nilsson), S, fl/a fl, cl, str qt, 1982; Aria (phonetic text), S, org, 1985–6; Elegische Fragmente (R.M. Rilke), solo cant., Mez, pf, live elecs/tape, 1991; Aus Duino (Rilke), Mez, chbr orch, pf, 1994; Lux aeterna, hymn, SATB, s sax, org, 1994
El-ac: Stonehenge, 1982; Hollow Man, 1987; Elegische Fragmente, 1991

BIBLIOGRAPHY

R. Jansson: 'Anders Nilsson Reflections', *Lodet och spjutspetsen* (Stockholm, 1985), 160–72
L. Reimers: 'Anders Nilsson – polyfonisten', *Musikrevy*, xliii/2 (1988), 50–54
A. Nilsson: 'Detaljen samverkar med helheten', *Nutida musik*, xxxv/3 (1992), 31–4 [on Org Conc.]

ROLF HAGLUND

Nilsson [Svennsson], (Märta) Birgit (*b* Västra Karups, 17 May 1918). Swedish soprano. She studied at the Swedish Royal Academy of Music, Stockholm, where her teachers included Joseph Hislop. In 1946 she made her début at the Swedish Royal Opera, Stockholm, as Agathe (*Der Freischütz*), later singing Leonore, Lady Macbeth, the Marschallin, Sieglinde, Donna Anna, Venus, Senta, Aida, Tosca and Lisa (*The Queen of Spades*). In 1951 she sang



Birgit Nilsson in the title role of Puccini's 'Turandot'

Electra (*Idomeneo*) at Glyndebourne, creating a stir with her keen-edged, forthright singing. During the 1954–5 season she sang her first *Götterdämmerung* Brünnhilde and Salome at Stockholm and made her Munich début as Brünnhilde in the complete *Ring*. Also in 1954 she first appeared in Vienna and, as Elsa, began her long association with Bayreuth, returning (1957–70) as Isolde, Sieglinde and Brünnhilde. In particular, her interpretation of Isolde in Wieland Wagner's 1966 production was of searing vocal and dramatic power. She first sang at Covent Garden in the 1957 *Ring*, returning as Isolde, Amelia (*Un ballo in maschera*, with the Swedish Royal Opera in 1960), Strauss's Electra, Turandot and Leonore. She made her American début at San Francisco in 1956, and she first sang at the Metropolitan in 1959 as Isolde. Her only new role in the 1970s was the Dyer's Wife (*Die Frau ohne Schatten*), which she sang at Stockholm in 1975.

Nilsson was generally considered the finest Wagnerian soprano of her day. Her voice was even throughout its range, pure in sound and perfect in intonation with a free ringing top; its size was phenomenal. Her dramatic abilities were considerable. Electra was possibly her finest achievement, although the sheer power and opulence of her voice, coupled with a certain coolness, made her an ideal Turandot. In both of these, as well as in Wagnerian roles, her phenomenal stamina was perfectly suited to the rigorous demands of the music. Her many recordings include Brünnhilde and Isolde, in both of which she was unrivalled, as well as the title roles in *Turandot* and *Elektra*; moreover, even her readings of the roles for which she was less renowned, such as Leonore, Aida and Tosca, have had few if any equals since. Her second recording of Isolde (1966, Bayreuth), and her Electra remain perhaps her most thrilling achievements.

BIBLIOGRAPHY

GV (G. Baldini)

W. Jefferies: 'Birgit Nilsson', *Opera*, xi (1960), 607–12

A. Natan: 'Nilsson, Birgit', *Primadonna: Lob der Stimmen* (Basle, 1962)

A. Blyth: 'Birgit Nilsson', *Gramophone*, xlvii (1969–70), 1123

B. Nilsson: *Mina minnesbilder* (Stockholm, 1977; Eng. trans., 1981, as *My Memoirs in Pictures*)

R. Christiansen: *The Prima Donna* (London, 1984), 167–70

J.B. Steane: *Singers of the Century* (London, 1996), 131–40

HAROLD ROSENTHAL/ALAN BLYTH

Nilsson, Bo (*b* Skelleftehamn, 1 May 1937). Swedish composer. Though living in a small country town (Malmberget) and having had only elementary training from a local music teacher, together with some experience as a jazz pianist, he was able to achieve such skill in handling new techniques, teaching himself from the radio, that at the age of 18 one of his works (the *Zwei Stücke*) was presented in a West German Radio 'Musik der Zeit' concert. In 1957 his *Frequenzen* was performed at the ISCM Festival, and within a few years he had composed an imposing series of pieces that were played wherever avant-garde music was heard throughout Europe.

Nilsson's compositions of the late 1950s, though often indebted to Boulez in instrumentation and to Stockhausen in technique, show a number of features which have remained characteristic: the deployment of silvery percussion sounds as a backcloth for finely wrought vocal or flute (often alto flute) lines, a 'nervous' fluttering of tonal nuances, and a feeling for miniature, calculated forms. The same brilliant and percussive qualities of sound pervade the group of increasingly expansive orchestral works from the *Szene* sequence (1960–61) through *Séance* (1963) to the *Litanei über das verlorene Schlagzeug* (1965). But in *Entrée* (1962) Nilsson returned to late Romanticism, and later in the 1960s he wrote film and television scores of a simple Swedish lyricism. *Nazm* (1973), his first large work after a considerable interval, presents a synthesis of prescribed formulae and free improvisation on a Turkish *maqām* motif for jazz group, solo voices, chorus and orchestra, all amplified. Similar in technique is the belated fourth *Szene* (1975). Nilsson is certainly one of the most enigmatic and highly gifted Swedish composers of post-war years.

WORKS

(*selective list*)

2 Stücke, fl, b cl, pf, perc, 1956; Frequenzen, orch, 1957; 20 Gruppen, pic, ob, cl, 1958; Audiogramme, tape, 1958; Versuchungen, orch, ?1958; Ett blocks timme (Ö. Fahlström), cant., S, chbr orch, 1958–9; Stenogram, org, 1959; Brief an Gösta Oswald, cant. trilogy, 1959: Ein irrender Sohn, A, a fl, ens, Mädchentotenlieder, S, a fl, ens, Und die Zeiger seiner Augen wurden langsam zurückgedreht, A/S, orch; Szene I–III, chbr orch, 1960–61; Entrée, orch, tape, 1962

Séance [may be played as introduction to Brief an Gösta Oswald], orch, tape, 1963; La bran (I. Laaban), chorus, orch, 1964; Litanei über das verlorene Schlagzeug, orch, 1965; Revue, orch, 1967; Déjà-vu, wind qt, 1967; Attraktionen, str qt, 1968; Quartets, S, A, T, B, wind qt, perc qt, 1969; Déjà-entendu, wind qt, *c*1969; Exit, orch, 1970; Om kanalerna på Mars, Mez, T, 8 insts, 1970; Nazm (G. Ekelöf), reciter, solo vv, chorus, jazz group, orch, all amp, 1973; Tesbih, orch, 1973; Déjà-connu, wind qnt, 1973; Taqsim-Caprice-Maqam, ens, 1974; Szene IV, jazz sax, chorus, 1975; Fragments, mar, 5 Thai gongs, 1975; Flöten aus der Einsamkeit (B. Malmberg), S, 9 players, 1976; Déjà connu, déjà entendu, wind qnt, 1976; Madonna (Ekelöf), Mez, ens, 1977; Bass, tuba, perc, elec, 1978; Amatista per madre Tua Maria, brass qnt, 1980; Liebeslied (R.M. Rilke), Mez, orch, elec, 1980; Plexis, wind insts, perc, pf, 1980; Carte postale à Sten Frykberg, brass qnt, 1985

Choral pieces, songs, music for films and television

Principal publisher: Universal

WRITINGS

'Aktuella kompositionsproblem', *Nutida musik*, i/2 (1957–8), 6–7

Spaderboken (Stockholm, 1966) [autobiography]

Livet i en mössa (Stockholm, 1984) [autobiography]

BIBLIOGRAPHY

G.M. Koenig: 'Bo Nilsson', *Die Reihe*, vi (1958), 85–8; Eng. trans. in *Die Reihe*, iv (1960), 85–8

F. Hähnel: 'Bo Nilsson och hans attityder', *Nutida musik*, vi/9 (1962–3), 3–8; Ger. trans. in *Melos*, xxxi (1964), 176–82

I. Laaban: 'Bo Nilssons Scener', *Nutida musik*, xiii/1 (1964–5), 2–6

M. Rying: Interview, *Nutida musik*, xvi/3 (1972–3), 34–6

H. Krellmann: 'Unmögliches als Höchstmass des Möglichen: der vergessene Avantgardist Bo Nilsson', *Musica*, xxviii (1974), 329–32; rev., Swed. trans in *Nutida musik*, xxv/4 (1981–2), 33–5

A. Nilsson: 'Brev tur och retur den andra sidan: om Gösta Oswalds författarskap och Bo Nilssons *Brief an Gösta Oswald*', *Nutida musik*, xxx/3 (1980–7), 35–41

G. Valkare: *Det audiografiska fältet: om musikens förhållande till skriften och den unge Bo Nilssons strategier* (diss., U. of Göteborg, 1997)

HANS ÅSTRAND

Nilsson, Christine [Kristina Törnerhjelm] (*b* Sjöabol, nr Växjö, 20 Aug 1843; *d* Stockholm, 22 Nov 1921). Swedish soprano. She studied with Franz Berwald in Stockholm, where she sang publicly from an early age, and then with P.F. Wartel, N.-J.-J. Masset and Enrico Delle Sedie in Paris. Her stage début was in 1864 as Violetta in *La traviata* at the Théâtre Lyrique, where she sang until 1867. She made her London début in 1864 at Her Majesty's Theatre as Violetta, also appearing as

Marguerite in *Faust*. Although contracted to sing in the first performance of Bizet's *La jolie fille de Perth* at the Théâtre Lyrique, she transferred to the Opéra and sang Ophelia at the première of Thomas' *Hamlet* (1868) and Marguerite in the Opéra's first performance of *Faust* (1869) instead.

She made her Covent Garden début in 1869 in the title role of *Lucia di Lammermoor*, and during the season also sang in the first London performance of *Hamlet*. In 1870 she sang in Benedict's oratorio *The Legend of St Cecilia* for her benefit at the Paris Opéra, was London's first Mignon at Drury Lane and embarked on a tour of the USA managed by Maurice Strakosch. She sang in the first New York performance of *Mignon* at the Academy of Music (1871).

At Drury Lane Nilsson appeared in Mozart, Meyerbeer, Wagner and Verdi roles and took part in the first performance (sung in Italian) of Balfe's posthumous opera *The Talisman* (1874). At Her Majesty's Theatre she sang in the first London performance of Boito's *Mefistofele* (1880). She travelled extensively, visiting St Petersburg and Moscow several times between 1872 and 1875, and her Brussels début was on 3 April 1875, when she sang Ophelia at the Théâtre de la Monnaie. In 1877 she was heard in Vienna and in 1878 at the Court Theatre, Munich.

Returning to New York in 1883 for the opening season of the Metropolitan Opera House, she sang Marguerite in the inaugural performance of *Faust* (22 October) and the title role in the first local performance of Ponchielli's *La Gioconda* (20 December), and shortly afterwards she retired from the stage. Her voice, though not large, was pure and brilliant in timbre, immensely flexible and perfectly even in scale for two and a half octaves up to top E. Ophelia, Marguerite and Mignon were probably her finest roles, while an attractive appearance and a graceful stage personality were great assets in such parts as Violetta. Berwald wrote his opera *Drottningen av Golconda* ('The Queen of Golconda') for her, but it was not performed until many years after her death.



Christine Nilsson as Ophelia in Thomas' opera 'Hamlet'

BIBLIOGRAPHY

J.H. Mapleson: *The Mapleson Memoirs* (London, 1888); ed. H. Rosenthal (London, 1966)
T. Norlind: *Kristina Nilsson* (Stockholm, 1923)
H. Headland: *Christine Nilsson: the Songbird of the North* (Rock Island, IL, 1943)
M. Leche-Löfgren: *Kristina Nilsson* (Stockholm, 1944)
H. Rosenthal: *Two Centuries of Opera at Covent Garden* (London, 1958)

ELIZABETH FORBES

Nilsson, Torsten (*b* Höör, 21 Jan 1920). Swedish composer, church musician and teacher. After attending the Stockholm Musikhögskolan (1938–43) he took appointments as organist in Köping (1943–53) and at St Maria, Helsingborg (1953–62). He studied the organ and composition with Heiller in Vienna (1961–3), and in 1962 he was appointed precentor and choirmaster to the Oscar Parish, Stockholm. From 1965 to 1970 he taught choral liturgy at Uppsala University and at the Stockholm Theological Institute; he joined the staff of the Stockholm training college for music teachers in 1967 as a theory teacher. As a practising musician and composer he has brought new life to Swedish church music by attempting to break down the barriers between sacred and secular music. His compositions are often forceful and dramatically intense, with improvisation an essential ingredient. In the church operas his work has been pioneering.

WORKS
(*selective list*)

DRAMATIC

Dantesvit (church op, B.V. Wall), op.25, 1968
Jag skriver till dig från ett fjärran land [I am writing to you from a distant land] (N. Hikmet, H. Michaux, J. Prévert), S, male chorus, commedia dell'arte troupe, op.33, 2 pf, 1970
Skapelse [Creation] (church op, Wall), op.34, 1970
Cedezz (music theatre, B. Persson), op.43, S, 2 fl, ocarina, 2 pf, hp, 1970
Ljuset är en seger [The Light is a Victory] (dramatic orat, Wall), op.56, 1972–3
Den sista natten [The Last Night] (dramatic orat, Wall), op.58, 1973
Malin (Historiens portar öppnar sig) (op, 4, Z. Polaskova), S, spkr, dance, SATB, wind, ancient insts, 1987

CHORAL AND VOCAL

Choral: Canticula pia I–V, op.6, children's/youths' vv, 1958; TeD, op.10, chorus, children's vv, wind, hp, timp, 2 org, 1959; Communio-music, op.11, chorus, org, 1960; Ordinarium missae, op.13, 1963; Ur jordens natt [Out of Earthly Night], op.22, solo vv, chorus, org, 1968; Skizein (S. Hagliden), op.29 no.1, 1969; Caresser (P. Neruda), op.30, Bar, chorus, fl, 2 pf, hp, str, 1970; Vem skall frälsa mig [Who will save me], op.39, chorus, fl, crumhorn, org, str, 1970; Herren är min herde, op.45, chorus, chbr orch, 1971; Non est Deus? (Bible), chbr orat, op.53, S, A, T, B, chorus, wind, perc, orgs, tape, 1972; Baltassar, op.54, A, T, B, chorus, org, 1972; Jag bär en källa i mitt bröst (P. Lagerkvist), op.55 no.1, male vv, 1972; Busy (A.A. Milne), op.64 no.1, mixed/female vv, 1974; Vigilate, op.72, solo vv, 3 choirs, orch, org, 1976; Återkomst [Return] (O. Hartman), op.77, S, Bar, recit, SATB, orch, 1978; Mästaren (Hartman), op.83, SATB, 1978; Caresser II (Neruda), op.88, Bar, rect, SATB, pf, 1979; Replik till Varèse (Skizein V), op.91, recit, SATB, 1980; 3 Gedichte (J. Weinheber, N. Sachs, R.M. Rilke), op.92, SATB, fl, vn, perc, pf, 1980; Corde natus ex parentis (Prudentius), op.108, S, female choir, org, 1985; I vätebombens skugga [In the Shadow of the H-Bomb] (A. Lundkvist), op.109, recit, S, B, SATB, 1984–8; 2 madrigaler i romantisk still (W. von der Vogelweide), S, male chorus/SATB,

1985; TeD, op.113, Mez, SATB, female/children's choir, 1986; Ave Maria, motet, op.125a, SATB, org, 1989; Du omsluter mig (Bible), op.132, S, Bar, SATB, 1992; *c*65 evangeliemotetter

Solo vocal: Psalm xxiii, op.4, T, fl, hp, org, 1950; Consolamini, consolamini, popule meus, op.16, lv, org, 1965; Ångestens och rädslans hymner [Hymns of Agony and Fear] (Persson), op.20, A, pf, perc, 6 org pipes, 1967; Epiphania, op.23, T, 3 perc, org, 1968; Ecce venit cum nubibus, op.35, S, org, 1970; Ett underligt djur [A Curious Animal] (Hikmet), op.38, lv, gui, 1970; De sjuka sångerna [The Sick Songs] (Hagliden), op.48, B, pf, 1971; Konstatanda (Hagliden), op.57 no.1, 2 S, A, 1972; Gammal-Eros (Hagliden), op.60, Mez, pf, 1973; Tusen ting (A. Nyman, E. Diktonius, E. Lindqvist), op.61, Mez, pf, 1973–4; Vidare (B. Setterlind), op.62, Mez, pf, 1973–4; Djuren, människan, naturen (Diktonius, E. Södergran, I. Tell, Lagerkvist, H. Gullberg, Södergran), 1v, 1975; Duolo II (Hagliden), op.78, 2 S, A, tape, 1978; Canticum victoriae iustorum (Acts xv.2–4), op.79, S, chbr ens, 1978; 5 dikter (A. Smith), op.85, S, jazz big band, 1979; There goes ... (Swed. ps), op.90, S, ob, org, 1980; Praise to the Lord the Creator (Pss cxlvi, cxlvii), op.127, S, org, perc, 1989–90; other songs, 1v, pf

INSTRUMENTAL

Orch: Suite, op.1, str orch, 1942; Conc., op.3, org, 7 ww, 1950, rev. 1963; Pf Conc. no.1, op.63, str, 1974–7; Steget över tröskeln, conc., op.67, pf, wind, perc, 1975; Trbn Conc., op.80, str, 1978; Lyrisk svit, op.103, str, 1983, rev. 1987; Fanfare, op.123, 2 bronze lur, sym. wind orch, 1989

Chbr: 2 Pieces, op.18, 4 tpt, 4 trbn, 1965; Skizein, op.29: no.2, org, no.3, str qt, no.4, tape, and others, 1969; Verwerfungen, op.40, org, perc, 1970; Bergerette, op.47, 2 fl, org, hpd, 1972; Concertino, op.81, trbn, org, 1978; Concertino, op.93, a trbn, org, 1981–5; Concertinos I–II, op.105a–b, bronze lur, brass qnt, 1983; Sommarlek [Summer Game], op.112, 2 fl, 1986; Epiphania IV, op.114, org, loudspkr, 1986; Rondo Sueziae, op.116, a trbn, pf, 1987; Revelations, org, pf, 1988; Fornklang 1–3, op.117, 2 bronze lur, 1987–8; Concertino III, op.105c, bronze lur, brass qnt, 1989; Barrage, marche surréaliste, op.128, 4 trbn, 1990; Musica, op.133, 2 bronze lur, 1992; Canti di ragazza, op.134, fl, digital hpd, 1992–4

Solo: 7 improvisationes, op.27, org, 1964–8; 5 Meditations, op.26, pf, 1968; Epiphania III, op.27b, org, 1974; Präludium, Invokation und Epilog, org, 1974; Orgel-Symphonie: monumentum per Otto Olsson, op.65, org, 1975; Monika, suite, op.68, pf, 1975; Die Schäferin, op.74, fl, 1976–7; Come da lontano, op.75, perc, 1977; Sonata à Songes, op.73, pf, 1977; Asteroiden, op.84, org, 1979; Variations on 'Veni creator spiritus', op.87, org, 1979; Satire, op.89, org, 1980; Kleine Messe, op.96, org, 1981; Miniatyrer, op.97, Baroque org, 1982; Om en resa [About a voyage], op.102, pf, 1983; Suite, op.106, hpd, 1983; Tempus destruendi et tempus aedificandi, op.120, org, 1983; Suite, op.121, pf, 1988; Three D (Duolo, Disperato, Devoto), op.122, org, 1991; 3 fantasier, op.131, 1992 [cadenza for J.A. Benda: Conc., f]

Principal publishers: Bärenreiter, Nordiska, Suecia

BIBLIOGRAPHY

P.-E. Styf: 'Torsten Nilssons nyaste evangeliemotetter', *Kyrkosångsförbundet*, xxxix (1963), 126

B. Berling: 'Torsten Nilsson, kämpaglad kyrkomusiker', *Nutida musik*, xi/1–2 (1967–8), 46–51

U.-B. Edberg: 'Talande glasmålningar' [Speaking stained glass], *Nutida musik*, xvi/3 (1972–3), 22–5

L. Reimers: 'Ledmotiv i Torsten Nilssons musikaliska bukskap', *Musikrevy*, xlii (1987), 228–33

G. Petersén: 'Tonsättaren Torsten Nilsson ger aldrig upp', *Operan* (1991–2), no.1, pp.9–11

ROLF HAGLUND

Nimbus. British record company. Founded in 1971, it achieved early success mastering high-quality LP records, and in 1982 became the first British company to manufacture CDs. Its unsuccessful financial involvement with Robert Maxwell in the late 1980s led to the stripping of the manufacturing plants in Britain and America, and later to the inauguration of Nimbus Technology and Engineering (NTE) to design and construct CD mastering equipment. In the 1990s NTE became one of the developers of the DVD.

Nimbus's early recordings of Vlado Perlemuter, Shura Cherkassky, Bernard Roberts and the Chilingirian Quartet helped consolidate its reputation. A discernible 'Nimbus sound' stems from the use of single microphone technique, 'Ambisonic' surround sound recording and spacious acoustics. To this end the company built its own studio in Monmouth, South Wales, where piano, chamber and some orchestral music is recorded. Its major recordings include Perlemuter's complete Ravel piano works (1973), Roberts's complete Beethoven sonatas (1978–9, and on CD, 1982–5), the first cycles of Beethoven and Schubert symphonies on period instruments (by the Hanover Band, 1982–90) and ongoing series of Bach organ music (by Kevin Bowyer, 1992–) and Haydn symphonies (by the Austro-Hungarian Haydn Orchestra, 1988–). A world music series was inaugurated in 1987, and the 'Prima Voce' series of transfers from 78 r.p.m. discs in 1989. Among the company's other artists in the 1990s were the clarinettist Karl Leister, the violinist Daniel Hope, the pianists John Lill, Mark Anderson and Martin Jones, the composer George Benjamin, the Vienna Piano Trio, the Brandis and Artis Quartets of the Berlin Philharmonic Octet and the BBC National Orchestra of Wales.

DAVID A. THREASHER

Nimo, Koo [Amponsah, Daniel Kwabena; Boah-Amponsem, Kwabena; Ko Nimo, Konimo] (*b* Ofoase, Asante District, Gold Coast, 3 Oct 1934). Ghanaian musician. He moved to the Asante court in Kumasi when his sister married into the royal family in 1941. He attended Adisadel College in Cape Coast, and in 1954 moved to Accra to study medical technology and play guitar in a highlife group, I.E.'s Band. Returning to Kumasi in 1955, he performed on GBC radio where he was assigned his stage name, began songwriting and married. In 1962–5 he studied biochemistry and music in England. His début recordings as 'Koo Nimo' were released in 1966. His songs are typically scored for male vocals, one or two acoustic guitars, bass *mbira* and struck idiophone. His songs in highlife style, such as *Aburokyiri Abrabo* ('Overseas Life') display Western-influenced harmony and guitar styling, whereas songs in indigenous forms such as *odonson* and *kurunku* are more traditional. His thumb-and-forefinger guitar-picking style has been referred to as palm wine guitar. A storyteller in song, his Asante-Twi lyrics comprise traditional proverbs. Themes include village life, marital problems, Asante history, philosophical reflection and modern life. He has toured the USA, the UK, Australia and the Caribbean. He is the subject of several films and the recipient of numerous awards including the Grand Medal for lifetime service to Ghana in 1997.

BIBLIOGRAPHY

AND OTHER RESOURCES

J. Collins: 'Konimo: a Ghanaian Folk Guitarist', *Musicmakers of West Africa*(Washington DC, 1985), 93–100

J. Latham, ed.: *Ashanti Ballads* (Glasgow, 1988) [lyrics and stories by Koo Nimo]

A.L. Kaye: *Koo Nimo and his Circle: a Ghanaian Musician in Ethnomusicological Perspective*(diss., Columbia U., 1992)

C. Owusu-Sarpong: 'Entretien avec Kwabena Boah-Amponsem', *Le Griot*, iii/2 (1995), 15–19

RECORDINGS

Crossing Over, videotape, dir. C. Laird and W. Bampoe-Addo, UNESCO (Trinidad and Ghana, 1988)

Osabarima, perf. Koo Nimo, Adasa Records ADCD 102 (1990)

ANDREW L. KAYE

Nimrī, Tawfiq al- (*b* Husn, near Irbid, 1922). Jordanian traditional composer and singer. After the sudden death of his father he was brought up by his grandfather, a poet-singer and *rabāba* player who regularly took his grandson to church to pray; there al-Nimrī began to learn religious chants. At an early age he sang at wedding celebrations, and subsequently developed his interest in music by studying the *'ūd* with Alfred Samāwī in Husn. After the establishment of the broadcasting station in Jerusalem in 1936, al-Nimrī performed many of his songs for broadcasts. Like most Jordanian musicians of his time, he had a trade other than music; he worked as a watch-repairer while pursuing his interest in singing and composition. He studied music theory in Jerusalem with Yūsuf Baṭrūnī. He also took lessons with Muḥammad Maḥfūẓ in Damascus. In 1949 he joined the Ramallah broadcasting service; in 1959 he was appointed director of the music section of the newly established radio station in Amman and in 1963 became the administrator of the same section. He still held this position in 1999 and received the Independence Badge of Honour for his long service and dedication.

His first recorded song, *Qalbī yihwāhā* ('My heart loves her'), brought him fame in Jordan and the neighbouring countries. He wrote more than 500 songs, most of which he performed himself; he composed the texts for many of his songs in the manner of a traditional poet-singer. His style is folkloric; the words of his songs are in an east Jordanian dialect, while the tunes are Jordanian folksongs or melodies composed in a similar style. His compositions in the idiom of art music were less successful. He played an important part in the spread of Jordanian traditional song throughout the Arab world, participating in many national and international conferences and festivals.

ABDEL-HAMID HAMAM

Nimsgern, Siegmund (*b* St Wendel, Saarland, 14 Jan 1940). German bass-baritone. He studied with Sibylle Fuchs in Saarbrücken, where he made his début in 1967 as Lionel in Tchaikovsky's *The Maid of Orléans* and sang in Enescu's *Oedipe* (1971). In 1972 he was engaged at the Deutsche Oper am Rhein, and the following year made his début at Covent Garden as Amfortas. He sang Telramund at the 1976 Salzburg Easter Festival and made his Metropolitan début in 1978 as Pizarro, returning in 1981 as John the Baptist (*Salome*). His repertory also included Don Giovanni, William Tell, Caspar, Macbeth, Boccanegra, Amonasro, Iago, Escamillo and Scarpia, which he first sang in Chicago (1982). His malign Pizarro was a particularly vivid interpretation, as can be heard on his recording with Masur. He excelled in Strauss (Barak, Kunrad in *Feuersnot*, Mandryka and Altair in *Die ägyptische Helena*), while his Wagner roles included Gunther, Alberich, Klingsor (both of which he recorded), Kurwenal, the Dutchman and Wotan, which he sang at Bayreuth (1983–5). His voice was keenly focussed and finely projected, while his scrupulous musicianship made him a noted interpreter of such 20th-century roles as Bartók's Bluebeard (of which he made a commanding recording with Boulez) and Prokofiev's Ruprecht (*The Fiery Angel*). Nimsgern's evenness of production and firm legato were also admired in the concert repertory, especially in Bach, and he made recordings of the *Christmas Oratorio*, the *St Matthew Passion* and several cantatas.

ELIZABETH FORBES

Nin (y Castellanos), Joaquín (*b* Havana, 29 Sept 1879; *d* Havana, 24 Oct 1949). Cuban pianist and composer, father of composer Joaquín Nin-Culmell and writer Anaïs Nin. He made his début as a pianist in Barcelona at the age of 12 and began touring in 1901. He frequently returned to Spain, where he performed in the Modernist festivals at Sitges between 1902 and 1905. At his Paris début in 1904, he presented works by Chambonnières, Couperin and Rameau, a repertory he was among the first to perform. He later edited two volumes of 18th-century keyboard music by Spanish composers Antonio Soler, Alberto Freixanet and Mateo Pérez de Albéniz (Paris, 1925–8). A participant in one of the 20th century's earliest performance practice debates, he challenged Landowska's advocacy of the harpsichord. Relatively late in his career he turned to composing, evincing a strong interest in popular Spanish materials. He taught at the New University of Brussels and the Schola Cantorum, Paris. His awards include the Cross of Isabel the Catholic (Spain, 1928) and induction into the Légion d'Honneur (France, 1929). In 1930 he became a corresponding member of the Royal Academia de S Fernando. He spent his last decade in Havana.

WORKS
(*selective list*)

Vocal: 20 cantos populares españoles, 1v, pf (1923); Chant élégiaque, 1v, pf (1929); 10 noëls espagnols, 1v, pf (1932); Le chant du veilleur, 1v, vn, pf (1937)

Chbr (vn, pf): Au jardin de Lindaraja (1927); 5 comentarios (1929)

Pf: Cadena de valses (1919); Danza ibérica (1926); Mensaje a Claudio Debussy (1929); '1830' variaciones (1930); Canto de cuna para los huérfanos de España (1939)

Edns: *16 sonates anciennes d'auteurs espagnols*, pf (Paris, 1925); *7 chansons picaresques espagnoles anciennes*, 1v, pf (Paris, 1926); *7 chants lyriques espagnoles anciennes*, 1v, pf (Paris, 1926); *17 sonates et pièces anciennes d'auteurs espagnols*, pf (Paris, 1928); *10 pièces de José Herrando*, vn, pf (Paris, 1937)

Principal publisher: Eschig

CAROL A. HESS

Nin-Culmell, Joaquín (María) (*b* Berlin, 5 Sept 1908). American composer and pianist of Cuban descent. Son of Joaquín Nin and singer Rosa Culmell, he began his musical studies in Barcelona with Granados student Conchita Badia and later studied at the Schola Cantorum and the Paris Conservatoire, where his teachers included Dukas. Cortot and Viñes were among his piano teachers. During the summers of 1930, 1932 and 1934 Nin-Culmell studied with de Falla and in 1936 gave the first performance of de Falla's *Pour le tombeau de Paul Dukas*. In 1939 he moved to the USA, where he continued to give premières of works by Spanish composers. His teaching appointments have included positions at Williams College (1940–50) and the University of California, Berkeley (1950–74). In 1962 he was named a corresponding member of the Real Academia de S Fernando.

Nin-Culmell strives in his works to capture the spirit, rather than the letter, of Spanish folk music, often changing the rhythm, mode or melodic contour of traditional melodies. A number of his works, including the ballet *El burlador de Sevilla* and the opera *La Celestina*, draw upon Spanish literature.

WORKS

Stage: Yerma (incid music, F.G. Lorca), 1956; El burlador de Sevilla (ballet, T. de Molina), 1957–65; La Celestina (op, F. de Rojas), 1965–85; Le rêve de Cyrano (ballet), 1978

Vocal: 2 Poems (J. Manrique), 1v, str qt, 1934–6; 3 Poems (G. Vicente), 1950; 3 Traditional Cuban Songs, chorus, 1952; 2

Spanish Christmas Villancicos, chorus, 1956–7; 24 Popular Songs of Catalonia, 1v, pf, 1957–61; 4 Popular Songs of Andalusia, 1v, pf, 1959–61; 4 Popular Songs of Catalonia, 1v, pf, 1959–61; 4 Popular Songs of Salamanca, 1v, pf, 1959–61; Cantata (J. Pradas), 1v, str orch, hp, clvd, 1965; Dedication Mass for St Mary's Cathedral, San Francisco, chorus, org, 1965–6; 5 Traditional Spanish Songs, 1v, pf, 1971; 6 Popular Sephardic Songs, 1v, pf, 1982; Afro-Cuban Lullaby, 1v, pf, 1985–90; ¡10 de octubre!, chorus, brass (J. Martí), 1985–90; 2 Songs (Martí), 1v, pf, 1985–90; Ragpicker's Song (A. Nin), chorus, pf, 1988; Canciones de la Barraca, 1v, pf, 1997–8; Te Deum, chorus, org, cymbals, 1999

Inst: 3 Impressions, pf, 1929; Sonata breve, pf, 1932; Homenaje a Falla, orch, 1933; Pf Qnt, 1934–6; 3 Homenajes, pf, 1941–90; 6 Variations on a Theme of Luis Milán, gui, 1945; Pf Conc., 1946; 2 Cuban Dances of Ignacio Cervantes, gui, 1947; Tonadas, 4 vols., pf, 1956–61; Diferencias, orch, 1962; Vc Conc., 1962–3 [after A. Viola]; Alejandro y Luis, pf, 1983; 12 Cuban Dances, pf, 1985; 6 Variations on a Theme of Bach, org, 1987; Sym. of the Mysteries, org, 1994; La Matilde y El Emilio, gui

Principal publishers: Eschig, Broude, Belwin-Mills, Boileau, Sacred

BIBLIOGRAPHY

G. Chase: *The Music of Spain* (New York, 2/1959)
A. Woehl: 'Nin-Culmell: "España me persiguí"', *Clavier*, xxvi/1 (1987), 20–27

CAROL A. HESS

Nineteenth. *See under* ORGAN STOP.

Nini, Alessandro (*b* Fano, nr Pesaro, 1 Nov 1805; *d* Bergamo, 27 Dec 1880). Italian composer and teacher. His first teacher was Ripini, *maestro di cappella* of his native town. He was appointed *maestro di cappella* and organist at Montenovo, near Ancona, in 1826 and the following year at Ancona itself. In 1827 he entered the Liceo Musicale in Bologna, where he studied with Luigi Palmerini and Benedetto Donelli. At the end of 1830 he accepted the post of director of the school of singing at St Petersburg, where he stayed until 1837. He then returned to Italy and staged his first opera *Ida della Torre* (Venice, 1837), followed by another six, which were given at the leading houses in northern Italy. His most popular work was his second opera, *La marescialla d'Ancre* (1839, Padua). His only failure was *Odalisa* (1842, Milan); none of the operas, however, achieved lasting success, and in the 1840s Nini turned his attention to sacred music. In 1843 he was appointed *maestro di cappella* at Novara Cathedral and in 1847 moved to Bergamo, where he remained for the rest of his life. There he directed the *cappella* of S Maria Maggiore and the Istituto Musicale, retiring in 1877. He was an excellent contrapuntist and composer of church music, and as such was greatly appreciated by Rossini. His dramatic works, though well written and estimable, do not stand out from those of other minor composers of the time. He also wrote chamber music, cantatas and symphonies.

WORKS

OPERAS

Ida della Torre (dramma tragico, 2, C. Beltrame), Venice, S Benedetto, 11 Nov 1837, vs (Milan, 1838/*R*1985: 10G, xxvii), *I-Mr**

La marescialla d'Ancre (tragedia lirica, 2, G. Prati, after A. de Vigny), Padua, Nuovo, 23 July 1839, vs (Milan, 1839), *Mr**; rev. for Milan, Cannobiana, autograph *Mr*

Cristina di Svezia (tragedia lirica, 3, G. Sacchèro and S. Cammarano), Genoa, Carlo Felice, 6 June 1840, vs (Milan, ?1840), *Mr**

Margherita d'Yorck (tragedia lirica, 3, Sacchèro), Venice, Fenice, 21 March 1841, vs (Milan, 1841)

Odalisa (dramma lirico, 2, Sacchèro), Milan, Scala, 19 Feb 1842, *Mr**

Virginia (melodramma, 3, D. Bancalari), Genoa, Carlo Felice, 21 Feb 1843 (Milan, ?1843), *Mr**

Il corsaro (dramma lirico, 4, Sacchèro), Turin, Carignano, 25 Sept 1847

VOCAL

Sacred choral: Miserere, vv, orch; Messa da Gloria; Requiem; Psalms; TeD, 8vv, orch; Lamentations; Bs Vespers; other works

Songs, incl. Se del fiore amor d'aprile, ballata scandinava; Il bacio d'amore, romanza; Mezzanotte, canzone; Assioma d'amore, arietta; La preghiera, arietta; all pubd (Milan, before 1855)

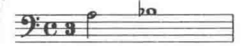
BIBLIOGRAPHY

FétisB
A. Cametti: 'Les rossiniens d'Italie', *EMDC*, I/ii (1921), 861–81
M. Girardi: 'I compositori della Messa per Rossini', *Messa per Rossini: la storia, il testo, la musica*, ed. M. Girardi and P. Petrobelli (Parma, 1988), 151–60

GIOVANNI CARLI BALLOLA/R

Ninna [nanna, ninna-nanna, nonna, nonna pastorale, nonna in pastorale] (It.: 'lullaby'). A category of vocal Christmas PASTORAL, comprising lullabies to the child Christ, cultivated in Italy at least from the 17th century. The term may in this sense be synonymous with 'pastoral'. A 'Nenia [sic] al bambino Giesù' in the *Pastorali concenti al presepe* of Francesco Fiamengo (Venice, 1637) seems to be the earliest example of the category. A 'Canzonetta spirituale sopra alla nanna' entitled *Hor ch'è tempo di dormire* appears in Tarquinio Merula's *Curtio precipitato* (1638); the basso continuo of its first section consists exclusively of the two-note motif shown in ex.1, a motif

Ex.1 Tarquinio Merula: *Hor ch'è tempo di dormire* (Canzonetta spirituale sopra alla nanna) in *Curtio precipitato* (1638), p.35



which resembles that found in Schütz's Christmas History (PASTORAL, ex.4). Manuscripts in Naples (at *I-Nf* and elsewhere) include *ninne* from the 1670s, exhibiting pastoral characteristics, by Cristoforo Caresana, and 18th- and 19th-century *ninne* by a number of composers, including Durante and Paisiello. Weinmann has described a *Pastorale ossia ninna nanna* by Cimarosa (from Naples and now at *D-Rp*), which he implausibly claimed as a model for F.X. Gruber's *Stille Nacht*. The tradition has yet to be studied.

BIBLIOGRAPHY

K. Weinmann: 'Ein Vorläufer von "Stille Nacht, heilige Nacht": zum 100. Geburtstag des Weihnachtliedes', *ZMw*, i (1918–19), 130–37

GEOFFREY CHEW

Ninot le Petit [Jo. le Petit, Nynot] (*fl c*1500). ?French composer. His identity is subject to dispute, partly because Ninot is a diminutive of Jean/Giovanni, the most common name of the time, and because 'le petit' is unlikely to be a family name.

That the motets *In illo tempore*, *Psallite Noe* and *Si oblitus fuero* appear in the Vatican manuscript C.S.42 with ascriptions to 'Jo. le Petit' (and as a group in *I-Fn* II.I.232, ascribed 'Ninot') has encouraged identification with the singer Johannes Baltazar alias Petit, who was in the papal chapel from 1488 until shortly before his death, reported by the chapter of Narbonne (where he held a prebend) on 17 May 1502. A letter in French, addressed to Giovanni de' Medici and dated 17 February (almost certainly 1493), is also signed 'J. Petit alias Baltazar'. Further details are in Hudson's edition.

But the mention of 'Nynot' among the eloquent composers listed in the *secunda pars* of Moulu's motet

Mater floreat suggests that he was still alive well after 1502 and implies that he was associated with the French royal chapel. None of his music is known from sources before about 1495; and most of it is in a style that suggests composition in the years 1500–1520. Litterick (following Lesure's earlier proposal) therefore argued that he is far more likely to be the Jean Lepetit who was *maître de la psallette* at Langres Cathedral in 1506–10, thereafter canon until 1529. The appearance of Ninot's mass in the Casale Monferrato choirbooks alongside works of Brubier and Hottinet Barra, who preceded and followed Lepetit as *maître* at Langres, may well support this identification; the mass, which is far more compact in style than his other music, may be one of his latest works.

Ninot's motets show the structural and harmonic clarity typical of longer motets by composers of the French royal chapel at the beginning of the 16th century, and include contrasting triple sections. They closely resemble the works of Févin in some respects (such as the long, unimitated duos), in others (such as rhythmic variety) those of Mouton; the refrain form of *Psallite Noe* appears to be specifically modelled on Mouton's *Sancti Dei omnes*. *Planxit autem David*, the source for whose ascription to Ninot seems more authoritative than those that ascribe it to Josquin, is so different in form, counterpoint and melodic and harmonic style that it is much more likely to be by Josquin (despite dissimilarities with his style as well).

Of Ninot's four-voice chansons, 13 appear together as a group in the manuscript *I-Fc* Basevi 2442. These are extended and light-hearted works, contrasting imitation with homophonic sections, often with sharp changes of pace, and built on texts evidently cobbled together from other material, mainly of a popular nature. Whether they were composed before 1500 or over the next two decades, they still mark Ninot as the leading composer of that genre. Only *Mon seal plaisir* follows a *forme fixe*: it appears in earlier sources and is more traditional in style. So is *Si bibero*, which evidently makes humorous reference to a group of works with similar titles by various older composers: *Si dedero* (Agricola), *Si ascendero* (Craen), *Si dormiero* (?La Rue) and so on. The two extremely compact canonic chansons fit into a tradition that dates back to the 1470s.

WORKS

for 4 voices unless otherwise stated

Edition: *Ninot le Petit: Collected Works*, ed. B. Hudson, CMM, lxxxvii (1979) [H]

SACRED

Missa [sine nomine] (unique to *I-CMac* L(B))

In illo tempore: Assumpsit Jesus; O bone Jesu (unique to 15052); Psallite Noe, Judei credite; Si oblitus fuero tui (also attrib. Obrecht)

SECULAR

Works lacking bassus are unique to I-Fc Basevi 2442, of which one partbook is lost

En chevauchant pres d'ung molin (lacking B); En l'ombre d'ung aubepin; En revenant de Noyon (lacking B); Et la la la, faictez luy bonne chiere; Et levez vo gambe, Jennette (lacking B); Et levez vous hau, Guillemette; Gentilz gallans adventureulx; Helas helas helas (no more text); Hellas, hellas, qui me confortera? (lacking B); Je mi levay l'autre nuytee (lacking B; also in *CT95-6*/*F-Pn* n.a.fr.1817); L'ort villain jaloux (canon 4 in 2 at 4th); Mon amy m'avoit promis; Mon seul plaisir (quodlibet ballade; also ascribed to Josquin); N'as tu poinct mis ton hauls bonnet; Nostre chamberiere si malade elle est; Pourtant si mon amy (canon 4 in 2 at 4th; unique to *S-Uu* 76a; not in H); Si bibero crathere pleno, 3vv (unique to *I-Fc* Basevi 2439)

DOUBTFUL WORKS

Missa 'Miserere mei Deus', 5vv, attrib. 'Johannes Parvus' (almost certainly the papal music copyist, *fl* 1535–80) in *I-Rvat* C.S.39; not in H

Gratia plena ipsa, attrib. 'Nino le petit' in B index of *A-Wn* Mus.15941, 'Mouton' in T index

Planxit autem David, attrib. 'Ninot Lepetit' in *I-Fn* II.I.232 but in several other sources to Josquin; not in H

C'est done par moy, 3vv, attrib. 'Ninon le Petit' in *GB-Lbl* Add.29381 (dated 1741), probably by Willaert; not in H

J'aime bien mon amy, 3vv, unique to *Cmc* Pepys 1760, headed 'N le petit' but attrib. 'de fevin' in original index; not in H

Lourdault lourdault garde que tu feras, attrib. 'Nino petit' in *I-Bc* Q17, almost certainly by Compère

O Jesù dolce (laude), unique to 1508[3], attrib. 'Baldasar'

BIBLIOGRAPHY

F. Lesure: 'La maîtrise de Langres au XVIe siècle', *RdM*, lii (1966), 202–3

H.M. Brown: 'Words and Music in Early 16th-Century Chansons: Text Underlay in Florence, Biblioteca del Conservatorio, Ms Basevi 2442', *Formen und Probleme der Uberlieferung mehrstimmiger Musik im Zeitalter Josquins Desprez: Wolfenbuttel 1976*, 97–141

N. Davison: 'Continental Cousins of the *In nomine* Family?', *MR*, lii (1991), 1–11

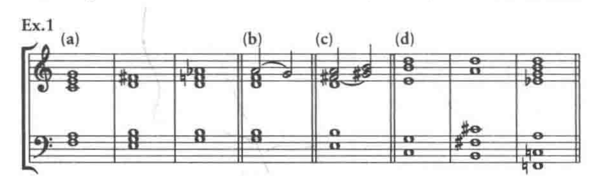
H. Meconi: 'Sacred Tricinia and Basevi 2439', *I Tatti Studies*, iv (1991), 151–99

L. Litterick: 'Who Wrote Ninot's Chansons?', *Papal Music and Musicians in Late Medieval and Renaissance Rome: Washington DC 1993*, 240–69

DAVID FALLOWS, JEFFREY DEAN

Ninth (Fr. *neuvième*; Ger. *Nona*; It. *nona*). The interval of a compound SECOND, i.e. the sum of an octave and a 2nd.

Ninth chord. A chord which, when arranged in close position with its fundamental (or ROOT) in the bass, encompasses the interval of a 9th (ex.1*a*). The common



functions of 9th chords and 11th and 13th chords reflect their construction and interpretation as upward extensions of triads and 7th chords. In the 20th century (especially in jazz and popular music) 9th chords are used as elaborations of simpler chords, particularly as substitutes for a tonic triad at the end of a piece; the 'piling up' of 3rds above the tonic to make a 7th, 9th, 11th or even 13th chord is one of the most important characteristics of jazz harmony. In tonal music up to about 1900, however, the 7th seems to have been the upper limit in chordal consonance; that is, while composers often used 9th and 11th chords for extra power, particularly at climaxes or final cadences, they invariably treated one or more notes in the chord as appoggiaturas (ex.1*b*). The thickness of a complete 9th, 11th or 13th chord in close position was also generally avoided, either by leaving out one or more of its notes (ex.1*c*) or by using a wider spacing (ex.1*d*).

For an 18th-century interpretation of 9th and 11th chords as downward extensions of 7th chords, *see* SUPPOSITION.

JULIAN RUSHTON

Nippon Gakki Seizo KK (Jap.: 'Japan Instrument Manufacturing Co.'). Name given in 1897 to the firm later called YAMAHA.

Nirvana. American grunge band. Formed in 1987, it consisted of Kurt (Donald) Cobain (*b* Aberdeen, Washington, 20 Feb 1967; *d* Seattle, 5 April 1994; guitar and vocals), Krist [Chris] Novoselic (*b* Compton, California, 16 May 1965; bass) and from 1990 Dave Grohl (*b* Warren, Ohio, 14 Jan 1969; drums). They brought the sound and spirit of punk to an unprecedentedly large audience, making alternative music mainstream. Their lyrics were often sarcastic and alienated, and their music relied on heavy, distorted guitar riffs but eschewed the guitar virtuosity of most heavy metal in favour of punk's unpretentious directness. It also featured catchy pop melodies and memorable riffs, along with Cobain's intense, often rage- or pain-filled vocals. They achieved some college radio popularity by the end of the 1980s, but their breakthrough in 1992 was a surprise: the single 'Smells like teen spirit' led their album *Nevermind* (DGC, 1991) to sell over ten million copies. With such success, the band worried that its fans were missing the point of its anti-establishment message, and the contradictions of their stardom weighed particularly heavy on Cobain; the group disbanded after his suicide. Nirvana was widely credited with articulating the desires and frustrations of 'Generation X', the first cohort of American youth that could not expect to be better off than their parents. Their popularity brought heavy metal and alternative audiences together, playing a major part in realigning the genre categories of popular music and establishing influential precedents for the 1990s. (M. Azerrad: *Come As You Are: the Story of Nirvana*, New York, 1993)

ROBERT WALSER

[General Information]
书名=新格罗夫音乐与音乐家辞典 第2版 17
作者=斯坦利·萨迪（STANLEY SADIE）主编
页数=929
SS号=13762893
DX号=
出版日期=2012.10
出版社=长沙湖南文艺出版社